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Language and Literature as Media of Harmony Sustainability

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THE 1st ANNUAL INTERNATIONAL CONFERENCE ON LANGUAGE AND LITERATURE (AICLL)

“Language and Literature as Media of Harmony Sustainability”

Medan, 18-19 April 2018

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Website: <http://aicl2018.sastra.uisu.ac.id>

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Conference Paper

The Adequacy of Grammatical Metaphor to Account for World Languages

Jumino Suhadi

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper is concerned about the adequacy of the theory of Grammatical Metaphor to account for world languages by applying the theoretical framework of Halliday's Systemic Functional Linguistics. Grammatical Metaphor is an incongruent coding which involves a change on the lexico-grammatical structure of a clause. Grammatical Metaphor divides into Ideational Metaphor and Interpersonal Metaphor. Ideational Metaphor is an incongruent coding involving the changes on the form of transitivity structures and the type of clauses. Interpersonal Metaphor divides into Interpersonal Metaphor of Mood and Interpersonal Metaphor of Modality. Interpersonal Metaphor of Mood refers to incongruent use of the speech function in terms of the change or transference of mood. Interpersonal Metaphor of Modality involves changes in the modality used but this point is not covered in this study. The sources of data were derived from various discourses in three different languages: Indonesian, English and Arabic. The objective of the research is to reveal how much the theory of Grammatical Metaphor is adequate to be applied to analyze clauses in the three world languages. The result shows that the theory of Grammatical Metaphor covering Ideational Metaphor and Interpersonal Metaphor of Mood has proved successful and adequate to analyze various discourses adopted as samples in the three languages. This fact constitutes convincing evidence that Halliday's theory of Grammatical Metaphor is adequate to account for world languages.

Keywords: Grammatical Metaphor, Ideational Metaphor, Interpersonal Metaphor of Mood, Interpersonal Metaphor of Modality.

Corresponding Author:

Jumino Suhadi

jumino.suhadi@sastra.uisu.ac.id

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1. Introduction

Metaphor is identified in two different types: lexical metaphor and grammatical metaphor. Lexical metaphor is the representation of an incongruent expression involving the use of a lexical item for a comparison with an emphasis on similarity. For instance, the word *key* in such a phrase as *the key to the door* is literally used, as the word *key* normally collocates with the word *door* or other related things such as *window*, *cupboard* etc. However, the word *key* in the phrase *the key to your success* is metaphorically used, as the word *key* does not collocate with the word *success* as the former refers to something concrete whereas the latter refers to something abstract, [11].

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On the other hand, grammatical metaphor is an incongruent coding which involves a change on the lexico-grammatical structure of a clause. Halliday (1994) divides Grammatical Metaphor into Ideational Metaphor and Interpersonal Metaphor. Ideational metaphor is an incongruent coding involving the changes on the form of transitivity structure and the type of the clause. For instance, a literal coding such as *The economic crisis gets worse in the country because most of the public leaders commit corruption and the law enforcement is very weak* may be transferred into a metaphorical coding to become *The corruption committed by the public leaders and the weak law enforcement have caused the country to suffer severe economic crisis*. Further, interpersonal metaphor divides into two: (1) Interpersonal Metaphor of mood and (2) Interpersonal Metaphor of modality. Interpersonal Metaphor of mood refers to incongruent use of the speech function, for example, a question such as *Where is my pen Mom?*, is normally answered in the indicative mood *Your pen is in the drawer*; which is in the congruent coding; but, it may be expressed in the imperative mood such as *Find it in the drawer*, or in the interrogative mood: *Have you looked for it in the drawer?*, which are incongruent. The incongruity involves the change on the mood; and therefore, it is known as Interpersonal metaphor of mood. Interpersonal Metaphor of modality involves changes in the modality. When a clause makes use of a simple modal such as *can, must, may, will*, etc. it is identified as a congruent coding. However, when it is expressed in other types of modality such as a noun, a process, an adjective, an adjunct, etc. it is an incongruent coding known as Interpersonal metaphor of modality; for instance, the clause *He can swim*, which is in the congruent coding, can be expressed in the interpersonal metaphor of modality *He is able to swim*; or *He has an ability to swim*, etc.

2. Literature Review

Grammatical Metaphor is the subtopic of the theory of Systemic Functional Linguistics (SFL) introduced by M.A.K. Halliday in 1994 in his publication entitled *An Introduction to Functional Grammar*. He notes that language is used in three different functions known as the three meta-functions of language. These meta-functions are the ideational, the interpersonal and the textual functions. The ideational function means that language is used to organize, understand and express the speaker's perceptions of the world and of his consciousness. This function divides into two: the experiential function and the logical function. The experiential function is largely concerned with contents or ideas which regard clauses as the representations of experience in terms of transitivity structures, which are represented with processes and associated with participants and circumstances. The logical function is concerned with the relationship between ideas in clause complexes. It defines the logico-semantic relation between one clause and another which covers expansion and projection and it also defines clause complexes from the interdependency relation whether they are paratactic or hypotactic.

The interpersonal function means that language is used to enable the speaker to participate in communicative acts with other people, to take on roles and to express and misunderstand feelings, attitude and judgments. This function involves *mood structures* and modality. Mood structures express interactional meanings such as what the

clause is doing, as a verbal exchange between the encoder and the decoder. Modality, which covers modalization and modulation, refers to opinion or judgment of the speaker on the content and speech function of the clause. Modalization covers probability and usability and modulation covers obligation and inclination.

The textual function means that language is used to relate what is said or written to the real world and to other linguistic events. This involves the use of language to organize the text itself in terms of thematic structures, covering theme and rheme, which express the organization of the message; how the clause relates the surrounding discourse to the context of situation in which it is being produced. In addition, the unity of meaning in text known as cohesion constitutes the realization of the textual function.

2.1. Grammatical metaphor in SFL

Suhadi (2016) notes that transference of expression from a congruent representation into another incongruent realization which involves changes in the level of clauses, groups, words and morphemes is called grammatical metaphor, which divides into two types: *Ideational Metaphor* and *Interpersonal Metaphor*.

Ideational metaphor is an incongruent coding involving transferences from the congruent form of the types of clauses, the types of processes and the participants used. For instance, the congruent expression such as *He departed to the station immediately so that he was safe from the fatal accident* may be transferred into its corresponding grammatical metaphoric expression *His immediate departure to the station saved him from the fatal accident*. Such incongruent coding which is characterized by high degree of lexical density and low degree of grammatical intricacy is generally used in the written language. On the other hand, congruent coding which is characterized by low degree of lexical density and high degree of grammatical intricacy is used in the spoken language.

An expression is said to be congruent if it is coded by using the normal grammatical categories in terms of experiential functions; namely, a thing coded by a *noun*, an event or activity coded by a *process*, quality coded by an *adjective*, location, time and manner coded by a *circumstance*, relation coded by a *conjunction*, position coded by a *preposition*, and judgment, opinion or comment coded by *modality*.

Ideational metaphor is generally used in the written language in the description of science and technology, which is associated to objectivity, impersonality, technicality, and practicality. Thus, the lexico-grammatical realizations of ideational metaphor are characterized by such features as (a) dominant use of relational process, (b) in the passive voice, and (c) with low degree of grammatical intricacy and high degree of lexical density. Grammatical intricacy is associated with less number of clauses in a clause complex and lexical density is based on the less number of lexical categories in the clause.

Interpersonal metaphor is incongruent expression involving transference of the types of clause in terms of mood and modality. Interpersonal metaphor of modality will not be covered in this study. Thus, it is limited to the interpersonal metaphor of mood.

Normally, the congruent expression of a statement is realized with a declarative, a question with an interrogative, and a command with an imperative. Note that an offer does not have an unmarked congruent realization in mood. Here are some examples of transference of mood from congruent coding into incongruent coding in terms of interpersonal metaphor of mood. A statement which is normally expressed in the indicative mood as: *That is not the character of a university student*, may be conveyed in the interrogative mood into *Is that the character of a university student?* The answer to such a question as *What is the meaning of this word, Sir?* is normally in the indicative mood like *You can find it yourself in the dictionary*, but it may be coded in the imperative mood such as *Find it yourself in the dictionary!*

In addition, interpersonal metaphor of mood may occur when a command which is normally expressed in the imperative mood is conveyed in the interrogative mood as: *Switch on the air-conditioner!*, into *Could you switch on the air-conditioner?*, or into a declarative mood: *You should switch on the air conditioner*. Further, a question is normally expressed in the interrogative mood but it may be coded in the declarative mood or in the imperative mood. A question such as *Have you visited Britain?* may be expressed either *I would like to know if you have visited Britain*, which is in the indicative mood or *Raise your hand if you have visited Britain*, which is imperative mood.

3. Research Method

This paper is an attempt to reveal that the theory of Grammatical Metaphor postulated by Halliday (1994) is adequate to account for world languages. The evidence is measured from the findings that such a theory is relevant to be applied to account for clauses in the three languages adopted as samples. The languages involved in the data are English, Arabic and Indonesian. Thus, this is a text analysis of qualitative data [7]. The corpora of data in English were derived from various sources such as newspapers, magazines, and some literary works; and those in Arabic from verses (V) from a number of *Surahs* (S) 'chapter' of the Holy al-Quran (HQ) and *al-Hadits* 'Prophetic Tradition' (PT); whereas those in Indonesian were also adopted from newspapers, magazines, literary works and from the author's intuitive invention as the native speaker of the language. The data were randomly selected to suit the relevance of the subject matter. The data in Arabic are given in Latin transliteration adopted from Adlani (2008). The English translation of the Holy al-Quran was quoted from an outstanding translator Ali (1983).

4. Discussion

The data adopted are classified according to the kinds of grammatical metaphor proposed by Halliday (1994). As noted earlier, Grammatical Metaphor divides into Ideational Metaphor and Interpersonal Metaphor.

4.1. Ideational metaphor

Ideational metaphor involves the changes on the form of transitivity structure and the type of clause. The lexico-grammatical realizations of ideational metaphor are characterized by (a) dominant use of relational process, (b) in the passive voice, and (c) with low degree of grammatical intricacy and high degree of lexical density. Such features are commonly used in the description of science and technology. The following clauses are quoted from an Indonesian novel in which no features of ideational metaphor are identified as everyday's speech and dialogues are commonly conveyed congruently as in the following.

Siapa bilang kemewahan itu selalu berharga mahal? Banyak sekali hal-hal menawan yang Gusti Allah sajikan secara cuma-cuma. Kita cukup menyiapkan sepeinggal waktu khusus dan hati yang lapang sebagai biayanya. (Afra, 2005: 95)

'Who said that luxury is expensive? There are so many charming things which The Almighty Allah serves freely. We only need to set up a special piece of time and a spacious heart as the cost.'

Observe that in the quotation above the features of ideational metaphor are not fulfilled and therefore those clauses belong to congruent coding.

On the other hand, features of grammatical metaphor are generally used in scientific description or exposition with incongruent uses of lexicogrammar as the following clause in Indonesian.

Teknik statistik yang digunakan untuk melakukan prediksi pengaruh lama penayangan iklan terhadap nilai penjualan adalah dengan teknik regresi tunggal. (Sugiono, 2011: 209)

'The statistical technique used to predict the effect of long ad presentations on sale value is by a single regression technique.'

The first feature applied in the quotation above is that the clause is in the passive and the activity *to predict* is coded in the form of a noun *prediksi* 'prediction', the time *lama* 'long' is used as a noun not a circumstance, the activity *penayangan* 'presentation' is expressed in the form of a noun, and the activity *penjualan* 'sale' is also expressed in the form of a noun.

In English, the use of grammatical metaphor is identified in the following clause.

On Wednesday, *ride-hailing* drivers again took to the streets in *protest* of the regulation, which largely covers rules for drivers and the legal entities with which they are affiliated. (The Jakarta Post, 15th February 2018: 1)

The incongruence of this clause is in the use of the word *ride-hailing* which is normally coded in the form of a process as it is an activity but it is expressed in the form of a gerund noun. The word *protest* is also an activity but it is used as a noun.

The following clauses which are quoted from description of science are identified as using ideational metaphor.

Health education and healthy life style *are instilled* into the Malaysian education to develop people who are knowledgeable, skilful, honourable, responsible and capable to achieve *well-being* and contribute to the *betterment* of the society and the nation. (Din, 2014: 96)

The incongruence of the above quotation is identified from the type of the clause which is in the passive and the transference from a relational process *to be* and an adjective *well* into a gerund *well-being*, and the noun *betterment* which is normally expressed in the form of an adjective *better*.

The following quotation in Arabic is adopted from the Holy al-Quran, Surah Al-Baqarah (2), Verse Number: 183.

Yaa ayyuhal lladziina amanuu kutiba 'alaikumush shiyaamu kamaa kutiba 'ala-lladziina min qablikum la'allakum tattaquuna.

'O ye who believe! Fasting is prescribed to you as it was prescribed to those before you, that ye may (learn) self-restraint,-'

The first feature of ideational metaphor in the verse quoted above is identified from the form of the clause which is in the passive, that is by using the passive process *kutiba* 'is obliged' and the second feature is on the use of the word *ashiyaamu* 'fasting' as a noun instead of a process although it carries the sense of activity.

Another case in Arabic is adopted from a *hadits* 'Prophetic Tradition'.

Wa-llaahu fii 'aunil 'abdi maa kaanal 'abdu fii 'auni akhihi.
(Al-Hadits narrated by Muslim)

'And Allah is on the help of a servant so far as the servant helps his comrades.'

The incongruence is on the use of the word '*auni* 'help' as a noun which occurs twice although it indicates an activity, which is commonly expressed in the form of a process.

Thus, the data analyzed above give convincing evidence that ideational metaphor is widely used in the three languages.

4.2. Interpersonal metaphor

4.2.1. Interpersonal metaphor of mood

It is congruent when a statement is expressed in the form of an indicative mood, a question with an interrogative mood and a command with an imperative mood; but when a different mood is used, it is incongruent and called interpersonal metaphor of mood.

4.2.2. Statement conveyed in the imperative mood

When a statement is conveyed in the imperative mood, it is incongruent coding as in the quotation below in Indonesian.

Naya: "Bagaimana, (tentang tulisan saya), Mas?"

Fadhly: "Kau edit secepatnya, lalu serahkan ke bagian layout!"

Naya: "Jadi tulisan saya diterima?" (Afra, 2005: 70)

'Naya: "How, (about my writing), brother?"

Fadhly: "You edit as soon as possible, then submit it to the layout department!"

Naya: "So my writing is accepted?"

Observe that Naya's question "*Bagaimana, (tentang tulisan saya), Mas?*" is normally answered in the indicative mood but in this novel it is answered by Fadhly in the imperative mood "*Kau edit secepatnya, lalu serahkan ke bagian layout!*" 'You edit as soon as possible, then leave it to the layout!' This transference from indicative mood into imperative mood is called interpersonal metaphor of mood.

Transference from indicative mood into imperative mood is also found in English.

"Accept my thanks for the complement you are paying me."
(Austen, 1980: 93)

In the clause quoted above it is an expression of thank which is normally expressed in the indicative mood such as (*I thank you for the complement you are paying me*; but instead, in this novel the author uses imperative mood.

In Arabic transference of mood also happens as in HQ S: 112, V:1 *Qul huwa-llaahu ahadun*. 'Say: He is Allah, the One and Only.' Observe that in this quotation the main clause is in the imperative mood *Qul 'Say'* but the important message is given in the dependent clause, which is in the indicative mood *huwa-llaahu ahadun* 'He is Allah, the One and Only'. In this verse the message which is generally in the indicative mood are conveyed in the imperative mood.

4.2.3. Statement conveyed in the interrogative mood

In everyday discourses some ideas which are normally expressed in the statement or indicative mood are sometimes expressed in the form of a question or interrogative mood, as in the following quote.

"Kau tahu, kalau walikota akan datang dan melihat pertunjukan ini? Jika kamu masih memalukan seperti ini, kau akan membuat wibawa grup ketoprak ini hancur!" teriaknya. (Afra, 2005: 55)

'Do you know if the Mayor will come and watch this show? If you are still embarrassing like this, you will make this *ketoprak* group destroyed!' He screams.'

Observe that the primary clause *Kau tahu*, 'Do you know?' is in the interrogative mood but actually, the main idea is conveyed in the embedded clause *kalau walikota akan datang dan melihat pertunjukan ini*. 'if the Mayor will come and watch this show' which is in the indicative mood.

Transference from indicative mood into interrogative mood in English is found in the quotation below, in which both clauses are in the interrogative mood but the main ideas are conveyed in the embedded clauses which are in the indicative mood

“Do you know you’re being put on academic probation? Do you realize that you never get into a decent college after this? (Daddy, 1989: 156)

Transference from indicative mood into interrogative mood in Arabic is found as in HQ S: 39, V: 9 *Hal yastawil ladziina ya’lamuuna walladziina laa ya’lamuun*. ‘Are those equal, those who know and those who do not know?’

In the above verse the interrogative mood is identified from the first word which makes use of the question word *Hal* ‘Is it ...? or Are those ...?’ and it is followed by the present tense verb *yastawi* ‘be equal’ and followed by a clause as the complement *ladziina ya’lamuuna walladziina laa ya’lamuun*. ‘those who know and those who do not know?’. Though expressed in the interrogative mood, this clause carries the sense of indicative meaning “*Those who know are not equal to those who do not know.*”

4.2.4. Command conveyed in the indicative mood

Interpersonal metaphor of mood in the case of a command conveyed in the indicative mood is found in Indonesian as in the following quotation.

“*Kamu jangan ikut campur urusan rumah tangga orang, ya.*” teriak Jiwo, garang. “*Pergi, kataku!*” bentak Wiratno, tak kalah garang. (Afra, 2005: 125)

“You should not interfere others’ household affairs, yeah.” Shouts Jiwo ferociously. “Go away, I say!” snaps Wiratno, not less fiercely.

Observe that in the quotation above, the first clause is conveyed in the indicative mood “*Kamu jangan ikut campur urusan rumah tangga orang, ya.*” “You should not interfere others’ household affairs, yeah.” but the meaning is in the imperative mood; therefore, such a clause is a transference of mood from imperative into declarative.

The same case also happens in English as in the following clause in which it is conveyed in the indicative mood but the idea is to express a command as identified from the obligatory modulation *must* and the infinitive process *to make* which indicates the purpose of the command.

“You must have done something awful to her to make her walk out on us like this.” (Daddy, 1989: 78)

The verses of the HQ quoted below convey grammatical metaphor in terms of interpersonal metaphor of mood in which a command is conveyed in the indicative mood as in HQ S: 2, V: 183: *Yaa ayyuhal ladziina amanuu kutiba ‘alaikumush shiyaamu kamaa kutiba ‘ala-lladziina min qablikum la’allakum tattaquuna*. ‘O ye who believe! Fasting is prescribed to you as it was prescribed to those before you, that ye may (learn) self-restraint.’

The interpersonal metaphor of mood is found in the form of an indicative mood with the verb *kutiba* ‘prescribed’; but actually, this verse is a command to the believers to

fast in the month of Ramadhan as also prescribed to people before Muhammad, which is normally expressed in the imperative mood.

4.2.5. Command conveyed in the interrogative mood

When a command which is normally expressed in the imperative mood is coded in the interrogative mood, such an expression is said to be an interpersonal metaphor of mood as found in Indonesian in the quote below.

Aku disisakan tempe bacemnya, ya? (Afra, 2005: 265)

'Would you spare me some of the soured fermented soya bean, please!'

Note that the clause is in the interrogative mood but it carries the sense of a command or a request to spare some food.

In English such transference is also found as in the following quote.

"What gives you the right to push us around? You've never had a way. You don't give a damn about us. If you did, You'd never have chased Mom away in the first place. It's all your fault, she left, and now you expect us to pick up the pieces." (Daddy, 1989: 120)

The transference of mood is identified in the first clause "*What gives you the right to push us around?*" in which it is in the interrogative mood but the idea conveyed is a negative command such as "*Don't push me around!*".

Incongruent coding of a command which is expressed in the interrogative mood also occurs in Arabic as quoted from HQ S: 36, V: 60 *Alam a'had ilaikum yaa banii aadama allaa ta'budusy syaithaana*. 'Did I not enjoin on you, O ye Children of Adam, that ye should not worship Satan?' This verse is in the interrogative mood beginning with the phrase *Alam* 'Did not (Negative question) and followed by the past tense verb phrase *a'had ilaikum* 'enjoined on you' and a noun of address *yaa banii aadama* 'O ye Children of Adam' and a hypotactic projection clause *allaa ta'budusy syaithaana* 'that ye should not worship Satan'. The meaning of this verse is not asking a question but a warning: *Do not worship Satan, O ye Children of Adam.*' Thus, the verse quoted above represents evidence that the HQ also applies Interpersonal metaphor of mood with the transference from imperative mood into interrogative mood.

4.2.6. Question conveyed in the indicative mood

Many instances of questions which are normally expressed in the interrogative mood are sometimes expressed in the indicative mood as found in Indonesian in the following quote.

Anjasmara dan Damarwulan ndak bisa diganti oleh orang lain, kudu kita berdua. Berarti, yang main bukan orang-orang Chandra Poernama? (Afra, 2005: 246)

'Anjasmara and Damarwulan cannot be replaced by anyone, except both of us. It means the players are not artists from Chandra Poernama?'

The incongruence of the clauses quoted above is on the second clause which makes use of a question mark but the form is in the indicative mood.

In English it is also possible to have such transference as found in the quote below.

"It is wonderful how many families I have been the means of supplying in that way." (Austen: 1980: 141)

Observe that the main idea lies on the secondary clause ... *how many families I have been the means of supplying in that way.*, which is in the interrogative mood but the primary clause is in the indicative mood *It is wonderful ...*

Such transference is also found in the HQ S: 6, V: 135: *Fa-saufa ta'maluuna man takuunu lahuu 'aaqibatud-daari*. 'Soon will ye know who it is whose end will be (best) in the Hereafter.' This verse is in the indicative mood of hypotactic projection *Fa-saufa ta'maluuna* 'Soon will ye know', but the main idea is found in the projected idea *man takuunu lahuu 'aaqibatud-daari*. 'who it is whose end will be (best) in the Hereafter', which is in the question form. Thus, it conveys a meaning of Interrogative mood which is expressed in the indicative mood.

4.2.7. Question conveyed in the imperative mood

A question can sometimes be conveyed in the imperative mood as in the following quote in Indonesian.

Jangan dikira aku ndak tahu ya, siapa yang datang kemarin malam. (Afra, 2005: 244)

'Don't think I do not know who came yesterday night.'

Observe that the primary clause is in the negative imperative mood *Jangan dikira...* 'Don't think...' but the main idea is conveyed in the lowest projected clause ...*siapa yang datang kemarin malam?* 'who came yesterday night?'. Thus, it constitutes transference from an interrogative mood into an imperative mood.

Such transference also occurs in English as in the following quotes.

"Answer me, what's going on with her? Why you can't leave her? Why? Because she is pregnant. Ben answered with shaking sound. (Daddy. 1989: 168)

The first clause in the quote above begins with an imperative process *Answer me...* but the main idea is conveyed in the secondary clause ...*what's going on with her?*. Thus, it is called interpersonal metaphor of mood on the transference from interrogative mood into imperative mood.

Such transference is also found in Arabic as in the quote from HQ S: 25, V: 9 *Undhur kaifa dharabuu lakal amtsaala* 'See what kinds of comparisons they make for thee! In

the quote verse, the main clause is in the imperative *Undhur* 'See' and it is followed by a projected clause *kaifa dharabuu lakal amtsaala* 'what kinds of comparisons they make for thee', which is a question and constitutes the main idea of this verse.

5. Finding

The goal of this work suggests that this is to confirm that the theory of Grammatical Metaphor postulated by Halliday (1994) is adequate to be applied to analyze clauses in three world languages: Indonesian, English and Arabic including Godly verses of the Holy al-Qur'an (HQ). The result shows that all types of grammatical metaphor are found in the three languages under studies including verses from various Chapters in the HQ. The application of ideational metaphor to various discourses in the three languages indicates the first evidence that the theory is adequate to account for world languages. The next evidence is indicated from the application of interpersonal metaphor of mood to various quotes of various discourses in the three languages, in which all types of transference do apply to those quotes. The important finding is on the fact that all types of transference of mood in the three languages is significantly applicable; covering the transference from indicative mood into imperative and interrogative, the transference from imperative mood into indicative and interrogative, and the transference from interrogative mood into indicative and imperative. Thus, it is deduced that the theory of grammatical metaphor postulated by Halliday (1994) is adequate to account for clauses of various discourses in world languages.

6. Conclusion

Exploration throughout clauses of various discourses in Indonesian, English and Arabic including the Godly verses of the Holy al-Quran has led to a deduction that Halliday's theory of grammatical metaphor is adequate to account for world languages. This deduction is based on the fact that ideational metaphor is applicable to analyze clauses of various discourses in the three languages. Another fact is that interpersonal metaphor of mood has also been successful to apply to many different types of clauses in the three languages under research. The significant finding is on the fact that all types of transference of mood in the three languages surprisingly works; covering the transference from indicative mood into imperative and interrogative, the transference from imperative mood into indicative and interrogative, and the transference from interrogative mood into indicative and imperative. Thus, Halliday's theory of grammatical metaphor is justified as an adequate linguistic theory to account for world languages. However, this study does not cover the application of interpersonal metaphor of modality due to the restriction of this forum so that further studies are still open to apply it to clauses in the same or different world languages.

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Conference Paper

New Frontiers of English Studies in South Asia

Mohd Asaduddin

Jamia Millia Islamia, New Delhi, India

Abstract

English Studies in South Asia has undergone significant changes. Some of the countries have a history of British colonialism which promoted English literature and language as an important instrument of political domination and acculturation. Even after the British colonialism ended the dominance of English continues in these countries. English has become the language of the privileged class and studying English literature a symbol of prestige. However, in its quest for relevance, English Studies had to incorporate new areas of knowledge under its purview. Literary theory made a big splash in English Studies and changed the way of approaching and assessing literature. English Studies also saw rigorous debates about the relationship between English Literature and ELT and different approaches in their pedagogy. Then, postcolonial literature and theory made its impact felt in the field. Two other domains that have enriched the field of English Studies are Comparative literature and Translation Studies. English writings emanating from former colonies in Asia are going to constitute a strong strand while Asian writings translated into English are also making their impact felt in English Studies in South Asia.

Keywords: South Asia, English Studies, Literary Theory, ELT, Comparative literature, Translation Studies

Corresponding Author:

Mohd Asaduddin

Asado468@gmail.com

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1. Introduction

English Studies in Asia has been undergoing significant changes in the last two to three decades. The pace of this change differs from country to country, depending on the situations, the colonial encounter, if they had any, and other variables existing in them. The countries that were under the British imperial rule like India, Pakistan, Bangladesh and Srilanka had received it as a colonial legacy. The countries that were not under the British colonial rule such as Indonesia or other countries in the Eastern Archipelago had a quite different trajectory of English Studies than the earlier group of countries. However, one common feature that is observed in all of them in contemporary times is a movement away from pure Eng-lit to literatures in English. Academics located in Asian countries started seriously questioning the validity of teaching the literature emanating from Great Britain or the United States of America that were culturally remote and not considered relevant to students' immediate experiences and their socio-cultural milieu.

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2. Historical Lineage

This was the predominant feeling in a country like India with a history of British colonialism where English Studies as a formal discipline had established itself even before it did so in England or Great Britain. During the course of the paper I will make frequent references to India, because among all the South Asian countries it is in India that English Studies has been fully entrenched for the longest time, and the changes and shifts taking place in India have often its impact in the rest of South Asia.

English Studies was used as an important instrument of acculturation in India and it grew firm roots in the length and breadth of the country. The British administrators viewed English literature as embodying the highest values of the British nation which they wanted to impart to the natives in India. English literature was sought to convey the higher levels of historical progress and moral standard of the English society. In other words, they thought of English literature as constituting the cultural history of the nation, or as Charles Kingley put it in his inaugural lecture at the Queen's College in London in 1848, English literature was nothing less than "the autobiography of the nation." The British educational policy makers in India, from 1835 onwards, saw to it that English was taught from the school levels. In his notorious *Minute on Education* (1835), Charles Babington Macaulay, who was responsible for a paradigm shift in the education policy in India declared:

I have no knowledge of either Sanskrit or Arabic. But I have done what I could to form a correct estimate of their value. I have read translations of the most celebrated Arabic and Sanskrit works. I have conversed, both here and at home, with men distinguished by their proficiency in the Eastern tongues. I am quite ready to take the oriental learning at the valuation of the orientalist themselves. I have never found one among them who could deny that a single shelf of a good European library was worth the whole native literature of India and Arabia. (Macaulay, 1835)

It is simply breathtaking how Macaulay could dismiss out of hand the rich literary traditions of India and Arabia in a single sentence. It was the arrogance of power that made him pass judgements on the centuries-old civilizations without making the necessary efforts to understand them. This infamous statement of Macaulay has attracted much criticism over the ages. Edward Said, the great postcolonial critic, writes:

Macaulay's was an ethnocentric opinion with ascertainable results. He was speaking from a position of power where he could translate his opinions into the decision to make an entire subcontinent of natives submit to studying a language not their own. This in fact is what happened. In turn this validated the culture to itself by providing a precedent, and a case, by which superiority and power are lodged both in a rhetoric of belonging, or being "at home", so to speak, and in a rhetoric of administration: the two become interchangeable. (Said, 1983: 12-13)

No wonder that it was institutionalised in India much ahead than in any other country. It did not disappear after the independence of the country. Instead, it consolidated further as it was patronised by the new elite that had made significant investments

in ES. English changed from the language of the colonial masters to the language of the privileged in India. It continued to remain the language of power. Of course, there were fierce debates in India about the validity of retaining the coloniser's language and demands were sporadically made by certain groups to do away with it. However, for a variety of reasons English was retained, and in many cases, it became the medium of Higher Education in colleges and universities in India. From then onwards, it has grown from strength to strength.

3. A Stagnation and a Revival

However, in the seventies and eighties of the last century, there was growing restlessness about the limited nature of English Studies. Several volumes and essays came out (Joshi: 1991; Rajan: 1992; Marathe, Ramanan and Bellarmine: 1993) that reflected the anxiety of teachers of English studies who felt that the domain had stagnated and required new innovations to keep it relevant and keep the students abreast of the changes that were taking place in the area.

A need was felt to make ES more relevant to the learners' needs. One way it was sought to be done was to expand the canon of ES to embrace literatures produced in English in different parts of the world. This came to be known as 'New Literature in English'. Such courses included literature in English produced in settler colonies such as Australia, Canada, New Zealand etc. This led to an expansion of the canon and study of a much wider range of literature than was earlier done under the rubric of ES. Within India, a rich body of literature written originally in English appeared and there was no reason not to include this body of literature in the English canon. This body of literature has been variously known as 'Anglo-India' 'Indo-Anglian' and 'Indian English' literature. Such bodies of literature have now emerged from Pakistan and Srilanka as well. Perhaps, Bangladesh will be the latest entrant in this field. Still later, in the late nineties of the last century and the first decade of the twentieth century literature from the former British colonies began to emerge and gradually made a splash and then totally transformed the complexion and contours of the ES. This literature has come to be known as postcolonial literature. The scope of postcolonial literature is so vast and it embraces so many areas that it has proved truly liberating for English Studies and its practitioners. It has also carved a niche in the Western academia where postcolonial literature and theory are being studied. The texts and writers in these courses are generally non-western, as also the theorist. For the first time in the history of English Studies, texts and theorists from Asia occupied the central place.

4. English Literature and ELT

In the era after independence from colonial rule in several countries, English was mainly studied for two purposes – first, learning English language for an instrumentalist purpose, i.e. as a skill for business and other requirements, and then studying English literature for its critical, cultural and aesthetic values. We have seen a great surge forward of English as a language not just of communication but also of creative

endeavour. There have always been debates in ES about how much of language and how much of literature should make the correct combination. It was also debated whether language should be taught through literature or special skill-based teaching of language should be adopted. There is sometimes a split in English Studies departments between those who have completed their degrees and started teaching both literature and language and those who have done their specialised degrees in ELT and emphasise techniques of teaching in language acquisition. They stress that students must develop the ability to critically review theories of and issues on methods of Teaching English as a Foreign Language (TEFL) or Teaching English as a second language, or Teaching English for Special Purpose (ESP). The most recent trend is that some English departments are turning themselves into 'Departments of English and Cultural Studies', while proficiency in English is being taught separately and independently under ELT departments. This is not a very welcome development. Separating ELT from other aspects of English Studies, and therefore putting ELT outside current English Departments, could be counterproductive for such departments. Language skills have a crucial bearing on all aspects of English Studies, and teaching thereof needs to be integrated within English Studies departments.

English proficiency has become the new buzzword in the age of globalisation, transnational market and internet. Educational administrators at universities, Vice chancellors and presidents want students to acquire a certain level of proficiency in English, whatever their subject of study. Susan Sontag's essay "The World as India" (2003) and David Crystal's books, particularly *English as a Global Language* (2003) point out the extraordinary reach and penetration of the spoken English in India and all around the world. Sontag refers to the large-scale mushrooming of call-centres where workers are trained to speak a certain variety of spoken English in order to cater to customers located thousands of miles away. She celebrates the success of Indians in harvesting their efficient English speaking skills in the global economy through call centres and other outsourcing services. Crystal demonstrates with facts and figures how English has truly become a global language, developing varieties and inflections in different regions. This variety of English is not what was supposed to be 'good', 'correct' or 'proper' English. Under the circumstances, English Studies can no longer subscribe to an academic view of English as primarily a language of creativity and criticism, and nor to a purely instrumental view of English as serving functional market-oriented ends. A balance needs to be struck. To do so, the purposes of a rounded education at different levels need to be considered. HE English Studies has to reflect the multiple dimensions of English usage. Language skills have a crucial bearing on all aspects of English Studies, and teaching thereof needs to be integrated within English Studies departments. We can also no longer adhere to one standard English because we have many englishes [8] now with their own validity. It is futile to waste time and energy in trying to speak like the British or the Americans or the Australian. In fact, the largest numbers of speakers of English are now outside these countries. The primary criterion of spoken English should be intelligibility and nothing else.

5. Advent/Invasion of Theory

The advent, some would call it 'invasion', of literary theory several decades ago has transformed English literary studies in a significant way. Old style literary criticism has largely been replaced by literary theory. A vast array of literary theories – from the post-structural to deconstruction to postcolonial -is deployed in the analysis of literary texts. The reader is now seen not only as a passive receiver but an active producer of meaning. The old style Leavisite criticism gradually lost its purchase and validity giving way to a more active, interventionist and sometimes more robust interpretation of literary texts. After the significant interventions of critics like Raymond Williams and Terry Eagleton, reading and criticism of literature underwent a sea-change. They, along with a host of other theorists advocated the view that there is nothing that can be called an innocent reading of literature, as literature is deeply ideological... English literature developed in many colonies as an ideological tool for the British imperialists. In the context of India, Gauri Viswanathan's Book, *Masks of Conquest* (1989) explores how the British in India has used the study of English literature as a cultural tool to consolidate and perpetuate their power and exploit the natives, by colonising their mind.

Theory has certainly brought a breath of fresh air in the domain of English literary studies. However, at its extreme, it had its harmful effects too. An over-enthusiasm about theory has taken the focus off from the text to its theoretical dissection. Reading of literature as a joyful and delightful activity is sometimes reduced to its purported ideological implications and its amenability to certain theoretical interpretation. Theorists seem to acquire the ability to make the text yield whatever meaning they want it to.

It often seems that literary theory has become an autotelic, self-sustaining domain by itself, outside of literature. It has become so rarefied and jargonised that it alienates rather than enlightens readers of literature. I am highlighting the extreme form that over-use of theory has resulted to. That does not mean that I am advocating a totally theory-free reading of literature. A judicious use of theory does have the potentiality to make our readings and interpretations more nuanced and complex. The question is one of balance and discretion. Further, all theories do not travel equally and may not be applicable for all kinds of genre. For example, highly sophisticated French Feminist theory which came out of the specific socio-cultural and political conditions of the time obtaining in France may not be fruitfully deployed to the literature in some Asian countries where feminist writing may be at a nascent stage.

6. English Literature and Translation Studies

In the last couple of years, English departments at many places have embraced Translation studies in a major way. Translation or translated texts have always been a part of the English canon, but those translated texts were mainly from European languages, from Greek and Latin, French and German and so on. Often students studied those texts without being aware of the fact that the texts they were studying were not

originally written in but translated into English. But what is happening now is that the literature written in indigenous languages in different Asian countries is being translated into English and students in English departments are studying them under rubrics like, 'Indian Literature in English Translation', 'Pakistani Literature in English Translation', 'Srilankan Literature in English Translation', and so on. I assume that in Indonesia and neighbouring countries, such a phenomenon is already in place, or if not so, efforts could well be under way towards this direction. Such an expansion of the canon is allowing students to expand their knowledge in the literature of their country, alongside the core areas of English literature. This will also build bridges between English departments and other language departments in the university and make for a rich inter-lingual exchange. The exposure of the students of English departments to the literature (s) of their own country, in however rudimentary form, will help them value their own literature and develop a fine sense of discrimination. New insights into translation activity has made us aware that we should be familiar with concepts such as 'domestication' and 'foreignisation' [9] and follow a model in our practice that is suitable for our own purpose and agenda in the contemporary times, not just aping the west.

7. English Literature and Comparative Literature

English Studies departments at some places have also made significant forays in Comparative Literature. Comparative literature as a discipline has developed in Europe, mainly comparing literatures from European countries. Within Europe at least there are two prominent schools of comparative literature – the French school and the American school. The French school of comparative literature stressed the linguistic criteria and specialised in influence studies while the American school of comparative literature adopted an interdisciplinary approach as its ideal. Courses can be designed on similar lines on Comparative Asian Literature, Comparative South Asian Literature or Comparative East Asian Literature. In large, multi-lingual countries like India with highly developed literary traditions in many languages, courses in comparative literature can be designed encompassing different languages of the country. For example, courses like 'Comparative Indian Literature' are designed and studied in English departments, where texts available in English translation are drawn from different Indian literatures. The question may arise whether comparative literature should form a part of English studies or it should be studied separately. Both the models are available in India. Sometimes it is a question of resources. Where resources are available there can be separate and independent departments or centres of comparative literature. Where sources are not available, special papers in comparative literature can be studied under the general rubric of English Studies. Comparison has always been an integral part of English Studies. Study of English literature always involved references to Greek and Latin texts and mythologies.

8. Conclusion

As can be seen from the above, English Studies has discovered several new frontiers in its quest for relevance and greater acceptability. In fact, no domain of study can remain static and yet relevant. Over the past three decades the Concept of ES has changed and expanded to embrace several new areas of study so that one can now study a large number of areas covered under the general rubric of English Studies. A valid criticism of this expansion is that the core of English Studies is getting lost because of too much dispersal. The question then will arise what is the core or the centre, and what are the peripheries. The idea of a fixed core of English studies is being challenged now. It is advocated that the phenomenal expansion of knowledge and information in the field demands that we redefine the core for our contemporary times.

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Conference Paper

Incorporating the Use of Literature as an Innovative Technique for Teaching English

Burhanuddin Arafah

Professor in English Literature at the English Department, Faculty of Cultural Sciences, Hasanuddin University Indonesia

Abstract

This paper aims at discussing an effort to incorporate the use of literature in English language teaching. For the reason, language teachers need to know some important ideas i.e. the types of literature can be used for teaching purpose, the approach to the use of literature in language teaching, underlying reasons for using literature in language teaching and steps to implement the use of literature in language classrooms. The most fundamental idea of this paper is focused on the steps to use literature in English language teaching i.e. making decision about needs analysis to know: the types of literary works that the learners want to learn, the difficulty level of the selected literary works in terms of grammar, lexical items and text patterns, and to ensure that a literary work brings pleasure and enjoyment to the learners, formulating objectives to describe what the learners will be able to do after completing a lesson, and selecting innovative teaching technique i.e. Analyzing Technique, Memorizing and Producing Technique, Completing Technique, Constructing Technique, as well as Transforming Technique. The techniques may be used by language teachers for teaching English using literature.

Corresponding Author:

Burhanuddin Arafah

burhan-arafah@unhas.ac.id

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Keywords: literature, teaching literature, using literature for teaching English, innovative technique for teaching English

1. Introduction

Since the emergence of communicative approach in 1970s, the focus of language teaching and learning is rightly on building communicative competence which is commonly defined as the learners ability and skill to use their language knowledge (e.g. vocabulary, pronunciation, grammar, as well as meaning) functionally and socially in communicative events [11]. The communicative approach has motivated many language teachers emphasize their teaching strategies on things which are deemed relevant to the attainment of communicative competence in teaching English e.g. bringing functional language and real life based English teaching materials into ELT classrooms. This is done to achieve one main purpose i.e. to equip the learners with knowledge of communication and skills they need to take a part in real social interactions, by using natural English with real native English speakers. There are at least two important things in the teachers' perception regarding CLT, *the first* is the use

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of functional language, such as asking for directions, making requests, talking about daily activities or hobbies, discussing their jobs or families, for all level of learners; *the second* is the use of authentic materials as a way to expose the language which is used in real life situations by native speakers of English.

In this regard, literature starts becoming not popular when the orientation of language teaching and learning is mostly focused on the functional use of language. Besides, many language researchers suggest that if English learners are willing to speak English effectively, they must learn real English which is used in real life situations by native speakers of English [1]. Therefore, authentic materials can be an option for teachers because they are the representations of the language used for real-life purposes by real people [17]. Even if literature is recognized as authentic material, studying language through literature is deemed unable to help the development of second language competence and proficiency of the learners [7] owing to its structural complexity and lack of confirmity to standard garmmatical rules [23], as well as its linguistic difficulty which requires a lot of background knowledge English language and culture [18]. The facts have greatly affected the role of literature within the mainstream of ELT. It seems to be overlooked for inclusion in the English language teaching curriculum today. Ilyas (2016) comments that literature nowadays is widely neglected in ELT due to the popularity of communicative approache. Consequently, many teachers feel anxiety about using literature in the classrooms that they distract the practice of using literary texts from the business of English language teaching [25]. It stands to reason that Literature and English Language Teaching are in a difficult relationship all these years. However, Benegas (2010) is of the opinion that all the controversies and different stances taken by linguists, literary critics and practitioners have not been able to hide the reasons for incorporating Literature into the English Language classroom.

Many language parcticioners (e.g. teachers, researchers, and linguists) support the inclusion of literature in the English language classroom for some plausible reasons e.g. literature is useful in developing the students' linguistic knowledge both on a usage and use level, it may increase their motivation to interact with a text and thus, ultimately increase their reading proficiency. It may also enhance students' understanding of a foreign culture and perhaps "spur their own creation of imaginative works [15], literature provides valuable authentic material, develops personal involvement and help contribute to readers' cultural as well as language enrichment (Collie and Slater, 1987), the use of literature in language teaching as an interesting and worthy concern (Sage, 1987), literature is beneficial for ELT learners, and ELT students can benefit from the role of literature in promoting, among other things, language acquisition and language proficiency [10], This article therefore attempts a reconciliation between literature in ELT because literature is too important to be ignored in teaching English. However before making decision to use literature for teaching and learning purposes, there are at least four fundamental questions to answer i.e. what is literature?, what approach is required to use literature for teaching English?, what are the reasons for using literature in ELT?, as well as how to use literature for teaching English?

2. Literature for ELT

What literature is seems to be the first important thing to know when a teacher is interested in using literature to teach English because it provides useful information on the most appropriate types of literature to be selected for teaching purpose. Some language practitioners define literature as cultural documents of a country or countries [3], but some consider it as art (Eagleton 1983). Regardless of the perceptions, John McRae (1994) makes a clearer and more specific definition regarding literature. He distinguishes between literature with a capital L which is then defined as the classical texts (e.g. Shakespeare and Dickens) and literature with a small l, which is then recognized as popular fictions, fables, song lyrics and so on. It is important to emphasize that the literature suggested to be used in ELT classrooms nowadays is no longer restricted to "Literature", but "literature" which includes the works of many writers from different background of countries and cultures using different forms of English such as Short stories, Poems, Novels, Plays, as well as Songs.

According to Edmondson (1997), Literature (with capital L) is commonly written with high structural complexity and lack of conformity to standard grammatical rules which brings the linguistic difficulty to learners who need to learn grammar. Hence, many teachers may be reluctant to benefit from the language of such literature. On the contrary, Hişmanoğlu, M. (2005) is of the opinion that the language of the literary works (i.e. poems, short stories, plays) is simpler, this may facilitate the comprehensibility of the literary texts and enable the students learn practically the figurative and daily use of the target language in the literary works. It should become the main underlying reason for selecting literary works in English classrooms since the kind of works will make the learners familiar with the language of the works. In a nut shell, language teachers should use 'literature' (with a small l) for novice, and intermediate learners, but should use 'Literature' (with capital L) for high intermediate and advanced learners.

3. Approach to the use of literature in ELT

Having known the sort of literature to be used for teaching purpose, it is then essential to decide what approach the language teachers employ to the use of selected literature. Approach in this context refers to teachers' way of dealing with the selected literature. To describe this thing, the writer would present one of the most well-known classifications of approaches to the use of literature that is the one proposed by Lazar (1993). According to her, the first step to do when a teacher plans to incorporate the use of literature in ELT is to identify the needs of learners. Identifying needs refers to a systematic process of gathering information on the learners' necessities (what sort of literary works they prefer), lacks (what sort of problems they have in language knowledge and skills) and wants (how they want to learn the literary works). After identifying the learners' needs, the next step is to select the most appropriate approach model and to apply the model.

In order to assist the language teachers in selecting the approach, she mentions three kinds of approaches to the use of literature in language teaching context i.e. language-based model, literature as content and literature as personal enrichment.

- a. *Language-based model*: In this model, the language teachers focus on the language components available in a certain literature, e.g. the use of grammar (syntax), types of vocabulary (morphology), and discourse functions and meaning (semantic), to be taken into account in designing syllabuses and teaching materials.
- b. *Literature as content*: In this approach, the language teachers are required to suit the genre of the literature with language components to teach in the classroom. For example, when the learners prefer to learn poetry, so this genre is generally appropriate for practicing pronunciation skills, when the learners is interested in learning short stories, so this genre is commonly suitable for practicing translation skills, etc.
- c. *Literature for personal enrichment*: In this model, the language teachers may use a certain literary work as the basis for selecting a particular activity to be apply in the classroom. The activity is aimed at giving the learners an opportunity to express opinions, feelings, personal experiences regarding the literary work. For example, when the learners are interested in learning drama, the drama can be used as a stimuli for the learners to perform drama in English classrooms. From this activity, they have a chance to express their feelings, practice some new expressions from the drama, and so forth.

Regarding the three approaches, the language teachers may select one approach or even integrate the approaches for teaching purposes.

4. Reasons for Using Literature in ELT

Many language practitioners provide detailed explanations of the reasons for the use of literary works for language teaching e.g. McKay (1982), Maley (1989), Collie and Slater (1990), Lazar (1993), but this section will only present the reasons for using literature in ELT proposed by Collie and Slater (1990) since their ideas have covered all reasons for using literature in ELT. Collie and Slater (1990) state that there are at least four major underlying reasons, which enable language teachers to use literary works in English classrooms i.e. literature as a valuable authentic material, literature gives cultural enrichment, literature give language enrichment and literature gives personal involvement. For details, let's take a look at the following discussion.

4.1. Literature as a useful authentic material

It is already known that authentic material refers to any items which are produced not for teaching purposes. Referring to the definition, literature can be actegorized as an authentic material since most literary works are created not for the purpose of

teaching English. All this time, many teachers simply know that authentic language is the language used in real-life contexts such as conversations, discussions, interviews, speeches, advertisements, newspapers articles, magazine etc) and those are then included in designing or developing instructional materials. Literature can become an innovative complementary material which exposes the learners with authentic linguistic expressions intentionally produced for native English speakers. The linguistic expressions available in the literary works will give many different linguistic forms, communicative functions and meanings which are probably not available in naturally occurring communications.

4.2. Literature for cultural enrichment

Most language learners assume that in order to understand the culture of a language, the most likely way is to go to the country where the language is spoken for a visit, stay in the country for some time, interact with the native speakers of the language, and use the language for daily communications. However, there is another easier and cheaper way to know how the culture of the use of a language takes place that is by reading and learning literary works such as short stories, novels, plays, poetry etc. Through reading a novel for instance, the learners may get cultural information because the novel presents characters from different socio-cultural backgrounds. At least, the learners will know some different aspects regarding how the characters live in the world described within the novel such as their feelings, thoughts, beliefs, traditions, customs and so on. In addition, the learners will recognize how the characters speak and behave in their daily lives. In short, literature may be best considered as an important complement to other instructional materials used to develop the learners' knowledge of language culture being learned.

4.3. Literature for language enrichment

Learning English may not be separated from learning two important language components i.e. the functional grammar and the linguistic expressions (e.g. vocabulary, phrases, and common expressions used by native speakers of English). The two components are essential since they are the determinants for making the learners' language natural and intelligible. Literature contains the language components required by the learners. A short story is written not only with a wide range of individual lexical or syntactic items, but also with various sentences containing different discourse functions. When the learners read and learn the short story, they will soon become familiar with the language components available in the texts of the short story. They automatically learn about the individual lexis, the discourse functions in the texts, the variety of syntactical structures, the different ways of connecting ideas in the short story. Those things are believed able to enrich the learners' skills in reading or writing. Having knowledge of the language components makes the learners more productive and creative in using the language in terms of speaking and writing because the richness and the variety of the language components they are learning

from the literary work have facilitated the development of their language productivity and creativity.

4.4. Literature for personal involvement

Personal involvement means to be drawn into things that the learners are learning. Having the feeling of involvement is very useful to help the learners stay focus and increase concentration on speaking, writing, listening, and reading. When the learners are reading a literary work e.g. novel, they have to learn to stay focus and concentrate on the texts. As they succeed in staying focus, they are then drawn into the texts. In this situation, understanding the meanings of individual vocabulary, and phrases is not more important than finding out how the story goes on and how it finally ends. They get involved further and further to find out the peak of events in the story. They even can feel close to certain characters and share their emotional responses. They sometimes really like and admire a certain character and hate another character when reading the texts. Of course, this potential can have a very positive effect on development of the whole language learning process. However, Hişmanoğlu, M. (2005) suggests that at this point, the selection of a literary text in relation to the needs, expectations, and interests, language level of the students is very important to do.

5. How to Use Literature for Teaching English

This section discusses in what manners literature is used for teaching English. There are at least four steps proposed to be taken into account for using literature in ELT namely:

5.1. Making decision about a needs analysis

In this first step, the teachers are required to analyse three things regarding the literary works i.e. *The first*, the teachers need to know the types of literary works that the learners want to learn. This will help the teachers to identify the learners' interests, preferences, and motivation. When the learners reveal their needs, preferences, and interests in learning a type of literary work, it will rise their personal involvement and positive reactions to learning the literary work. The result of this analysis should be taken into account for the inclusion of a certain literary work in the course of ELT. *The second*; the teachers need to analyse the difficulty level of the selected literary works in terms of grammar, lexical items and text patterns. The results of the analysis must be related to the learners' levels of proficiency in English. If the language of the literary work is simple and relevant to the learners' proficiency level, this may facilitate the comprehensibility of the literary text. *The third*; the teachers need to analyse and ensure that a literary work brings pleasure and enjoyment to the learners. In this regard, Thom (2008) assumes that pleasure and enjoyment factors should be given a greater notice since they serve as "a motivating factor" which inspires readers/learners to read, to be interested in reading and to interpret the works.

5.2. Formulating learning objectives

Analyzing the three items as specified above will result in the identification of three things i.e. the types of literary works mostly preferred by the learners, the difficulty level of the literary works which is suitable for the level of learners' English proficiency, as well as delightful literary works. Another crucial thing to do is to determine the learning objectives. Stating objectives of using literature in ELT helps to bring into focus the teachers' vision and targets for the course. Richards (2001) is of the opinion that objectives have four main purposes i.e. to provide a reason for a program, to provide guidelines for teachers and learners, to provide a focus for learning, to describe important and realizable in learning. In short, the learning objectives describe the learners will be able to do after completing a lesson. However, it is important for the teachers to know that the learning objectives should be formulated based on the results of the needs analysis.

5.3. Selecting teaching techniques

Once the learning objectives have been formulated, the teachers may start selecting the special technique used to implement the selected literary works in ELT. Technique in this context refers to basic procedures of the application of literature in English language classrooms. Related to this, the author proposes some useful techniques to apply literature in the language classrooms among other things:

Analyzing Technique: the centre of attention is the linguistic expressions of the text such as lexical items and phrases.

The implementation of this technique can be seen in an activity called 'Strong lines' written by Ibsen (1990). In this activity, she suggests the learners to identify words by doing the following procedures:

- Students are required to read a short story before hand. In the class, however, they are not allowed to look at the story when following this activity.
- In the class, teacher asks students to have a quick look at the whole story and underline "strong lines" that is the words and expressions that they like or that disturb them.
- Divide the class into groups of three or four and ask students to share the strong lines with other members in their group.
- All the members in one group discuss and choose one "strong line" favoured by most members (they can vote if needed.)
- Use the "strong line" as the title or the topic for an expressive piece of writing. For example, write your comments on the sentence above.
- Ask each group to report their project. Make a class exhibition if possible.

(Note: All the group members are supposed to contribute to the group's project. The teacher may help students when they have difficulty in interpreting the title or the topic of their strong line.)

Memorizing and Producing Technique: students have to memorize some lexical items and retell the story by using the words. the students may retell the story in spoken or written discourse.

The use of this technique can be seen in an activity proposed by Thom (2008) called 'Storytelling' this activity is carried out by using the following procedures:

- Students are required to read the short story before hand.
- The teacher picks up 10-15 words from the passage. Write the words (in the sequence of occurrence in the text) on the board. For example, these are 10 words derived from a passage 'The Corn Planting by Sherwood Anderson: news, knock, killed, gentle, message, blurted, loitered, nightgown, farmhouse, bang.
- Give students one minute to memorise the words.
- Cross out all the words. Ask students to rewrite the words in order within 1 minute.
- Check students' word list. Those who can write the most words are the winners. (Gifts should be available in this activity)

Note: in fact, one effective way of memorising all the word is that students put the words in sentences related to the passage. If so, they can recall the content of the passage.

- Ask students to tell the content of the passage (they can work individually or in pair/group works), using the word lists. Then, ask them to write or:
- Ask students to use the word list to make up a new story. It would be more challenging if the teacher asks them to work in pairs and each pair creates 2 stories by using the words from top to bottom and from bottom to top.
- Students should make use of their imagination. For example: Student A: "Last night, I got a terrible piece of news. My beloved pet bird got killed by a neighbour's fierce cat...." Student B: "I was sleeping last night when I was suddenly woken up by a bang. I got out of my bed and went into the kitchen to see what happened. There I saw a stranger in a white nightgown..."
- Ask students to tell their stories (The class may choose the best stories) or
- Ask them to write their own story as a home task.

Completing Technique: students are required to complete a story in which some lexical items of the story have been omitted.

The application of this technique can be found in an activity created by Thom (2008) called 'Gap Filling'. This activity suggests to carry out the following procedures:

- Students are required to read the story before hand. In the class, however, they are not allowed to look at the story when following this activity.
- Teacher prepares another copy of the text in which there are some gaps for the students to fill in. The gaps can be passive vocabulary, adjective vocabulary, etc so that students will have a chance to revise the lexis later.
- Ask students to fill in the gaps, exchange the answers in pair/group.
- Remind them of the related grammatical focus.
- Give them a chance to drill in the language/grammar if possible.

Example:

Teacher can leave out the relative pronouns (who, which, where, when...) or adjectives of describing the people (Later, ask students to use those adjectives to describe the characters in the story.)

Constructing Technique: The students are required to construct a story based on key sentences given by teachers.

This technique is implemented by Malley (2000) in his suggested activity for using literature in teaching English. The activity is called 'Storylines' and is carried out by using the procedures as follows:

- Students are not provided with the text before the lesson.
- From each part of the story, select one or two key sentences, that is, ones which give an indication of the storyline. Write out these sentences in order and make them up into a task sheet. If teacher wishes to make the activity slightly easier, he/she could also add the opening paragraph and the ending.
- Ask students to work in groups of three. Give each group a copy of the task sheet. Students discuss what they think happen in the story, and find a possible explanation for each of the sentences.
- The groups compare their different versions of the story
- Class discussion: Ask the class to call out those sentences from the story which they found most difficult to explain. Let them compare their suggestions. Finally reveal what actually happened in the story.

Transforming Technique: In this techniques, the students are asked to transform a certain literary work from its original form to another form. For example; from song lyrics to short stories. This type of technique has ever been applied in the author's own teaching English experiences.

- The students are split into several group (e.g. a group of four) and given song lyrics to learn (It is possible to listen to the song together while practicing how to articulate the lyrics).

- They are then required to identify and to make list of some unfamiliar words from the song lyrics.
- After finding the unfamiliar words, they are then allowed to open dictionary to find out the meaning of the words.
- Then all groups are given some time to discuss the possible storyline of the song lyrics.
- After that each group has to write a short story which represents the storyline of the song.
- Each group appoints one of the group members to come before the class to tell the short story and the members of the other groups are given an opportunity to ask questions regarding the story (this may be done in turn).

6. Conclusions

The author here has described the importance of making reconciliation between literature and English language teaching. For that purpose, language teachers need to know several important points i.e. *The first*, the most appropriate types of literature to be selected for teaching purpose. *The second*; the type of approach the language teachers employ to the use of selected literature. *The third*; the reasons for the use of literary works for language teaching. The fourth; the steps to do to use literature for teaching English which cover four proposed steps i.e. *Making decision about a needs analysis, Formulating Learning Objectives, Selecting Innovative Teaching Techniques*. Therefore, the author believes that the proposed steps could be applied quite reliably in using literature to teach English. However, researches are still needed to determine two things i.e. *Firstly*, if these steps could bring about a positive effect on the students' progress in mastering English. *Secondly*, if these steps could be used for developing teaching materials for literature-based English courses e.g. reading, writing, and listening which integrate the use of literary works.

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Conference Paper

Literary Orientalism: Main Contours Up to the British Romantic Period

Abdur Raheem Kidwai

Professor of English, Aligarh Muslim University, Aligarh UP, India

Abstract

Literary Orientalism assumed the status of a new, fascinating subfield of English literary studies in 1980s, after the publication of Edward Said's influential work, *Orientalism* (1978). However, earlier critical studies too, pointed to the varied perception of the other, including the Orient/ Orientals in English literary works down the millennia. The paper under study traces out the genesis of this tradition from 12th century up to the Romantic period. Reference is made to the regrettable misperceptions of the Orient, particularly Islam and Muslims in literary texts by writers ranging from Langland to Chaucer, Marlowe, Shakespeare and other Elizabethan playwrights, and some 17th and 18th century men of letters. The focus is nonetheless on the nexus between ideology and representation, with a pointed reference to the Romantic Literary texts of Southey, Shelley and Moore. The "politicized school of poetry" in the Romantic era was swayed by both the imperialist and missionary projects. This "history of misrepresentation" should be of interest for the students of cultural studies as well.

Keywords: Literary Orientalism Representation, Polemics, and Ideology.

Corresponding Author:
Abdur Raheem Kidwai
sulaim_05@yahoo.co.in

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1. Introduction

Thau too art fallen, Bagdad

...

So one day may the Crescent from thy Mosque

Be pluck'd by Wisdom, when the enlighten'd arm

Of Europe conquers to redeem the East.

(Robert Southey, *Thalaba* [1801], V, 72 and 83-85)

Apart from reflecting a dominant facet of the Western literary Orientalism, the above lines, composed in 1801 by the then influential Romantic writer, Robert Southey (1774-1843), appear to be prescient. The consistent US attacks on Muslim countries particularly since 1990s align with the image of "the enlightened West" trying to "redeem the East" by wiping out the "Crescent" and the "Mosque" not only in Baghdad but across the Muslim lands in the Orient.

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On studying Literary Orientalism—the corpus of the Western writings on the Muslim lands in the Orient from Medieval to our times—one readily endorses Norman Daniel's following truthful observation:

By misapprehension and misrepresentation an idea of the beliefs and practices of one society can pass into the accepted myth of another society in a form so distorted that its relation to the original facts is barely discernible. Doctrines that are the expressions of the spiritual outlook of any enemy are interpreted ungenerously, and with prejudice, and even facts are modified—and in good faith to suit interpretation. [1]

Writings representing Literary Orientalism abound in “interpreting ungenerously” all things Islamic, the Prophet Muhammad and the Quran in particular. Islam is misperceived as a Christian heresy, disfigured further by sexual debauchery and violence. The Prophet Muhammad is brazenly portrayed as an impostor. All Islamic articles of faith and practices appear to be shorn of any redeeming feature. In the words of today's leading critic, Matthew Dimmock, Professor of English, University of Sussex, UK, this corpus may be branded as “the history of misrepresentation” or “the misrepresentation of history.” [2]

2. Literature Review

The works listed in “Recommended Reading” give a fair idea of the major writings on Literary Orientalism. Samuel Chew's *The Crescent and the Rose* (1937) and Norman Daniel's *Islam and the West* (1962) stand out as the early substantial studies. Since 1980s there have been a spate of critical writings, period-wise which delve into the image of the Orientals/Islam/the East in English literary texts.

Of late, several critical works such as those by Matthew Dimmock, *Mythologies of Prophet Muhammad in Early Modern English Culture* (2013) and *New Turks: Dramatizing Islam and Ottomans in Early Modern England* (2005), Frederick Quinn's *The Sum of All Heresies: Image of Islam in Western Thought* (2007), Sophia Rose Arjana's *Muslims in Western Imagination* (2015) and Nabil Matar's *Turks, Moors and Englishmen in the Age of Discovery* (1998) bring out the varied facets of this representation.

3. Research Method

The paper is based on a critical study and close textual analysis of the relevant literary texts of various periods, which portray Islam and Muslims. Reference is made to the origin, and persistence of and modifications in the stereotypes and misperceptions. The discourse is studied in a broader theological, ideological and social-cultural context.

4. Discussion

The genesis of Literary Orientalism may be traced back to the violent clashes between Christendom/Europe and Islam and Muslims since the Medieval period in military,

religious and political domains. As Islam got entrenched in major areas of Asia and Africa and knocked at the doors of Europe in 8th and 9th centuries, the Church portrayed Muslims as a fierce, irrational heretics, given to violence and lust. The Crusades [1096-1271] aggravated further the divide between Europe and Islam. The Muslim presence in Spain from 711 to 1492 had nonetheless some sobering influence on the Christian-Muslim relations: "As a cultural transplant on the European soil, and a natural bridge between East and West... [Muslim Spain] served as an agent for transmitting basically Eastern ideas." [3]

The Arabic rhymed verse influenced the love poetry of Guillaume (1071-1127) in the Provençal language. There are unmistakable similarities between the love lyrics of Muslim Spain and the troubadour and trouvere love poetry of Provence, a point strongly endorsed by the Italian writer, Giammaria Barbierie in his *Dell' Origine della Poesia Rimita* [1571], the Basque author, Estaber Artiga and the French scholar, Sismondi. [4] In their love poems both Dante and Chaucer seem indebted to the troubadour poetry, as is evident from Etienne Sandras's doctoral study. [5] Chaucer's *The Book of Duchess*, *Franklin's Tale* and *Troilus and Criseyda* are reflective of the same influence.

The twelfth century French oral poetry, *Chanson de Geste* may be taken as the earliest sample of Literary Orientalism. As to the image of Islam in these heroic Songs, Norman Daniel observes: "The songs relate to actual facts about Islam in the same way as a distorting mirror twists a real object into an unrecognizable travesty." [6] These Songs represent Islam as a despicable form of paganism and denounce the Islamic practices of the segregation of women, polygamy, divorce, harem and ascribe sexual promiscuity to Muslims. These Songs, in turn, influenced the Middle English Romances, as for example, *Beues of Hamtoun* and *The Sowdone of Babylone* which in the words of Dorothee Metlizki, "are essentially the vehicles of fanatical propaganda ... They are primarily concerned with one basic theme: the war of Christianity against Islam." [7] Another 13th century Romance, *Floris and Blancheflue*, in the same stereotypical vein, depicts Muslims as irrational pagans and the Prophet Muhammad (peace be upon him) as an impostor. Little wonder then it is to note that William Langland (c. 1330-1386) portrays the Prophet as a Christian heretic in his *Piers the Plowman*. A note of missionary zeal permeates Chaucer's *Man of Law's Tale* in which Constance, daughter of the emperor of Rome, converts the Muslim Sultan of Syria. The polemical design of the *Tale* is heightened by its derisive references to the Quran and the Prophet. A redeeming feature of the *Tale*, nonetheless, is that it speaks admiringly of a host of Muslim philosophers and scientists. This note features also in the *General Prologue*, *Pardoner's Tale*, *Book of the Duchess*, *The Miller's Tale* and *Astrolabe* which recount the Muslim contribution to knowledge. However, John Lydgate's *The Fall of Princes* (1440) is disfigured by trenchant polemical assaults against the Prophet Muhammad (peace be upon him). In Nicholas Udall's *Masque of Turkish Magistrates* Muslims are shown committing idolatry!

In the Elizabethan period, Literary Orientalism attained a greater height owing to the political, military and diplomatic encounter between England and the Ottoman Turkey,

a superpower of the day. According to Louis Wann, at least 47 plays by major playwrights were staged in Elizabethan period. More significant is their Oriental content and context:

Two-thirds of these Oriental plays were tragedies because the Elizabethans considered the East as the domain of war, conquest, fratricide, lust and treachery. [8]

How the truth gradually makes its way against falsehood is illustrated by Thomas Browne's *Vulgar Errors*, which corrects a misconception, originating from the Medieval works on Islam, about Prophet Muhammad's tomb hanging in mid-air, reported by Marlowe in *Tamburlaine 2* (1, 1, 137-142), Beaumont in *The Scornful Lady*, and even at a much later date by Robert Southey in *Roderick* (XXII-147-150) and Thomas Moore in *Lallah Rookh*. The Medieval malicious report that the Prophet's body hangs in an iron chest in his mosque in Madina is dismissed by Browne as "evidently false." [9] William Dunbar (1456-1513), nonetheless, persists in branding the Prophet as the devil in his *Dance of Sevin Deidly Synnis*. Sir Walter Raleigh's (1554-1618) *The Life and Death of Mahomet* teems with calumnies and half-truths. In Marlowe's *Tamburlaine* Muslim characters appear worshipping the Prophet, betraying as it does Marlowe's ignorance of the Islamic creed of monotheism. Furthermore, the Prophet is linked throughout the play with violence, bloodshed and deceit. In a polemical vein, Muslim characters are shown recanting their Islamic faith on noting the Prophet's imposture. Marlowe holds the unenviable distinction of making a case for the burning of the Quran (*Tamburlaine II*, 5, i, 172-175). He presses home the Prophet's imposture through *Tamburlaine's* repeated disavowal and contemptuous rejection of Islam and the Prophet. Shakespeare's plays contain 26 references to Islam and Muslims, though mostly cursory ones. Shakespeare, nonetheless, re-echoes the centuries-old European/Christian misperception about Prophet Muhammad (peace be upon him) as an idol or a false god in *Henry IV, Part I* (II, iii, 94-95) and *King Lear* (III, iv, 148). In *Romeo and Juliet*, he goes a step further in scoffing at him for being a "wretched puling fool/ A whining marmet." The Prophet Muhammad (peace be upon him) is paraded as the object of Muslims' worship in the following Elizabethan plays: Marlowe's *Tamburlaine*, Fletcher's and Massinger's *The King of Malta*, Fulke Greville's *A Treatise of Monarchy*, Robert Greene's *Alphonsus, King of Arragon*, Robert Daborne's *A Christian Turn'd Turk* and John Mason's *The Turk*. So doing these plays replicate the earlier Romances, namely *The Sowdone of Babylon*, *The Romance of Guy Warwick*, *Roland and Vernagu*, *The Tail of Rauf Coilyear*, *The Siege of Malayne* and *Sir Ferumbas* which show Muslims praying to their god, Prophet Muhammad (peace be upon him). Shakespeare's only direct reference to the Prophet is equally regrettable: in *Henry VI*, he is presented as an impostor who had trained a dove to eat grain from his ear in order to befool people and to leave the impression of receiving inspiration from the Holy Ghost. Negative images about Islam/Muslims mark the Elizabethan Turk plays, namely Robert Greene's *Alphonsus*, Robert Daborne's *A Christian Turn'd Turk*, and Fulke Greville's *Mustapha*. In his unfinished mock-epic poem, "Metempsychosis or the Progress of the Soul" John Donne (1572-1631) paints a "base, satirical version of the transmission of Prophet Muhammad's light". Likewise, Andrew

Marvell (1621-1678) mocks the Prophet Muhammad's "fabrication of divinity" in his "The First Anniversary of the Government (1654)".

John Dryden's *Don Sebastian* represents a close thematic affinity with Massinger's *Renegado*, as he contrasts Christianity with Islam, glaringly in the former's favour. Same holds true for his other play, *Almanzor and Almahdie*. Alexander Pope denounce Islamic law and the practice of fratricide in the Muslim lands in *The Dunciad* (III, 89-90). In Samuel Butler's *Hudibras*, Mahomet's kin appear in dark colours (I, 251-252). William Congreve satirizes Islam's "heathenish rules", particularly the prohibition of wine. His other targets of attack are the sensual Muslim Paradise, the supposed Islamic belief about the absence of soul in woman and Prophet Muhammad's for being "a professed opposer of gaiety." (*Letter CXI*). The Oriental material in Samuel Johnson's corpus is considerable, especially his *Oriental Tales* which had gained currency in Europe consequent upon the publication and tremendous popularity of the translation of the *Arabian Nights*. His *Irene* and *Rasselas*, having the Oriental setting, though nominal Oriental content, are more concerned about philosophical issues. At least, these do not misrepresent Islam and Muslims. William Cowper (1731-1800) derides Prophet Muhammad (peace be upon him) in his "Love of the World Reproved" (1782) for having forbidden pork.

Oriental Tales published in the wake of the *Arabian Nights* represent a fascinating facet of Literary Orientalism. Martha P. Conant and Ros Ballaster have categorized these tales as imaginative, moralistic, philosophical and satirical, employing the Oriental "informant voice" "reverse ethnography" and "intellectual engagement" with other cultures. [10]

Another landmark of pre-Romantic Literary Orientalism is William Beckford's *Vathek* (1786). Notwithstanding the genuine Oriental setting of and abundant Islamic material in *Vathek*, its themes are unmistakably Western – the story of Faust lies at its core.

Works of all major Romantic writers stand out for the engagement in varying degrees with the Orient. Coleridge's *Lewti* and *Kubla Khan* employ images which bring to mind their possible Oriental sources. Sir Walter Scott's Orientalism as reflected in his *Vision of Don Roderick* (1811) and *The Talisman* (1825) resurrects some of the Medieval misconceptions of Islam. As Scott dwells in these works on the Muslim conquest of Spain and Crusades respectively, the polemical note comes to the fore.

Among the Romantics, Robert Southey (1774-1843) has written most about the Orient. His *Thalaba the Destroyer*, *The Curse of Kehama*, *Roderick, the Last of the Goths*, *Chronicle of the Cid* and his unfinished poem, "Muhammad" are implicated in imperial and missionary ideology. Some allusions to Islam and Muslims feature in Wordsworth's *The Prelude*, *Ecclesiastical Sonnets*, particularly Sonnet 34 and "The Armenian Lady's Love." The dream of the Arab in *The Prelude* (V, 86-102) makes a positive reference to the Arab scholarly tradition and its contribution to the body of knowledge. "The Armenian Lady's Love" nonetheless reiterates the Medieval hostility and revulsion towards Islam. Shelley's Orientalism, as reflected in his *Revolt of Islam* *Queen Mab*, *Alastor*, *Hellas* and *The Assassins*, represents the adherence to convention in depicting a negative view of Islam/ the Orient. It is a blatant instance, as in the case of Southey,

of the endorsement of the Colonialism and Evangelism of the day. Leigh Hunt's "Mahmoud" and "Cambu Khan" describe with relish the Oriental luxury and gorgeousness. His other poems with distinct Oriental elements are: "Abou Ben Adham," "Jaffar", "The Bitter Gourd", "Abraham and the Fire Worshipper" and "Trumpets of Doolkarnein". Landor's *Count Julian* centred on the theme of Muslim conquest of Spain, contains several negative observations about Islam and Muslims. Some of Keats' poems testify to his familiarity with the *Arabian Nights*.

As the British political and military power in the Muslim land was consolidated by early 19th century, the Romantic poetry dealing with the Orient assumed an unmistakable political colour. For a negative perception of the Muslim world, especially its false faith, decayed institutions, despotic political rule and decadent social order, underscored an urgent need for a drastic remedial or reform action on the part of the British, which was deemed as God's will or a moral duty. This intensified support for the civilizing mission and Evangelical work which would ensure reform and enlightenment in the Oriental/Muslim lands. This trend appears at its sharpest in the products of what Marilyn Butler brands as "a school of new powerful politicized poetry." [11] Some of the works illustrative of this are Southey's long narrative poems, *Thalaba*, and *The Curse of Kehama*, Mary Shelley's novel, *The Last Man*, Shelley's *Revolt of Islam*, *Prometheus Unbound* and *Hellas*, Thomas Moore's *Lalla Rookh* and Byron's "Turkish Tales", namely "The Giaour," "The Bride of Abydos," "The Siege of Corinth" and "The Corsair," and his play *Sardanapalus*. Most of these works depict revolutions, thoroughly mostly failed ones, aiming at the overthrow of some despotic Oriental ruler. The Evangelical campaign by the Clapham sect urged for Parliament's approval of their conversion mission in India. The Indian society, it argued, reeling under oppressive and cruel Hinduism was "a classical instance of unreformed despotism." [12] Eventually the Evangelists won their case in that Parliament amended the East India Act in 1813, permitting proselytisation. Southey and Shelley appear to have joined the call for the civilizing mission or indirectly the imperialism project. Byron's "Turkish Tales", however, seem to question the validity of the assumptions underlying this project.

To sum up, the distinguishing features of Literary Orientalism in the Romantic period are: a significant advance in both the range and quality of attention to and use of Oriental material; less concern with theological issues in terms of dismissing Islam as a heresy; creative and imaginative articulation of things Oriental and writers appear on firm grounds in engaging with the Oriental world.

Literary Orientalism flourished also in the Victorian period, particularly in the works of Tennyson, Browning and Arnold. A keen interest in the Orient features in such 20th century writers as Yeats, Eliot, Joyce, Kipling, Forster, and Doris Lessing (1919-2013). Constraints of space, however, stop me from delving into the fascinating aspects of the post-Romantic Literary Orientalism.

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Conference Paper

Pragmatic Meanings of Karonese Proverbs Spoken in Wedding Party

Efendi Barus

Faculty of Literature, Islamic University of North Sumatra, Medan, Indonesia

Abstract

Pragmatics is the subfield of linguistics which studies language and focuses on the users and the context of language rather than reference truth, or grammar. The aim of this article is to analyze the pragmatic meanings of Karonese proverbs spoken in the wedding party. It has become the Karo custom to advise the bride and the bridegroom in a wedding party by using wise words and proverbs. Such a ceremony is known as advisory expressions and explanatory meanings. The meanings are based on pragmatics which can be classified into three types: explanatory meaning, psychological meaning, and social meaning. The method of research applied in this study is qualitative research in which the data were based on some references in the library. This is also a field research as some of the data were obtained from respondents who expressed advisory speech to the bride and the bridegroom in wedding parties. This study applies Cass' (2012) theory of pragmatic usage which focuses on the inferred meaning that the speakers and listeners perceive, referring to Karonese proverbs spoken by family members and the married couple as the listeners. The results of this research are: (1) Karonese proverbs are commonly expressed in advisory speech of a wedding party that is addressed to the couple, (2) Among the three types of meaning discussed here, the social meanings are found most dominant. It can be concluded that the analysis of pragmatic meanings of the Karonese proverbs is very significant for language learners and for a newly married couple as to comprehend good advice from the elderly so that they can apply the advice in their new life. This is also significant as an attempt to preserve the asset of Indonesian culture, Karonese custom in Indonesia.

Keywords: Pragmatic meaning, explanatory meaning, psychological meaning, social meaning, Karonese proverb.

Corresponding Author:
Efendi Barus
efendi_uisu@yahoo.com

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1. Introduction

Human language is important because of the meanings they convey. Without language, human being cannot interact with one another. Therefore, human being must have language for their communication to convey meanings. It is a system of communication among the speakers to transfer their ideas or information in either oral or non-oral system. One of the local languages or dialects in Indonesia is Karo language. The origin of Karo language is difficult to know when it was there and who found it

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(Sitepu, 1996). Most of Karo people live in Sumatra Province or Karo Land. The main town of the Karo district is Kaban Jahe and Berastagi. It has 17 sub-districts and 258 villages. The total population is about 276.763 people. Recent total population of Karo people around Sumatra is about 600.000 people (<https://www.facebook.com>). Barus (2014) notes that Karo language is badly known as its dialect or style enrich again with its socio-culture by the proof of its history and factuality.

The term pragmatics was first coined in the 1930s by a philosopher named C.W. Morris in the 1970s. Pragmatics studies the factors that govern our choice of language in social interaction and the effects of our choice on the other (Christal, 1989).

Pragmatics involves three major communication skills:

- Using language for different purposes such as:

Greetings: (English): Hello, Goodbye, I'm going to get a cookie

(Karo language): *Mejuah-juah, Kai berita?* (Expression of greeting, meaning *How are you.*)

Demanding: (English): Give me a cup of water.

(Karo language): *Enta nakan ena.* 'Give me that rice.'

Promising: (English): I'm going to get you a cookie.

(Karo Language): *Kari kubaba man bandu berita simehuli.*

'I'll give you good news.'

Requesting: (English): I would like a cookie, please.

(Karo language): *Sentabi aku, babandu lau ena kujenda.*

'Excuse me, bring that water here, please.'

Pragmatics is the study of the relationships between linguistic forms and the users of those forms. It studies the meaning of words, phrases, and full sentences but unlike semantics which deals with the objective meaning of words that can be found in dictionaries.

Some of the proverbs in Karo language are:

1. *Erendi enta kam bas geluhndu.* 'Give and take in your way of life.'
2. *Ula bagi perturah sukat kam adi enggo erjabu.* 'Don't be like the growth of taro if you have got married.'
3. *Bagi menci ndabuh ku cimpa.* 'Like the mouse falling into the cake.'
4. *Bagi kirik ndatken lubang.* 'Like the cricket getting the hole.'

5. *Belinen kuran asa takal.* 'Bamboo (place of water) bigger than head.'
6. *Bagi sinehteh jambai.* 'Like to carry the pumpkin.'
7. *Mehamad erkalimbubu.* 'Be polite to the parents in law.'
8. *Bagi lau bas kaca.* 'Like water in the glass.'
9. *Bagi pergeluh bindoran.* 'Like the life of a chameleon.'
10. *Bagi manuk, adi lacikais la man.* 'Like chicken which cannot get food without scraping.'
11. *Adi ngalo la rido, nggalar la rutang.* 'When receiving without gain, and paying without debt.'
12. *Adi enggo erjabu, ula bagi perturah sukat.* 'If you have got married, you should not be like taro any more'.
13. *Menang bas babah, talu bas perukuren.* 'Win in the dialogue, but lose in heart.'
14. *Ngkimbang i amak i babo lubang.* 'Spreading the mat on the hole.'

2. Literature Review

Pragmatics is a subfield of linguistics and semiotics that studies the ways in which context contributes to meaning. Pragmatics encompasses speech act theory, conversational implicature, talk in interaction and other approaches to language behavior in philosophy, sociology, linguistics and anthropology. Pragmatics helps anthropologists relate elements of language to broader social phenomena; it thus pervades the field of linguistic anthropology. Because pragmatics describes generally the forces in play for a given utterance, it includes the study of power, gender, race, identity, and their interactions with individual speech acts. For example, the study of code switching directly relates to pragmatics, since a switch in code effects a shift in pragmatic force. [9]

When learning the English language, understanding the differences between semantic and pragmatic meaning can be a valuable tool to maximize your linguistic ability. Although both are terms used in relation to the meanings of words, their usage is drastically different. Pragmatic meaning looks at the same words and grammar used semantically, except within context. In each situation, the various listeners in the conversation define the ultimate meaning of the words, based on other clues that lend subtext to the meaning. Both the pragmatic and semantic meanings is important when communicating with other people. Although semantics is concerned only with the exact, literal meaning of the words and their interrelations, pragmatic usage focuses on the inferred meaning that the speakers and listeners perceive Crass (2012).

Barus (2015) discusses and analyzes pragmatics from its connotative meaning in Karo language and to be associated with their culture. Pragmatics can also be defined as the study of how language is used and of the effect of context on language. It is

viewed from several types of context such as physical, linguistic, social and epistemic context. Ramirez (2015) in his article entitled "A pragmatic approach to proverb use and interpretation" analyzes the pragmatic meanings of proverbs including some points of discussions such as: irony in proverbs, metaphors in proverbs and ellipsis.

This article is completely different from those works presented above. This article discusses the pragmatic meanings of Karonese proverbs spoken in the wedding party covering such related aspects as place of living, social networks and belief, based on the theory of Cass (2012) in which pragmatic usage focuses on the inferred meaning that the speakers and listeners perceive.

3. Research Method

Since this research deals with social phenomena of language, to find the answer to this research, qualitative method is applied through the analysis of language particularly the pragmatic meanings of proverbs in Karo language. In this research, the data were collected from text books in the libraries and from some other sources from some websites. In addition some data were also collected from some informants in some events of wedding parties. The data in this study are analyzed in several steps. The researcher collected the data from some text-books and some informants. Some data were also derived from the writer's invention as the native speaker of the language under research, Karo language; then, they were analyzed by providing the meanings on the basis of pragmatic meanings which are classified into three types: explanatory meaning, psychological meaning, and social meaning. This study applies Cass' (2012) theory of pragmatic usage which focuses on the inferred meaning that the speakers and listeners perceive, referring to Karonese proverbs expressed by family members as the speakers and the married couple as the listeners.

4. Result and Discussion

4.1. Proverbs and pragmatic meaning in Karo language

Meaning is the basic unit of language. Every speaker who produces the language must have known the meaning. Language can be interpreted from the pragmatic meaning which is based on the user or context. It has been known that on the basis of the above points, pragmatic meaning can be viewed from four different contexts, such as physical context, linguistic context, social context and epistemic context. But which one is the prominent or commonly applicable in communication related to the wedding party will be presented below.

Proverb is the language which plays very important roles in different types of literary works. Proverb is a brief, simple, and popular saying, or a phrase that gives advice and moral lessons and it effectively embodies a common sense. The most important function of proverbs is to teach and educate the audience. They often contain an expert advisor with a role for educating the hearers on what they may face if they would do something. Hence, proverbs play a didactic role, as they play a universal role

in teaching wisdom and sagacity to the common people. Since proverbs are usually metaphorical and indirect, they allow speaker or writer to express their message in a less harsh way.

In this research, the aim of using proverbs to be discussed is to give some advice to the couple in a wedding party so that they may become more mature and consequently they can survive in their family. At the time of giving advice, there will be a communication between the speaker and the couple. The hearer must listen and obey what has been conveyed by the speakers in the party.

The proverbs which are used in Karo language can be analyzed from its connotative meanings. The connotative meanings can be classified into: explanatory meaning, psychological meaning, and social meaning.

4.2. Explanatory meaning

Proverbs or phrases which carry wise words in Karo language can be semantically interpreted from the pragmatic meaning.

1. *Endi enta bagi surat bas ukat.* 'Give and take like scripts on the spoon (spoon made of bamboo).'

This Karonese proverb means that in this life we have to be charitable and humble, we should not always expect from others before giving something as the script postulated on the spoon. This proverb is always expressed by most speakers in the ceremony of Karonese wedding parties as it teaches good lessons to the couple so that they can adopt it in their life to come.

2. *Menang bas babah, talu bas perukuren.* 'Winning orally, losing mentally.'

This proverb is also commonly uttered by various speakers in a wedding party to be directed to the bride and bridegroom. The proverb means that to win a dialogue or to give many comments is not necessary in this life as to dominate a dialogue does not imply that he is the winner as he may suffer finally. The most important thing is what you say must be something true and useful. Although you express only a few words, if they carry truth and advantages, you are the winner both orally and mentally as your expressions come from your heart.

3. *Ngkimbangi amak ibabo lubang.* 'Spreading a mat on the hole.'

This proverb illustrates someone who serves other persons not sincerely. This proverb is also generally addressed to a newly married couple in a wedding party so that they can lead their life in polite, humble, and honest manners.

4. *Adi ngalo la rido, nggalar la rutang.* 'Receiving without credit, paying without debt.'

This proverb means that we can give something to someone but do not expect that it will be accepted in the future, and we pay or give something to a person sincerely though we do not have any debt to him. It may happen that sometimes you are given money by someone but you do not accept it, and you may pay or give something to someone although you do not have any debt.

4.3. Psychological meaning

Psychological meaning is the meaning of a sentence in which it denotes the psychological quality of someone.

1. *Bagi nande lah kam bas jabu.* 'Be as a mother (you should) in the family.'
2. *Bagi Bapa lah kam bas jabu* 'Be as a father (you should) in the family.'
3. *Bagi nande ras bapa kam bas jabu.* 'Be as a father and mother in the family'.

The above examples number (1) and (2) with the word *nande* 'mother' and *bapa* 'father', do not mean the real mother or father, but it signifies beyond its actual meaning. Those expressions can be expressed by a speaker who gives advice to someone in a family who has just recently got condolence in which one of their parent passes away. If the mother passes away, the speaker will say to the eldest sister or brother in a family so that she or he can behave or can replace the responsibility of their mother. And if their father passes away, the speaker will advise the eldest brother in the family so that he can behave or replace the duty or responsibility of their father in the family.

The example number (3) above with the word *nande ras bapa* 'mother and father' does not mean he or she become the father and mother, but she or he can behave or replace the responsibilities of their parents. She or he must be responsible for his or her younger brother or sister in the family. Such as, if any one of the younger brother or sister is still single or as a student, the eldest one must support or be responsible for his or her younger brother or younger sister until she or he will get married. The words *nande ras bapa* are used to show someone that has a psychological quality such as: glorious, flexible, educative, and not egoistic. Proverb number (3) can be used for the couple who just got married and his or her parents have already passed away and he or she is the eldest in the family. The couple can be advised to be responsible for their younger brother and sister.

4.4. Social meaning

Social meaning is a word or a sequence of words signifying the social status of someone which is different from its actual meaning or different from the connotative-referential meaning.

Mehamad erkalimbubu. 'Be polite to the brother of your mother's parents as well as your father or mother in law.' *Mehamad* means 'be polite', and *kalimbubu* means the brother of the mother's parents, as well as father or mother in law including brother in law or your wife's brother. In Karonese culture, *kalimbubu* can be said as the visible God. We must give respect to our *kalimbubu*. According to Karonese culture or belief, if we do not respect our *kalimbubu*, there will be a risk or sin from God to us, and we will not be prosperous later. That is why, when there is a party or gathering with our *kalimbubu*, we always request their prayers to God so that we can get blessing or prosperity from the Almighty.

The three aspects of meaning of the proverbs which are addressed to the hearers covering explanatory, psychological and social meanings are called pragmatic meanings. The hearers are expected to do or understand what the speaker means. In Karo language, there are so many kinds of proverbs uttered in wedding parties with the goal to advise the married couple. Expressions of such advisory proverbs may take place according to three aspects: on the basis of place, social network, and belief.

4.5. Place of living

Expressions of advisory proverbs may be conducted in various places. It is common in Karo high land but it is also possible to be conducted in Karo Jahe areas such as in Pancur Batu, Binjeai, Delitua or in other places where some Karo people live. Such advice is generally conveyed in public halls or in the house of the mother's brother or the father in law, where there is a wedding party.

(a) *Usihlah bagi pergeluh bindoran.* 'Please, imitate like the life of a chameleon.' This proverb may have two points of meaning. It can be viewed from positive and negative meanings. From negative meaning, it portrays someone who does not have any principle. From the negative meaning, it means that someone must be able to adapt himself in any environment, condition or place.

(b) *Erendi enta kam pagi bas geluhndu.* 'You should give and take in your life.'

This proverb means that someone should not expect something from other people before he or she can give something to them wherever they live.

4.6. Social network

Expressions of advisory proverbs are also based on social networks. People who have just got married may live or stay in a new place or region. The new family must be able to extend their networks, to create a new family, to build brotherhood, and even sometimes to adopt new parents. By this way they will be successful to lead a new life. The following Karonese advisory proverbs are also commonly expressed in wedding parties.

(a) *Bagi lau bas kaca kam pagi.* 'You must be like water in the glass in future.'

This proverb gives you advice to be polite to everyone and not to be a liar. By this way, you can be accepted by the people in your environment.

(b) *Terbeluh kam bas geluhndu.* 'You must be able to adapt yourself in your life.'

This proverb means that you must be wise to adjust yourselves according to the place and condition in your life, not to create problems, and not to suspect other people wherever and whenever you live.

4.7. Belief

Expressions of advisory proverbs are also based religious belief. The religion of a community much matters in the speech of a wedding party. Karonese proverbs related to religious aspects are also common to be expressed by some speakers in such a party as in the following.

- (a) *Bagi manuk, adi la cikais la man.* 'Like chickens, if they do not scrape, they will not get any food.'

This proverb means that we must work hard to get something and pray to God the Almighty Who gives us everything in life. By working hard and observing prayer, you will get a successful life.

- (b) *Adi enggo erjabu, ula bagi perturah sukat.* 'If you have got married, you should not be like the growth of taro.'

This proverb means that a married couple is advised not to be like a single boy or single girl any more and not to fall in love with another person any more.

- (c) *Labo terbiari jelma, peraten Dibatange situhuna.* 'Don't be afraid of human being, God's will disposes.'

This proverb implies an advice that we must believe in God, and not to be afraid of human; being, because God can protect us from any condition or danger and can give us fortune.

5. Conclusion

The pragmatic meanings of Karonese proverbs in Karo language are commonly used, particularly in the events of wedding parties addressed to the bride and bride groom of a newly married couple. Such ceremonies reflect the living culture in Karonese community. In Karonese wedding parties all sides of the families are compulsory to be given chances to deliver speech as to express happiness, hopes and expectation, prayers, as well as advice to the couple or even to all sides involved. Every speaker generally tries his best to use good sentences, wise words, and proverbs in their speech. Several wise words and proverbs in Karo language have been adopted as data and the analysis are based on the pragmatic point of view involving explanatory meaning, psychological meaning, and social meaning. This study is based on Cass' (2012) theory of pragmatic usage which focuses on the inferred meaning that the speakers and listeners perceive, referring to Karonese proverbs delivered by the family members as the speakers and the married couple as the listeners. Among the three types of pragmatic meanings discussed in this research, the social meanings are found most significant and related to place of living, social networks, and belief.

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Conference Paper

A New Beginning of Trauma Theory in Literature

Mohd Nazri Latiff Azmi

Department of English language, Faculty of Languages and Communications, UNISZA 21300 Kuala Terengganu, Terengganu, Malaysia

Abstract

Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma* sparked a great attention to literature lovers. Her suggestion on Trauma Theory enlightens a new era in poststructural approach of analyzing literary texts. Slowly but gradually, several models were introduced which inherent neurobiological features of trauma that refuse representation and cause dissociation were significant to arguments that sought to emphasize the extent of profound suffering from an external source, whether that source is an individual perpetrator or collective social practice. It was quickly accompanied by alternative models and methodologies that revised this foundational claim to suggest determinate value exists in traumatic experience. However, the researcher would like to explore and reintroduce Trauma Theory in more contemporary approach so that it will be acceptable and practical in all genres of literature. Similarly, this study is in line with the critics such as Leys and Cvetkovich who establish a psychological framework apart from the classic model thus produce different conclusions regarding trauma's influence upon language, perception, and society. The researcher believes that Trauma Theory should be viewed in a larger conceptual framework rather than the social psychology theories in addition to neurobiological theories; that is in the view of Critical Thinking. This stance might therefore consider dubious the assertion of trauma's intrinsic dissociation. The discussion focuses more on the roles of Critical Thinking in supporting Trauma Theory in several selected poems. In conclusion, the findings might prove that Critical Thinking and Trauma Theory can be blended together in developing learners' intellectuality and maturity in analyzing and appreciating literary texts.

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Mohd Nazri Latiff Azmi
mohdnazri@unisza.edu.myReceived: 13 March 2018
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1. Introduction

Baker (2012) points that literary theory refers to a particular form of literary criticism in which particular academic, scientific, or philosophical approaches are followed in a systematic fashion while analyzing literary texts. However, traditional literary criticism tends not to focus on a particular aspect of a literary text in quite the same manner that literary theory usually does. Literary theory proposes particular, systematic approaches to literary texts that impose a particular line of intellectual reasoning to



it, therefore, literary theorists often adapt systems of knowledge developed largely outside the realm of literary studies and impose them upon literary texts for the purpose of discovering or developing new and unique understandings of those texts that a traditional literary critic might not be intellectually equipped to recognize [3]. Today, some literary scholars debate the ultimate value of literary theory as a method of interpretation and it is nevertheless vital for students of literature to understand the core principles of literary theory and be able to use those same principles to interpret literary texts.

The researcher believes that the study of literary theory is challenging, especially for students who are relatively new to the field. It takes time, patience, and practice for students to get used to the unique and sometimes highly specialized language that literary theorists tend to use in their writings as well as the often complicated and detailed arguments they make. As we are exposed to literary theory, take the time to carefully consider the argument being made, to re-read when we find ourselves confused by a statement, and to look up and acquaint ourselves with any language or terminology we are exposed to and not familiar with [1].

2. What is Trauma Theory?

The field of trauma studies in literary criticism gained significant attention in 1996 with the publication of Cathy Caruth's *Unclaimed Experience: Trauma, Narrative, and History* and Kali Tal's *Worlds of Hurt: Reading the Literatures of Trauma*. A theoretical trend was introduced by scholars like Caruth, who pioneered a psychoanalytic post structural approach that suggests trauma is an unsolvable problem of the unconscious that illuminates the inherent contradictions of experience and language. This Lacanian approach crafts a concept of trauma as a recurring sense of absence that sunders knowledge of the extreme experience, thus preventing linguistic value other than a referential expression. The evolution of trauma theory in literary criticism might best be understood in terms of the changing psychological definitions of trauma as well as the semiotic, rhetorical, and social concerns that are part of the study of trauma in literature and society [6].

3. Trauma in Poetry

Many studies that focus on trauma in literature focus a great deal on repetitions that exist within the literary work because repetition is a common response to trauma and easily identifiable in text. Many survivors of trauma repeat aspects or the entirety of the event that was traumatic in their life in their mind and, sometimes, in their literature [10]. Literary trauma theorists make note of these elements of repetition in a literary work and discuss the correlation therein. Nandi (2016) makes note how literary trauma theory takes into account "what cannot be fully re-membered, the illegible, the unspeakable, with a something-repeated, be it an image, a phrase, a metaphor, even a syllable or sound". The present study does not wish to discount repetition or any of the other aspects that literary trauma theory examines in literature. Instead, my study

looks to expand beyond these facets and examine traumatic memory and the role of emotion, most specifically in poetry. The use of traumatic figurative language that is apparent in many poems which discuss or display elements of trauma. Traumatic figurative language provides an individual with a way to discuss trauma by using a metaphor, simile, or metonym when discussing it [4].

4. Critical Thinking in Poetry

As highlighted by Facione (2011), 'Critical thinking is a purposeful, self-regulatory judgment which results in interpretation, analysis, evaluation, and inference, as well as explanation of the evidential, conceptual, methodological, criteriological, or contextual considerations upon which that judgment is based', hence, this study tries to connect the relationship of Trauma Theory and Critical Thinking, for the first time. The researcher borrows the Nadal's idea (2016) and Osman's (2013) who say that only those who have high order thinking skills would be able to understand and synthesize traumatic elements in literature. The researcher has analyzed more than 40 special poems in discussing this theory pertaining to various types of poetry, but for this paper only three poems were chosen to be shared with.

5. Analysis

5.1. August 6th by Sankichi Toge

Traumatic event in this poem is represented through the repetition of the phrase '*how could I ever forget*' where it has been repeated by the poet for three times. In traumatic figurative language, repetition is one of the common elements of trauma [2]. This repetition acted as the reminder to the readers. As for this poem, the poet reminds the readers how the scenery of the incident looks like. Other than that, those repetitions of words also show that the tragedy is still fresh in his head and those bad memories will never fade from his mind. Here we can say that, this atomic bomb tragedy was really affected his emotion and life. In this poem, it is not just the poet who can feel the trauma. The whole society of Hiroshima was felt the same too. This can be spotted through the phrase '*all crying*' and '*how can I forget the entreaties of the departed wife and child*'. As this tragedy was not just involving the poet but also the whole people in the Hiroshima, all of them were facing the trauma too as the tragedy has destroyed their houses and also killed their family members. The poet told the readers that all of them were crying after they have seen bodies on the parade ground which were scattered like jumbled stone image. Other than that, many people were departed from their children and wife resulted from the tragedy. Through this, it is proven that the society of Hiroshima also felt the same trauma just like the poet faced.

The poet also tried to share the feeling of trauma that he faced during the event with the readers. In creating this feeling, he used some elements of Bloom's Taxonomy. The stage that involved in creating this poem is *Remembering*. This is because, all the lines that contained in this poem were related to him, where he recalled his experience and

interpreting them by using the medium of writing. The poet was able to interpret the victims' condition during that day. The way he interpreted those things could affect the emotion of those who read this poem. Other than that, the stage of *Evaluating* is also involved here where the poet criticizing the act of bombing done by America which has killed thousands of Japanese people. Through those *Criticizing*, the poet was actually tried to ask the readers to evaluate by themselves what would happen if this tragedy occurs in their countries. Other than that, the traumatic figurative language used in his writing could trigger the readers' thinking to analyze what would have happened if they were in the poet's shoes. The poet also presented the traumatic elements through the use of traumatic figurative language such as '*half skin peeled off, bald, 'pot-bellied, 'skin dangling like rags, 'building split, bridges collapsed*' and many more. All those words actually explain how the people were suffered from the tragedy and it remains till now.

5.2. Home Burial by Robert Frost

The poem 'Home Burial' is closely associated with Frost's life which he had lost his children. Those events have left great impact to the poet and have affected them emotionally such as depression and frustration. The poem describes two tragedies which are: the death of their son and the death of their marriage. Both of them have different ways of dealing with grief and it jeopardizes their marriage. Element of trauma, sorrow and frustration can be found throughout the poem. The husband has been looking at his wife who is witting down looking out the window, overlook the graveyard. Her hesitation stops Amy from going down and she decided to stay in her place. It shows that she is not ready to move on and face the reality where she chooses to stay in his grief while reminiscing her memory with her dead son. She is still in trauma after his death. Traumatic element can be seen in the line when Amy refuses any help from her husband who attempts to ease her mind by asking her to share what she feels. Amy, who still in grieving period, decided to ignore him by keeping silent. This stanza shows the husband who is ready to accept the reality. He expresses his sadness and frustration in line '*The little graveyard where my people are!*' Which means the graveyard is belong to his newly born son. However, he realizes that he already gone in line *But I understand: it is not the stones, But the child's mound*'.

Then, Amy cried to stop her husband from talking about their son's death. It shows that she is not ready to face the reality and accept what has already happened. The husband expresses his anger by asking '*Can't a man speak of his own child he's lost?*' However, Amy still refuses to talk to him and decided to walk away. It shows failure in communication between them due to the traumatic event that happened. Again, Amy's refusal to listen to her husband illustrates that she doesn't want to accept the reality. Amy's husband begs her to stay because he wants his wife to talk to him instead of her friends. This entire stanza expresses the husband's frustration about his wife's attitude of telling others about her problem instead of her own husband. '*I'm not so much, Unlike other folks as your standing there*', by saying this, he goes humble by comparing himself with Amy's friends. Despite his anger and frustration, he still

doesn't give up on begging his wife to stay but Amy seems to ignore him. 'Home Burial' illustrates that a traumatic occurrence such as death can destroy everything including marriage. Failure to manage sadness, frustration and anger led by any traumatic tragedy can destruct a harmonious relationship like what happens to Amy and her husband.

The researcher analyses that to relate this poem with critical thinking [5] which is very suitable to be related with *Three Functions of Mind which are thinking, wanting and feeling*. Thinking refers to the process of creating meaning via events that occurred in our life. It continuously telling us about: This is happening in our life. This is what going on. It helps us to make sense of any events that happened. Wanting requires effort or energy to change something. For example, we are persuading others to agree with our opinion. Feeling involves creating the positive or negative meaning from the events occurred such as sad, happy, disappointing, worried and excited. In this poem, Amy and her husband have been facing a painful event which is the death of their son. An issue emerges when they have different way of dealing with the event. Amy seems to be failed in making sense of what has happened. They have different way of perceiving and judging the events which put them in conflict. However, in helping his wife to realize what had happened, the husband tries to clarify and synthesize the event by asking his wife to talk, but he failed. At the end, despite her husband's warning to bring her back by force, she still decided to go out to her friends and share her feelings. She thinks that it is the best for her to come out with such decision. In short, the poem comprises all the three functions of mind.

5.3. Still I rise by Maya Angelou

This stirring poem is packed full of figurative language and when read through comes over as a remotely secular hymn to the oppressed and abused. The trauma experienced here is the discrimination received from the public. The message is loud and clear though no matter the cruelty, regardless of method and circumstance, the victim will elevate up, the slave will surmount adversity.

Starting from the first stanza, Maya Angelou gives her heart and soul to declare that nothing and no one could oppress her or keep her down. She faces trauma when encountering the history books that consist plenty of '*twisted lies*', but she does not care. She will not let it bother her that others '*trod her in the very dirt*'. She proclaims that if she is trodden in the dirt, that she will rise like dust. The dust rising, for me, distributes the image of a ghost – perhaps even the ghosts of slaves – that no oppressor or murderer can elude. Obviously, she faces the trauma of being judged by others, and she asks a question. This is a fascinating question, as she refers to her own tone as '*sassiness*' and asks the hearer if her sassy tone is upsetting. She sees that the people around her in her society are '*beset with gloom*' when she prospers. She questions this. She is aware that she is prospered in life, in her writing, and as a woman. The '*oil wells pumping in [her] living room*' denote her prosperity. She also compares herself to the moon and the suns as they are affected by the tides. This gives us the understanding that the speaker has no other choice but to rise up out of her affliction. Although faced

with the trauma of the society's might to keep her oppressed, it is in her nature to rise up and stand against oppression just as it is the nature of the tides to respond to the moon. The speaker's questions in this stanza are direct, pertinent, and appropriately accusing. She has to stand up to the trauma of being disliked by the racist people in her society, who are all bitter of her success. With that, she directs these questions at the society that has long tried to keep her oppressed. She asks them if they want to see her broken, oppressed, depressed and bitter. She asks these questions, knowing that this indeed is what many within society wanted. They did not want to see a black woman rise up out of the oppression of her society and succeed. The speaker is aware of this and she draws attention to it with these revealing, yet cutting questions.

In the middle of the poem, she perpetuates with the questions directed at a racist society when she asks whether her *'haughtiness'* is offensive. She is aware that society resents visually perceiving a black woman full of pride. This question has an air of sarcasm which accommodates to point out the hypocrisy of society as it is embittered by the prosperity of one that it has endeavored to oppress. The speaker overcomes her trauma sarcastic tone as she pretends to comfort the hearer. She verbally expresses, *'don't you take it awful hard'*, a sarcastic way of pretending to care for those who resent her prosperity. She perpetuates, however, to *'flaunt'* her prosperity before the society that has always oppressed her. She claims that she has *'gold mines'* and that she laughs at the prosperity she has found. She tries to make the society aware that no matter what it does to oppress her, it will not prosper. She lets society know that it cannot prevail against her with words or looks. Despite the trauma of hatefulness received from society, she proclaims that society cannot prevail against her even if it managed to have her killed. She claims that she will still *'like air'* rise, thus demonstrating her willingness to overcome her trauma. The speaker perpetuates her querying of society. By this time in the poem, it becomes clear that the speaker has placed society on tribulation and is now in the process of cross-examination. She has the answers to these questions, but to ask them is to incriminate the offender. While she asks incriminating questions, she simultaneously reveals incredible aplomb despite the oppression of society. In this stanza, the speaker conclusively refers to the trauma of her past—the reason that she is oppressed and resented to this day. She calls slavery *'history's shame'* and she proclaims that she will not be held down by the past, even if it is *'rooted in pain'*. In the final stanza, the speaker reveals that she intends to leave behind all the trauma of slavery and the history of oppression, with intent to rise above it. She claims that she will leave behind the "terror and fear" and that she will rise above the pain and the oppression *'into a daybreak that's wondrously clear'*. The speaker does not intend to sanction the hatefulness of society or the pain of the past to prevent her from becoming all that she ever dreamed of being. For this reason, she reiterates three times, *'I rise'*.

From the view of Critical Thinking, *Still I rise*, the poem makes readers *recall* trauma from the past that Maya Angelou has experienced and understand the poet overcomes abuse and social disadvantages to become a symbol of strength, courage, and resilience. The poem also sends out a message that we all can rise up from our darkest hours, which can be applied in life and ask the readers to analyze the lyrics and tone

to truly understand the poem. At the same time, readers are persuaded to justify the decisions that the poet takes to overcome the traumatic experiences.

6. Conclusion

The selected poems show the example of Trauma theory in poetry which are represented in the background of war, death and oppression. These emotional traumatic incidents were directly and indirectly storied in such ways to highlight various issues of sadness, frustration and alienage. At the same time, the poems have to be viewed from the angle of Critical Thinking as well in order to go deeper inside the intention and message hidden by the poets. Once, the readers critically understand what the poets trying to convey and to identify the underlying meaning behind the entire poem by understanding figurative language used, eventually, the readers would be able to interpret the immense mental pressure that the poets trying to highlight. As for the last and highest level of critical thinking, which is creating, readers have to create their own meaning in order to understand the entire poem and appreciate the beauty of literature.

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Conference Paper

Functional Features of Forensic Corruption Case in Indonesia

Tengku Silvana Sinar

Faculty of Cultural Sciences, University of Sumatera Utara

Abstract

This study examines the multimodal use of language affecting the social interaction in the Indonesian Court for Corruption Crimes as the research data source. The objective is to analyze the metafunction multimodal functional features of law enforcement and witnesses in the proceedings of forensic corruption case in Indonesia. Multimodal theory as a new technology that has been invented by linguists was used in this research to analyse forensic language. The findings showed that the multimodal systems were valuable in analysing the forensic functional features in the court room and the functional features of representational, interactive and compositional meanings were present in the court room involving gestures, postures, gazes, non-verbal communication, eye contacts, etc.

Keywords: functional features, multimodal, forensic corruption case.

Corresponding Author:
Tengku Silvana Sinar
tengkusilvana@usu.ac.id

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1. Introduction

This study is conducted based on the theoretical framework of Multimodal Systemic Functional Linguistic (MSFL) and Forensic Linguistics (FL). Systemic Functional Linguistic (LFS) is known as the study of texts and contexts, while multimodal is the study of visual text. FL, according to Olsson (2008: 4), is the study related to the application of linguistic knowledge and techniques to the language facts implicated in legal cases, private disputes involving certain parties which may at a later stage result in legal action of some kind being taken.

MSFL and FL are used in this article to analyze functional features of forensic visual multimodal texts. From the analysis, it is expected to develop a framework of analysis that contributes to the development of research framework of the forensic-multimodal studies. Forensic linguistics limits its discussion to the use of language in the field of law, in terms of how the language is used in a judicial process from the examination on the defendant and witnesses done by the police up to the language used by judges, prosecutors, and legal counsel in the courtroom.

In relation to the parameters of multimodal and forensic linguistics, the functional features of interaction are the source of data of this research. It focuses on the motion objects such as gestures, one's gaze, head movements and the other that can have a profound effect on verbal communication in forensic case. The interaction took place in the Indonesian Court for Corruption Crimes and it is used as the source of data of

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this research. In this research, the problem is formulated as “What are the multimodal functional features of law enforcement and witnesses in the proceedings of forensic corruption case in Indonesia?”

Multimodal and forensic linguistic studies, as a science that is still on the lookout for its identity despite its rapid development in Indonesia since 2000’s, and SFL theory has been widely spread throughout the world since the 1980’s but has become more well known in Indonesia since 2013 as the foundation of the K-13 or 2013 Curriculum. In terms of the phenomena of corruption courts and due to the fact that corruption cases are currently the leading national problems faced by the Republic of Indonesia, therefore, forensic linguistic research at the theoretical level along with its various rules has been done by other researchers who put forth a theory and its implementation model of analysis yet it requires development, linking the theoretical-conceptual level as the foundation of functional linguistics based-theory which is believed to be reliable in analyzing verbal and visual discourse. The previous research by Susanto (2017) results on theoretical-conceptual level as a basis in decoding and interpreting all verbal language in the trials to find out whether the speech recordings are spoken by the suspects or not. The task is called as Forensic Speaker Verification (FSV).

2. Literature Review

The scope of forensic linguistics both practically and theoretically in the linguistic study has been published by the Center for Strategy Development and Linguistic Diplomacy (2016) as the guidance is illustrated in the following Figure 1.

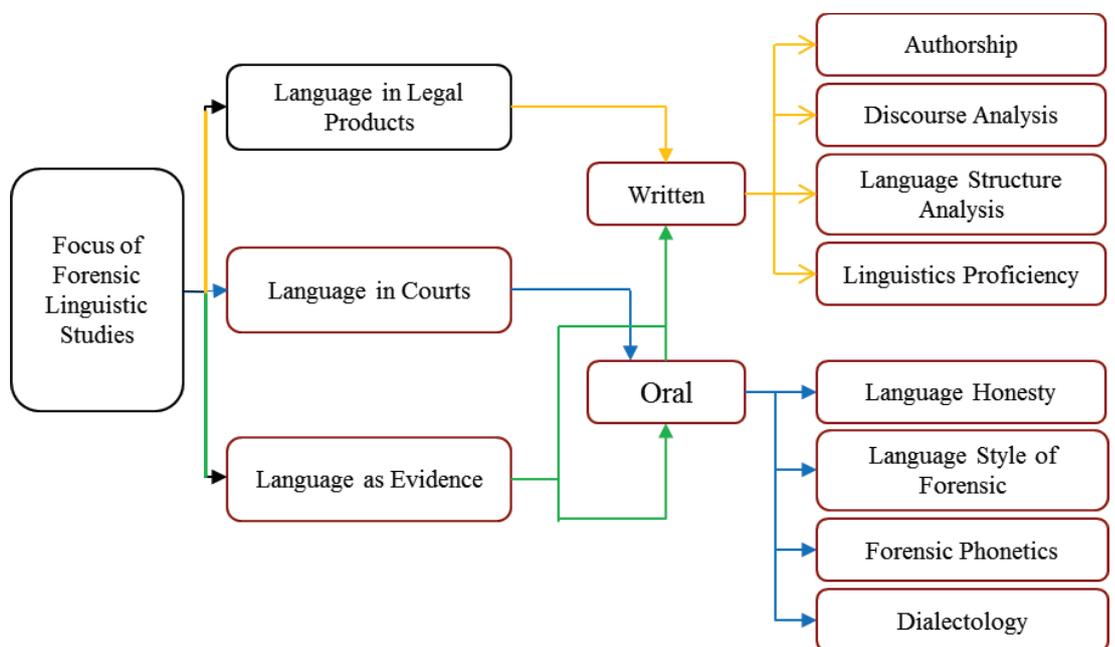


Figure 1: The Scope of Forensic Linguistic Studies (adapted from the source: Guidance of Forensic Linguistic Studies; Center for Strategy Development and Linguistic Diplomacy: 2016).

In the scope of analysis of forensic linguistic studies displayed in Figure 1 above, the parameters used in a forensic linguistic research in Indonesia involves three aspects, i.e. (1) language in legal products, (2) language in courts, and (3) language as evidence; focusing on written and oral language. The linguistic aspects scientifically studied in a forensic linguistic research focuses on phonetics and phonology in forensic phonetics, morphology, syntax, semantics, pragmatics and socio-pragmatics, language styles, discourse analysis, linguistic proficiency, dialectology, language honesty, analysis of language structure and authorship.

Forensic phonetic analysis identifies the acoustic sound quality of the speaker to identify various sounds previously heard, speaker profiling, voice recording to check the authentication and speech coding in an argumentation [3]. The morphological examination is to (a) conform of morphological processes of words in legal products with their grammatical rules and (b) its tendency that certain morpheme to be used in a person's language style can be distinguished from his/her language so they can be used in the analysis process of author identification. Through syntax, the identification can be used as (a) the compatibility of sentences with their grammatical rules, (b) of the original author of a work, (c) the analysis of transitivity in a critical systemic discourse analysis, and (d) the simplification of complex sentences as well as semantics analysis of linguistic meaning of a legal product to investigate the ambiguity of meanings which can lead to multiple interpretations of such legal product, and the discourse meaning investigate the choice of word that has a particular meaning both literally and figuratively which implies the specific purpose of the speaker.

Pragmatics and socio-pragmatics are used in the analysis of oral and written discourse such as conversation between the perpetrators, conversation in the investigation process, or conversation in the proceedings, as well as written discourse such as social media texts potentially causing a legal action. Language styles are used to analyze sound, translation and interpreting, dialect identification, and discourse analysis (Mcnamin, 2010 in Coulthard and Johnson, 2010) and to identify the true author of anonymous writings such as in anonymous letters, threatening letters, and so forth [14].

Linguistic proficiency helps to identify whether the suspect is intentionally silent or because he/she has no such language skills that make him/her unable to catch the intended meaning of the investigator's question or unable to speak well to express his/her intention. Dialectology analyzes language data, particularly speech, in order to recognize unknown speaker dialects, to determine his/her social accent [14], and to explore and identify the origin and authenticity of language from unknown speakers.

Discourse analysis focuses on the cognitive system affecting the use of language and social interaction and the structure of both oral and written discourse by applying linguistic criteria such as morphology, syntax, semantics, pragmatics, etc., including by utilizing discourse markers to obtain the unity and meaningfulness of the discourse [3].

Language honesty identifies whether a suspect is telling the truth, making up or covering the actual event through the research on the sentence structure or the word choice of the suspect's testimony [14] combined with the help of a lie detector

effectively supporting the success of the investigation. Analysis of language structure examines the structure of language in legal products whether it is in accordance with the linguistic rules. Authorship is used in the case of plagiarism or the investigation of a text whose actual writer is unknown [11].

2.1. Multimodal analysis

This study focuses on discourse analysis to examine the multimodal use of language affecting the social interaction. Multimodal analysis refers to a particular approach to studying social interaction that seeks to analyse all the modes through which people act. A multimodal analysis would examine written language and grapheme as well as spoken language such as sounds, gesture, posture shifts, gaze shifts, head movements and so forth. Multimodal analysis might also include the wider environment such as the placement of furniture, the layout of the cafe, and the other people present [10].

Based on Halliday's (1985, 1994) metafunction of language, Kress and Van Leeuwen (1996) developed the terminology in discussing the meaning of image in visual communication: representational for ideational meaning; interactive for interpersonal meaning; and compositional for textual meaning.

2.2. Representational meanings

Narrative structure realizes a narrative representation: connecting lines without an indicator of directionality form a particular kind of analytical structure, and mean something like 'is connected to', 'is conjoined to', 'is related to'. The 'Actor' is the participant from whom or which the vector departs, and which may be fused with the vector to different degrees. The narrative processes are realized by a visual element, an image as a visual element, a number or an equation as a visual element.

Processes take a whole visual (or verbal) proposition as their 'object' projective, and the others non-projective. Transactional action is either unidirectional (connects two participants, an actor and a goal.) or bidirectional (connects two Interactors). Non-transactional (emanates from a participant, the Actor, but does not point at any other participant). Projective divided into non-transactional reaction, mental process (similar conventional device connects two participants, the Sayer and the phenomenon), and verbal process (similar device connects two participants, a Sayer and an utterance). Conversion: A process in which a participant is the goal of one action and the actor of another. This involves a change of state in the participant.

The second element is Circumstances that is divided into setting, means, and accompaniment. Setting: a process is recognizable because the participants in the foreground overlap and hence partially obscure it; because it is often drawn or painted in less detail, or, in the case of photography, has a softer focus; and because of contrasts in color saturation and overall darkness or lightness between foreground and background. Means: a process is formed by the tool with which the action is executed. It usually also forms the vector. Accompaniment: is a participant in a narrative structure

which has no vectorial relation with other participants and cannot be interpreted as a Symbolic Attribute.

2.3. Interactive meaning

Interactive meanings of images are related to depicting human or quasi-human participants, must choose to make them look at the viewer or not, so they must also, and at the same time, choose to depict them as close to or far away from the viewer and this applies to the depiction of objects also. The choice of distance can suggest different relations between represented participants and viewers.

Contact is divided into demand and offer. Demand: A subject, who demands, for instance, makes eye contact with the viewer. They gaze, or gesture, as though they want something. They might smile, demanding social affinity. They could stare coldly, demanding we relate to them like a superior. Or, they could pout -demanding we desire them. A subject, who demands, commands a sense of respect, connection, and engagement from their audience. Demand-subject images are common with photographs of authority figures, like celebrities and role models. Offer: conversely, subjects who offer do not engage with the viewer at all. They are passive. Their image is offered to the viewer, as an object of dispassionate reflection.

Social Distance is talking about context of range which means range of taken images. It divided into intimate/personal, social, and impersonal. Intimate/personal: image that taken at close shot, intimate shots, can either humanize the subject or distort them unflatteringly. Social: image that taken at medium shot, the subject is visible from below waist/halfway thigh, with space around the figure.

Attitude is subjective when talking about context of angle that image taken that is involvement frontal angle, oblique angle, high angle, and eye-level angle as representation of power.

2.4. Composition

Composition relates the representational and interactive meanings of the image to each other through three interrelated systems: information value, salience and framing. The information value is the placement of elements (participants that relate them to each other and to the viewer) endows them with the specific informational values attached to the various 'zones' of the image: left and right, top and bottom, centre and margin.

Salience is the elements (participants as well as representational) are made to attract the viewer's attention to different degrees, as realized by such factors as placement in the foreground or background, relative size, contrasts in tonal value (or colour), differences in sharpness, etc. Framing is the presence or absence of framing devices (realized by elements which create dividing lines, or by actual frame lines) disconnects or connects elements of the image, signifying that they belong or do not belong together in some sense.

These three principles of composition apply not just to single pictures; they apply also to composite visuals, visuals which combine text and image and, perhaps, other graphic elements, be it on a page or on a television or computer screen which means it can also be applied to video game visual images.

3. Research Method

This research used descriptive qualitative method in collecting data of actual information. It used to identify the problems, make comparison or evaluation, and learn through experiences to decide and conclude plan. The data analysis technique that researcher used was descriptive qualitative approach based on Miles, Huberman and Saldana (2014) consisting of three interconnected sub-processes: data condensation, data display and conclusion drawing/ verification.

The data were analyzed using an interactive model proposed by Miles, Huberman and Saldana (2014). The condensation consists of selecting the data, deals to select the forensic visual texts that convey hidden message, focusing the researcher to analyse the data focused on forensic texts that consist of five visual texts. Simplifying the data, the researcher noted the kinds of linguistic and visual components separately based on multimodal metafunction theory which deal to the data that have been selected. Then abstracting the data that have been based on verbal and visual metafunction components. Transforming the data which have been analysed based on variables, verbal text and visual multimodal to derive connections among them.

The researcher displayed the verification of visual components through tables. The researcher drew conclusion based on the problem of the study, how visual components are interrelated in conveying the meaning.

4. Analysis and Discussion

4.1. Representation and narrative structure

Five courts had been identified portraying their characteristics of representational, interactive and compositional meanings. Their narrative structure consists of human participants in the court as Sayers and Phenomena, the circumstances of setting, means and accompaniments, and the processes of mental and verbal. All data perform the narrative structures, the process agentive and non-agentive conversion existed when interaction took place between two or more actors in the court the CHIEF JUDGE (CJ), judges, prosecutors and witness. The human participants are around 20 to 30 participants in the court as the Sayers, the Phenomenon, and the Reacters. The Sayers are CJ and judge.

In this court, witnesses as participants wear batik shirt and white shirt. They are ready with a microphone holding in each palm. The witnesses as the participants acting as Phenomenon and they are at which all the human participants' eye lines directed to CJ and J. From the images, the eye lines are directed to the left-sided position. There

are also other participant's forms the object of the Reacters' look, but was seen as passive participants in transactional reaction

The circumstance has the focus setting more on CJ in the centre, the circumstance means of CJ is represented by the means are the hammer that he holds and the microphone in front of him set facing at him in the middle position. The linguistic emblem has the name that written in the name plate "HAKIM KETUA", while the visual emblem is visualized by his robes as his identity as CJ. The accompaniment is the document hold by CJ, etc. The reactor is the man sitting on the right which has less focus since he has no vectoral relation to the other participants.

The Setting in court room, hence, the means is the top of the camera flash in front of the judges' position, and the accompaniment are the documents, papers on the table the emblem name that has PROSECUTORS written in it, as the setting circumstances.

Mental processes are dominantly as vectors formed as a device connects two participants, the Sayer and the Phenomenon. In this part, the vector is the witness' eye line toward phenomenon. Verbal processes are also formed by devices which connected two participants, a Sayer and its utterance the Verbiage. Most movements of the witness' (Sayer's) mouth, hand and head are the process of the *Sayer* in giving and describing the information.

The data also perform the process is 'agentive: conversion' because of the interaction between two actors or more, directional transaction while two witnesses at the same time gave action by reaching out his hand to the other witness (they are spouse).

4.2. Interactive meaning

The interactive meanings figure the Contact of 'offer' and 'demand', attitude. It happens when both participants Chief Judge(CJ) and the witness dominantly have their eye contacts through the relationships of CJ and witness by questions-answers and listening process. Demand portrays the social distance when the presence of gaze at the viewer.

The attitude in the court is due to the subjective and objective Involvement use of frontal angle and action orientation. The contact is offer since Sayers and Phenomenon have no eye-contact to the viewers. When the medium shot is presence, the social distance is social. Impersonal displays the whole body of the participants from the top to the feet in image 1 up to image 28. In this case, the researcher focuses on the *sayer*. Because of these long shot, many signs on the face expressions cannot be identified clearly. For example, the movements of the *sayer's* eyes could not be identified clearly whether he is telling a lie or truth.

Social is the medium shot. The social elements are seen depicted through the *sayer's* body and medium shot on the figure that are captured from head to hip or stomach. This social is displayed in image 29 up to 50. By this shot, the figure can be identified clearer compared to long short. Involvement is vanishing lines that can be formed based on the formations of all participants in the court room that they are able to meet to form a 90 degree. The image 1 up to 28 shows involvement between the *sayer* and the *hidden judges* in term of giving information.

The contact is 'demand' since it has no eye-contact to the viewer. It has medium shot so the social distance is 'social'. The angle is frontal made the subjective attitude 'involvement' and because it was taken from the front the objective attitude becomes 'Action Orientation'.

Detachment as an oblique angle of the position of viewers is not parallel to frontal plane. It is a vanishing line of the frontal represented participants, is drawn in parallel. It is used to ease the researchers to decide and show from where the viewer views the image. In terms of equality, it is the point of view of their eye level to explain that there is power difference involved between the judges and the witness. It considers the level where his eye line always directed at. His eyes always direct at the phenomenon. Impersonal connection happens at this distance, it tends to compress their facial features and look quite flattering.

The evidence was the witness responded the answer minimal by saying yes, no, or hmmm from the demand requesting and demand on the confirmation. Authority, control, and status also were not balance in terms of its distribution. It caused there was a little change of the expression.

4.3. Compositional meaning

The situation can be seen the witness entered the court room. Witness 1 came as a witness for the PC case. PC comes as the suspect already arrives before G and took a seat beside the judge. Witness 1 who was offering a seat to one of the witness. PC seems looking at the judge sometimes and sometimes at the witness. His head looks downward before the judge started the case. When the court started and the witness giving their testimony, PC dominantly looks at the witness with his palm covering mouth. This position shows a high stress. By holding hands and putted the hands around the stomach that person is trying to hold back that feeling (Pease, 1995: 41-42).

Composition has been characterized by Information value, Saliency and Framing. The data shows the saliency is maximum because the layout position of Chief Judge (CJ) is in the centre. The minimum saliency but a full framing with "HAKIM KETUA" written in the plate. Centred takes place as the participant position is in the centre. The second centred position is the witnesses, more focussed. The three participants' witnesses act as Saliency since they become the main object in the context. The minimum saliency is the sign of Prosecutor inside the green framing.

The other situation portrays a witness and his spouse acted as the second witness. A smile is seen on the witness's face. His head tilts to the right side opposed to his standing pose which is inclining to the left. His spouse barely smiles, just drawing up a little the tip of her lips. Her hand palm was shown open and waving at the viewers at the court. Hands are holding each other put in line with upper side of her spouse's stomach. The witness frequently looks at below while once a while viewing the reporters.

The very clear expression on his face is the rising of eyebrows and the appearance of his wrinkle lines while he is speaking and smiling. Besides that, his eyes are mostly at the same level, but cannot be identified what the cornea movement clearly expresses.

The very clear messages have been seen is through the hand position and movements. His left hand always touches the bench handle. It describes someone in a nervous condition therefore he needs something to hold to support himself. Sometimes, he moves his hand with an open palm on the top. It describes a confidence and tries to convince that what he is saying is truth. When he is pointing his hand with the palm down, it describes that he thinks he has higher level. The last, when he is placing on of his hand under another hand, it describes less self-confidence [1].

5. Conclusion

Theoretically, multimodal texts are the combination of oral interaction recording transcript, writing and visual that have functional features and used as the research data. However, in this research, the analysis was limited only in developing the texts visual analysis in the examination on the witnesses used as the source of data to get the information or representative confirmation, interaction, and composition.

It concluded that the presence of functional features on representational, interactive and compositional meanings with images through three systems in forensic context was present. Generally, the result of meaning analysis that human participants in the court as Sayers and Phenomena, the circumstances of setting, means and accompaniments and the processes including processes of mental and verbal resulted the asymmetric correlation between judge, lawyer, and witness which oriented and understood by all the participants in the court room.

In information value, the placement of the elements of participants that relate them to each other and to the viewer provides them the value of specific information about whatever elements exist in the visible images from right and left, top and bottom, and center and margin. At the value of information there are two Centered is a central element placed in the center of a composition consisting of Triptych as a non-central element in a centered composition placed either on the right or left side, or above or below the Center, and Circular as a non-central element in a centered composition placed both above and below and to the sides of the Center, and further elements placed between these polarized positions.

The Saliences are made to draw the viewer's attention to different degrees as the placement of background, foreground, relative size, contrast in tonal values, differences in sharpness, etc., and the Framing is realized by the elements that create dividing lines or frame lines disconnected or connected to the image, indicating that they belong or do not belong together.

A forensic text was proved different from the other social interaction texts which are richer on the representational expression, interactive, and compositional meanings. Theory analysis and the appropriate method were used to analyze the forensic data was the multimodal analysis that have the relations of these contexts.

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Conference Paper

Mother Tongue Affecting the English Vowel Pronunciation of Batak Toba Adults

Ambalegin and Melly Siska Suryani

Language and Literature Department, Faculty of Social and Humanities, University of Putera Batam, Kepulauan Riau, Indonesia

Abstract

The paper focuses on description of mother tongue affecting the Batak Toba adults' in pronouncing English vowel sounds. This qualitative study used 12 vowel sounds of English. The 40 respondents are 20 to 40 years old originated Batak Toba male and female adults who live in Batam. The techniques of data collection were recording and one-on-one interviewing. The analysis applied the theory of Finegan (2015). The result showed that the respondents could not pronounce the vowel /æ/ as in word mat, almost all of them could not pronounce vowel /ɜ:/ as in the word of bird, the vowel /i:/ as in eat, and vowel /ɔ:/ as in saw. Then, all of the respondents could pronounce the vowel /ɪ/ as in it, /e/ as in get, and vowel /ɒ/ as in dog. Additionally, almost of them could pronounce the vowel /ʌ/ as in word cut and vowel /ʊ/ as in put. Almost all of the respondents could pronounce the word of two /u:/ and half of them could pronounce the word of ago /ə/. This phenomenon happened because there is a language contact between *Bahasa Indonesia* and Batak Toba language. Even though there is no long vowel sounds in Batak Toba language as on Toba's *Surat Batak*, the vowel sounds are /ʌ/, /ɪ/, /e/, /ʊ/, and /e/, but In *Bahasa Indonesia*, there are vowel sounds of /ə/ for mereka, bersih and /u:/ for bu.

Keywords: Batak Toba, mother tongue, pronunciation, Toba's *Surat Batak*, vowel sounds

Corresponding Author:

Ambalegin
abhiambalegin@yahoo.co.id

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1. Introduction

Every language has its own characteristics. It also brings its uniqueness that is not owned by other languages. Indonesia has more than 600 different languages called mother tongues bounded by Indonesians. Mother tongue refers not only to the language one learns from one's mother but also the speaker's dominant and home language which is called native language.

Learning mother tongue is started from one's home. Mother tongue will be one's habitual language if it is used frequently in family and society. In fact, for some urban young generation nowadays do not recognize their mother tongue. As a millennium generation, they think globally as the effect of nowadays information which is mailed into English.

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English as EFL is familiar to Indonesia as first EFL taught in schools. Those whose mother tongue is their daily language, it will interfere English pronunciation. Indonesians would pronounce past as /p^ha:st/ without aspiration as in Indonesian word *pagi* because /p/ is not aspirated in all position. There is possible phonemic negative transfer between languages and it can make weird.

The mother tongue users will encounter some common difficulties when pronouncing the English's words. Brown (2007) stated that factors that cause the difficulties are phonological differences between their native language (L1) and their second language/foreign language (L2).

Batak Toba, one of the ethnics in Indonesia, has a unique language and culture. Batak Toba dialect reflects the sounds in foreign language such as English. Once, a Batak Toba adult pronounced bird as /birt/. He got difficulty to pronounce some sounds in term of English vowel sounds. It is highlighted that the Batak Toba-neses experience mispronunciation of English vowel sounds.

All native speakers whose English is not their mother tongue will bring their mother tongue-like accent to the English pronunciation. Due to the different phonological system between Batak Toba language and English such problem arises. It is observed that mother tongue-like accent interferes the English pronunciation. It is difficult for Batak Toba-neses whose English is their foreign language to speak with native-like pronunciation. Batak Toba-neses bring their different accent freely from their native-like accent in pronouncing English, then their English pronunciation sounds awkward. Therefore this study attempts to identify the mispronunciation of English vowel sounds produced by Batak Toba-neses. It discusses about how Batak Toba-neses pronounce the English vowel sounds and how mother tongue-like accent affects the English vowel sounds.

It is believed that the aim of the research will be very useful to enrich the concept of phonological system of different languages. Known that mother tongue-like accent interferes the English pronunciation, therefore the nature of this research is to highlight the area of phonological divergence between Batak Toba language and English. Finally, it is important to know how Batak Toba-neses pronounce the English vowel sounds and to find out the English vowel sounds whose the Batak Toba-neses mispronounce.

2. Literature Review

2.1. English vowel sounds

Brown (2007) found that an ESL or EFL learner meets some difficulties, because his L1 affects his L2 especially in adulthood, and this effect is a result of L1 transfer; so it is a significant source of making errors for ESL or EFL learner. Carter & Nunan (2001) showed that mother tongue has clear influence on learning L2 pronunciation. While mother tongue-like accent interferes the English pronunciation, phonology deals with one's knowledge of the sound system of a language, then it concerns with a competence.

English phonology is divided into two branches; segmental phonology and suprasegmental phonology [5]. Segmental phonology is based on the segmentation of

language into individual speech sound provided by phonetics. Segmental phonology concerns with the function and possible combination of the sounds within the sound system (Skandera and Burleigh in [4]). Suprasegmental phonology is connected within those features of pronunciation that cannot be segmented because they extend over more than one segment or sound. Its features include stress rhythm, and intonation. Concerning about the segmental features, English vowel sounds are the area to be discussed in this theory (Skandera and Burleigh in [4]).

Finegan (2015) explains vowel sounds are produced by passing air through different shapes of the mouth with different position of the tongue and the lips and with the air stream relatively unobstructed by the narrow passages except at the glottis. Connor in [4] mentions that vowel can be described with vowels placement called cardinal vowel diagram.

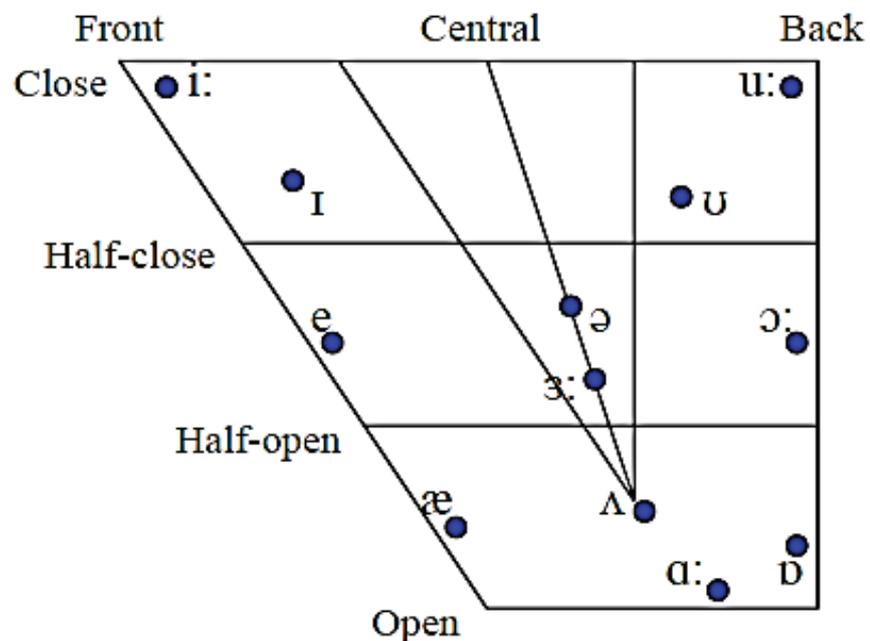


Figure 1: Cardinal Vowel Diagram.

2.2. Batak Toba language

Batak Toba language is the oldest language of all mother tongues in North Sumatera [6]. Batak Toba language also has unique vowel sounds. /e/ is familiar in Batak Toba vowel sound but not for /ɜ:/ or /ə/ or another soft pronouncing. Batak Toba language also has consonant, vowel, and diphthong sounds like English but some sounds are different.

Batak Toba language has /i/, /e/, /ʌ/, /o/, and /ʊ/ sounds. Those vowels are classified into front vowel, central vowel, back vowel, high vowel, low vowel, and mid vowel. Below is the way how the Batak Toba language vowel sounds are pronounced.

Sound /ʌ/, The word *aha* (what) is pronounced as /ʌ' hʌ/

Sound /i/, The word *itok* (brother) is pronounced as /i' tok/

Sound /ʊ/, The word *unang* (do not) is pronounced as /ʊ' nʌŋ/

Sound /e/, The word *eta* (let's go) is pronounced as /e' tʌ/

Sound /o/, The word *olo* (yes) is pronounced as /o' lok/

Kozok (1999) also explains in his book about Batak Toba language alphabets and sounds that it is called *Surat Batak*

Ina ni surat	Induk huruf (ina ni surat) berbunyi a,i,u,e,o, dan h				
Induk huruf berbunyi [a]	Haluaan berbunyi [i]	Haborotan berbunyi [u]	Singkora berbunyi [e]	Hatadingan berbunyi [o]	Sikorjan berbunyi [h]
ang	ing 	ung	eng	ong 	hah
hang	hing 	hung	heng	hong 	mah
gang	ging 	gung	geng	gong 	nah
nang	ning 	nung 	neng 	nong 	rah
mang	ming 	mung	meng	mong 	tah
rang	ring 	rung 	reng	rong 	lah
tang	ting 	tung	teng	tong 	pah
lang	ling 	lung	leng	long 	sah
sang	sing 	sung 	seng 	song 	dah
dang	ding 	dung	deng	dong 	gah
pang	ping 	pung 	peng 	pong 	jah
bang	bing 	bung	beng	bong 	bah
ngang	nging 	ngung	ngeng	ngong 	wah
jang	jing 	jung 	jeng 	jong 	ngah
yang	ying 	yung	yeng	yong 	nyah
wang	wing 	wung	weng	wong 	yah
nyang	nying 	nyung	nyeng	nyong 	

Figure 2: Surat Batak.

3. Research Method

This is a descriptive qualitative research because it concerns with the natural context of the adult Batak Toba-neses' pronunciation. Creswell (2012) mentions that a qualitative research is concerned primarily with process, meaning, and understanding rather than outcomes and procedures. A qualitative research needs to report faithfully the realities and to rely on voices and interpretation of informants. Descriptive research is designed to obtain information concerning with the current status of phenomena. The aim of

descriptive study is to describe what exist with respect to variable or condition in a situation.

The respondents of the research are taken by using purposive sampling technique in which the 20 males and 20 females Batak Toba-neses aged 20 to 40 years old. They were born in North Sumatera. They are workers and students. Their education background is senior high school graduates in North Sumatera. The respondents live in Batam. Based on the interview, they use Batak Toba language for their communication at home and with their friends the same ethnic.

Observation method is applied in collecting data using the technique of involved conversation observation [7]. There was an open-ended Interview session of the respondents to know the respondents' background [3]. It was applied to provide useful and detail information. The respondents are asked to pronounce the words eat, it, get, mat, car, put, saw, dog, two, cut, bird, and ago after showing them correct pronunciation based on the standard of Received Pronunciation (Oxford Dictionary). Technique of recording is used to collect the data.

Then, the data is analyzed by using the method of articulatory phonetic identity proposed by Sudaryanto (2015). This method is used to find out the mispronunciation of English vowel consonants. Equalizing technique proposed by Sudaryanto (2015) is used to equalize the Batak Toba-neses' pronunciation with correct pronunciation based on the standard of Received Pronunciation (Oxford Dictionary). Finally, competence in equalizing the main point technique is the technique to know the competence of Batak Toba-neses in pronouncing the given English words as a final result of analyzing.

4. Discussion

There are 20 males and 20 females Batak Toba-neses pronounced the words eat, it, get, mat, car, put, saw, dog, two, cut, bird, and ago that represent the sounds /i:/, /ɪ/, /ʊ/, /u:/, /e/, /ə/, /ɜ:/, /ɔ:/, /æ/, /ʌ/, /ɑ:/, and /ɐ/. With the same background of education, place of birth, and the mother tongue usage, they have mostly the same similarities and differences in pronouncing the English vowel sounds.

Eleven male Batak Toba-neses were not able to pronounce the sound /i:/ in eat. They pronounced /i:/ as /ɪ/, meanwhile the nineteen female Batak Toba-neses were not able to pronounce the sound /i:/. On the other hand, the male and female Batak Toba-neses were able to pronounce the sound /ɪ/ in it. The sound /ɪ/ exists in Batak Toba language pronunciation.

All male Batak Toba-neses were able to pronounce the sound /e/ in get. Two female Batak Toba-neses were not able to pronounce the sound /e/. The male and female Batak Toba-neses were able to pronounce the sound /e/ in get. The sound /e/ exists in Batak Toba language pronunciation.

The male and female Batak Toba-neses were not able to pronounce the sound /æ/ in mat. There is not the sound /æ/ in Batak Toba language pronunciation. Seven male and nine female Batak Toba-neses were not able to pronounce the sound /ɑ:/ in car. The sound /ʊ/ in put were pronounced correctly by fourteen males and sixteen females

Batak Toba-neses. The sound /ʊ/ was easily pronounced by the respondents because the sound /ʊ/ exists in Batak Toba language pronunciation.

Twelve male and eighteen female Batak Toba-neses were not able to pronounce the sound /ɔ:/ in saw. But almost all male and female Batak Toba-neses were able to pronounce the sound /ɐ/ in dog and two male and female Batak Toba-neses were not able to pronounce it. The sound /ɐ/ exists in Batak Toba language pronunciation.

The sound /u:/ in two was pronounced incorrectly by four male and one female Batak Toba-neses. The sound /u:/ is familiar to the Batak Toba-neses. There is the sound /u:/ in *bu*. The pronunciation of Indonesian influences to Batak Toba-neses' pronunciation.

The sound /ʌ/ in cut is also familiar to the Batak Toba-neses. Three male and four female Batak Toba-neses were not able to pronounce the sound /ʌ/. The respondents pronounced /ʌ/ incorrectly because they pronounced cut as /tʃʊt/ and /kʊt/.

Finally, the seventeen male and eighteen female Batak Toba-neses were not able to pronounce the sound /ɜ:/ in bird and seventeen male Batak Toba-neses were not able to pronounce the sound /ə/ in ago. They pronounced ago as /ʌgɐ/ and /egɐ/. All female Batak Toba-neses were able to pronounce the sound /ə/. As the pronunciation of Indonesian influences to Batak Toba-neses' pronunciation, there is the sound /ə/ in *kepada, keluarga, kejut, kemiri, kedua* and so forth.

Mostly the Batak Toba-neses pronounced the long vowel sounds incorrectly such as /i:/, /ɜ:/, /ɔ:/, and /ɑ:/

5. Findings

- All the respondents are not able to pronounce the sound /æ/ in mat.
- The respondents pronounce mat as /mʌt/ and /met/.
- All the respondents are not able to pronounce the sound /ɜ:/ in bird.
- The respondents pronounce bird as /birt/, /bert/, and /bi:rt/.
- The sound /i:/ in eat and /ɔ:/ in saw are pronounced incorrectly by the female more number than the male Batak Toba-neses.
- The respondents pronounce saw as /sʌw/ and /sɐw/, meanwhile they pronounce eat with the short /i/.
- Almost all of the male Batak Toba-neses are not able to pronounce /ə/ in ago and all female Batak Toba-neses are able to pronounce /ə/.
- The male Batak Toba-neses pronounce ago as /egɐ/.
- The language contact influences the female Batak Toba-neses due to the word *kepada, keluarga, kejut, kemiri, and kedua* in which vowel e is pronounced as /ə/.
- The respondents are not too difficult to pronounce the sound /ɑ:/ in car.
- Sound /ɑ:/ exists in Indonesian and Batak Toba language with no long sound.
- Sound /u:/ is not difficult to be pronounced by the respondents
- Sound /u:/ is influenced by the Indonesian word *bu* as /bu:/.

- Sounds /ʊ/, /ʌ/, /ɐ/, /e/, and /i/ are pronounced correctly by the respondents because these sounds appear both in Indonesia and Batak Toba languages. And, these sounds are the based vowel sounds of Indonesia and Batak Toba languages.
- Additionally, Batak Toba language vowel sounds do not produce long intonation sound but it can be adapted by the respondents.
- The respondents treat the English vowel sounds as the same with their mother tongue vowel sounds.
- Comparing between male and female Batak Toba-neses' way of English pronouncing, female is more adaptable in pronouncing the foreign language in term of English (EFL) than the male is.

6. Conclusions

This paper has concluded the area of English vowel sounds where the adult Batak Toba-neses do not pronounce English words correctly, due to the mother tongue-like accent interference. The mother tongue like-accent is able to affect the ability to pronounce foreign language words. The Batak Toba-neses are not able to pronounce a few English vowel sounds. It is caused by the difference of phonological system.

By the use of mother tongue or native language as a home language will form the speaker's speech organ system as well as the native-accent and mother tongue-accent. *Toba Surat Batak* describes that Batak Toba language has five main vowel sounds /i/, /e/, /ɐ/, /ʌ/, and /ʊ/, batak toba-neses are not able to pronounce the English vowel sounds /æ/, /ɜ:/, and /ɔ:/ as these sounds do not exist in Batak Toba language. Batak Toba-neses are able to pronounce the English vowel sounds /i/, /e/, /ɐ/, /ʌ/, and /ʊ/ correctly.

The English vowel sounds /i:/ and /ɑ:/ are not pronounced correctly as they are long vowel sounds. Mostly Batak Toba language has short vowel sounds. The English vowel sounds /ə/ and /u:/ are able to be pronounced correctly because these sounds exist in Indonesian such as *ke* /kə/ and *bu* /bu:/.

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Conference Paper

Constructivist Learning Theory: The Contribution to Foreign Language Learning and Teaching

Andang Suhendi and Purwarno

Faculty of Literature, Islamic University of North Sumatra

Abstract

This study deals with John Dewey's constructivism. Dewey's theory in Jia (2010) is the main idea or theory of conducting this study. The idea of using constructivism theory is not a new theory in educational teaching and learning in Indonesia. The Dewey's theory states that constructivism can build individual and social knowledge and it is then the result of this study. The essence contained in constructivism theory is the meaning of a learning process. Dewey in Jia (2010) claims that knowledge is uncertain. Knowledge must be applied because it is an interpretation of reality. Case study is the approach used in this study to ensure the validity of the research result (Kothari. 2004). Thus, the purposes of this study are: (1) to shed the light on the schools of constructivism, and (2) to clarify the principles of constructivism in general and language teaching in particular as its contributions in the classroom activities. The result shows that constructivism contribute positive impact on educational progress as to improve students ability because constructivism opens the learner's curiosity about something new. Students can also build their knowledge to create, and design something related to their needs.

Keywords: constructivism, language learning, language teaching, constructivism principles

Corresponding Author:
Andang Suhendi
andangsuhendi69@gmail.com

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1. Introduction

The development of pedagogy has undergone significant changes since the birth of constructivism. Constructivism had an impact on the intellectual learner in the mid 90s. Constructivism was born on the basis of Piaget's cognitive development and Vygotsky's structural theory in which constructivism has an impact on the development of both micro and macro world technology. Constructivist thinking also extends to the field of linguistics as well as general literal learning and learning approaches in particular.

In the last few decades, many researchers and scientists have provided an understanding of this constructivism theory. They have proved that constructivism arises from the shift of behaviorism thinking to cognitive. In addition, constructivism can extend classroom-based research, especially language classes so that constructive

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thinking can open up new avenues for language teachers to research classes in various disciplines. However, constructivism, until now, does not play a visible role in language pedagogy and teacher education, although an important notion for constructivism has been integrated into language education through other pedagogical models (Jia. 2010: 197-199).

In fact, language learning has used a variety of instructional approaches according to the diversity of learners and their involvement in learning activities. Indirectly that activity has been mixed with constructivism thinking. Based on the above thought, this study aims to find out whether the flow of constructivism has changed the basic paradigm of learning and to clarify the basic principles of constructivist learning in general and in language teaching in particular.

2. Literature Review

2.1. The nature of constructivist learning theory

The basic premise of constructivist theory is that people are said to learn when they have gained experience from what they learn. That is, people create their own meaning through experience. Constructivist thinking is rooted in several aspects of Piaget and Vygotsky's cognitive theories. From Piaget, we learn actively, create schemes, assimilate and accommodate all forms of science, etc. From Vygotsky, we get social constructivism, group work, internships, and so on. Thus, we can say that the "top-down" and "bottom-up" learning methodology is born of constructivism thinking. This means that the teacher will give the main idea then the students will get the details. In this thinking, the teacher does not teach the detail so that students will find it difficult to find an understanding of the details (Aljohani, 2017: 98).

Scientists and philosophers like Dewey (1916), Piaget (1973), and Vygotsky (1978) have different perspectives and ideas about constructivism especially around its epistemology and ontology (Gul. 2016: 76). In other words, they have interpreted constructivism according to their own experience. In relation to that, the conclusion is that the learners' knowledge is their own life, their style and their life is an experience they get. Therefore, the teaching and learning process must be related to the practical real world so that the classroom is designed and shaped in such a way that teacher and students can share their knowledge and experience actively.

Constructivism views the formation of knowledge as an active subject that creates cognitive structures in their interactions with the environment. Cognitive interaction will occur as far as reality is structured through the cognitive structure created by the subject itself. The cognitive structure must always be altered and adapted according to the demands of the environment and the changing organism. The process of adjustment occurs continuously through the process of reconstruction (Amineh and Davatgari. 2015: 9-16).

The most important thing in constructivism theory is that in the learning process; the learner should get the emphasis. Learners must actively develop their knowledge,

not others. Learners must be responsible for their learning outcomes. Their creativity and liveliness will help them to stand alone in their cognitive life.

Learning is directed at experimental learning which is a humanitarian adaptation based on concrete experience in the laboratory, discussions with classmates, who then contemplated and made ideas and developing new concepts. Therefore, the accentuation of educating and teaching is not focused on the educators but on the learners.

Finally, it can be concluded that some of the things that concern constructivist learning are: (1) prioritizing real learning in the relevant context, (2) giving priority to the process, (3) inculcating learning in the context of social experience, (4) learning is done in order to construct experience.

Related to the above description, the nature of constructivist learning by Brooks & Brooks (1993: 5) says that knowledge is non-objective, temporary, constantly changing, and uncertain. Learning is seen as the compilation of knowledge from concrete experiences, collaborative activities, and reflections and interpretations. Teaching means organizing the environment so that learners are motivated in exploring meaning and appreciating uncertainty. On this basis the learner will have a different understanding of the knowledge depending on his experience, and the perspective used in interpreting it.

2.2. Methods in constructivism theory

In the perspective of constructivism theory, students are motivated and directed to learn the main idea through discovery learning. For example, learning about vocabulary by playing word strips; learning about additions and subtractions through manipulative use; or learning about the effects, impacts, and relationships of subjects with objects through experiments with different sizes and shapes of objects are motivated students in learning.

The above statement shows that students' own ideas about how things work play a big part in constructivism because they will try to explain what they encounter and fix it if they find mistakes. This constructivist strategy emphasizes conceptual understanding rather than rote learning. With this kind of activity, we come to the conclusion that Piaget, in his constructivism theory, encourages learners to be active, have schemes, assimilate and ultimately accommodate everything they learn. Meanwhile, Vigotsky advises students to study together in one group and practice their knowledge. This means that, teachers should teach students to find the main idea of what they are learning and then get the details "top-down".

Piaget and Vogotsky's theory is supported by Bruner's cognitive theory which says that learning is an active process in which learners build new ideas or concepts based on their current and past knowledge. He also added that learners can choose and change information, construct hypotheses, and make decisions, depending on their knowledge and experience (cognitive) so as to gain new knowledge and information.

Korpershoek et. al (2014: 11) states that in a teaching, teachers must apply four main aspects: (1) develop caring: Here students must get a refresher of learning so

that students will be willing to accept lessons to be learned. (2) organize and implement instruction: in this phase, the teacher must arrange the material to be studied systematically so that it can be understood best by learner. (3) encourage students' engagement in academic tasks: In this phase, the teacher must be able to sort the most effective methods for presenting the material. (4) promote the development of students' social skills and self-regulation: In this phase, the teacher must be able to organize knowledge well so as to produce simplifications, new propositions, and improve information.

3. Research Method

Case study is the approach used in this study to ensure the validity of the research result. The data for the study are always collected with the aim of tracing the history of learning theory and its relation to the social, philosophical, and physical factors of today's learning in addition to the forces involved in its environment. Thus, researchers who conduct research using case study methods try to understand the complexities of the factors that operate within the social unit, philosophy, and educational physics as a whole that is integrated. Kothari (2004) illustrates the importance of case studies in understanding complex behavior and situations in detail. In the context of social research, he calls this data a social microscope.

4. Discussion

4.1. Constructivism contribution to foreign language learning

As the father of constructivism theory, Piaget constructed a major principle in his constructivism theory. The main principle in Piaget's theory is that knowledge must be built by students as the active creator of that knowledge. This means that students must be active in all their learning activities; they should be able to pick up and dig new information and process it according to their needs. They are not expected to be passive. Such learning activities gradually become popular in the school system in Indonesia.

In connection to Piaget's constructivism, Jerome Bruner in 1915 developed constructivism with an interactions approach to language development that explored themes such as acquisition of communicative ideas and the development of their language expressions, the interactive context of language use in childhood, and the role of parents input and behavior of scaffolding in the acquisition of linguistic forms. The constructivism idea developed by Bruner illustrates that constructivism involves interpersonal, inter-subjective, collaborative processes to create a shared meaning. The explanation of this process became the focus of Bruner's next work. Then David Ausubel (1918-2008) also considered one of the subsumption of the theory in which he introduced the double loop learning popularized by Chris Argyris in 1923 (Aljohani, 2017: 98). This double loop learning controls system and manage individuals in leaning. Every

student should control and manage their learning process to the principles they need. This is the result of the collaborative learning process to achieve the rational thinking.

Another contribution is to Vygotsky theory. An important contribution to Vygotsky's theory is the emphasis on the nature of socio-cultural learning. Vygotsky's core theory is to emphasize the interaction between internal and external aspects of learning and its emphasis on the social environment of learning. According to Vygotsky's theory, human cognitive function comes from the social interaction of each individual in a cultural context. Vygotsky also believes that learning occurs when students work on uncharted tasks but those tasks are within reach of their abilities or they are in their zone of proximal development. Zone of proximal development is a real-life inter-development area defined as the ability to solve problems independently and the level of potential development defined as problem-solving abilities under the guidance of more capable adults or peers.

Knowledge and understanding are constructed when one is socially engaged in dialogue and active in experiments and experiences. The formation of meaning is interpersonal dialogue. In this case learners not only need access to physical experience but also interaction with the experience possessed by other individuals. Cooperative learning (cooperative learning) is emerging when students work together to achieve the desired learning objectives by students. Classroom management according to cooperative learning aims to help students to develop intentions and tips to work together and interact with other students. There are three important things to consider in classroom management: grouping, co-operative learning and class arrangement.

In relation to the development of constructivism above, many theories arise: David Kolb Learning Styles: here, Kolb explains that different people naturally prefer a certain single different learning style; John Flavell Meta-cognition (1971-1987), in this theory, Flavell used the term meta memory in regard to an individual's ability to manage and monitor the input, storage, search and retrieval of the contents of his own memory (Cooper. 2016: 56). Roger Schank's contextual dependency Script Theories (1970), addresses the structure of knowledge with particular interest on language understanding and higher thinking skills.

4.2. Constructivism contribution to foreign language teaching

Constructivist learning has now developed as a substantial teaching approach. Over the past few decades many researchers and scientists have outlined the history of precedents for constructivist learning theory. In this view, constructivism represents a shift from education to behaviorism, to education based on cognitive theory (Giridharan, 2012: 733-739)

Thus, the essence of behaviorist epistemology is based on intelligence, goal domain, knowledge level and reinforcement, but in the case of constructivist epistemology, learners who build their knowledge based on interaction with the environment. The main message of constructivism is that active learning will enable students to build their own knowledge and make their own sense of what they think.

5. Principles of “Constructivist” in FLT

1. Constructivism in language teaching is based on action-oriented and cooperative learning, creative classroom work, and project completion.
2. Student autonomy is more concerned in constructivism.
3. Awareness of learning, language awareness, and inter-cultural awareness is very important in the class of constructivism.
4. In language classes, holistic language experiences that depend on content-oriented, an authentic and complex learning environment are the soul of this theory

One of the most important principles of a constructivist approach in language teaching is action-oriented. Creative and active participation in classroom activities, learning by preparing various projects as well as learning by teaching is highly treated in this approach.

The second substantial principle in FLT’s constructivism is the individualization of student-centered learning. Dieter Wolff, the leading German FLT researcher claims that learning can only be influenced by teaching in a very limited way. This opinion explains that learners can use their knowledge and experience to develop something autonomously which is certainly consistent with the instructions given. Teachers only consider the strategies and techniques chosen and applied during the learning so that learners’ learning awareness can complement their language awareness and intercultural awareness.

Another constructivism principle refers to a content-oriented, holistic language experience and usually takes place in a bilingual class or project instruction. According to this approach, acquiring a foreign language will be effective in an authentic and complex learning environment or environment. This explanation is in accordance with the opinion of Reinfried (2000) who says that radical constructivism will not serve as a methodological meta-theory for language learning because it has a number of weaknesses at the explanation level and also the degree of inconsistency. He argues that a realistic constructivist theory defies a student-centered theory that takes an absolute position in language learning. In addition, Gul (2016: 80) reviewed several studies and showed that constructivist teaching is better when compared to traditional approaches. Constructivist techniques help students improve reading comprehension more than traditional English teaching methods.

In applying constructivism theory, students can make additional knowledge such as writing poetry, short drama, scenarios, and so on because this theory of constructivism opens the learner’s curiosity about something new. In other cases, students can also build their knowledge to create and design something to their liking.

6. Conclusion

Like other instructional theories, Tam (2000: 4) argues that constructivism cannot be a panacea for all instructional problems. This theory also has its own limitations and problems to apply to all learning situations so that teachers and instructors should be able to reduce their application.

Constructivism plays an important role in interpreting learning outcomes and designing environments to support learning. According to the constructivist view of learning, individuals must have a background of knowledge, experience, and interests so that they can create a unique relationship in building their knowledge.

Students and teachers play a role in facilitating and producing knowledge. Students are encouraged to broaden their own understanding and explain their own perspectives so that they are responsible for what they do.

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Conference Paper

Characters in Ma'mun Affany's Novel 29 Juz Harga Wanita

Arsy Azmi Sembiring

Master's Program, Faculty of Literature, Islamic University of North Sumatra, Medan, Indonesia

Abstract

This study is concerned about the analysis of a novel which focuses on the characters of the protagonist named Toni in the novel *29 Juz Harga Wanita* written by Ma'mun Affany in 2010. The novel is about a hard man but yearning for a women's tenderness. The man has been silenced by his father for twenty years. He also loves a graceful girl who is able to change Toni's mindset so that Toni turns into a better man in his life. The objectives of this study are to reveal the protagonist's characters and to analyse how the protagonist's characters reflected in the novel. The theory of characters is adopted from Lickona (2004). The protagonist's characters depicted in the novel cover four aspects: fortitude, self control, and hard work. The study was conducted by using descriptive qualitative method proposed by Moleong (2013). The findings of this study show that the protagonist has presented good characters in the novel which are worth adopting to put into practice in real life. Such good characters as fortitude, self control, and hard work are evidently depicted in the novel. The conclusion shows that the good characters presented by Toni attracts amazement and invites sympathy from the readers.

Corresponding Author:
Arsy Azmi Sembiring
arsyazmi77@gmail.com

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1. Introduction

Literary works contain various ideas, theories and systems of thought. These aspects come from the author who has an important role in using the creative ideas outlined in his works. Novel is one kind of literary works in which the author uses the genre to share experiences about the description of life. Wellek and Warren (2013: 255) state that the novel is considered as a document of historical case, a story of real events, and the history of a human's life. Novel contains a series of life stories of society. By reading a novel, the readers can increase their knowledge and get useful information. In the story of a novel, there are about challenges of life, the story of struggle in achieving the ideals which can attract the reader's attention to read it.

Character is an important element in literary works. In the novel, the character is created by the author to convey his ideas and feelings about something that happens in this world. When reading a novel it will show up feelings and see the story about the life of every character in the novel. The author writes a novel not only to induce

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feelings of pleasure to the readers but also to convey a message about the events and actions of the characters in the novel. The author describes that everyone has differences in character such as patience, loyalty, bad temper, patriotism, heroism, sense of belonging, sense of humour, and the like.

The novel entitled *29 Juz Harga Wanita* by Ma'mun Affany contains the story of a journey of life of a young man in reaching his dreams. He is known as a writer of Islamic nuanced romances with a strong romanticism. Ma'mun Affany was born in Tegal 21st September 1986. This young writer is not much highlighted in print media or mainstream online media but his novel has circulated nearly 40,000 copies in the hands of the readers. This novel is adopted as the main sources of data in this study which focuses the analysis on the protagonist's characters. The protagonist of the novel named Toni is a person who plays in the first part. The protagonist character is considered as a hero in the story. Generally, the protagonist reflects good characters so that many readers take the protagonist as the idol in the story. Because the protagonist reflects good behaviour and presents responsibility, the readers generally considers him as a hero and they even learn and try to imitate the way how the protagonist behaves in life.

Affany's novel *29 Juz Harga Wanita* is selected because it conveys a story which vividly portrays very interesting characters of the protagonist. The protagonist's characters reflected in the novel are fortitude, self control and hard work. This is the reason why this novel is chosen as the main source of data in this study.

2. Literature Review

As the topic of this study is concerned about character, the theory of character is worth describing in this section. Character is one of the most important elements in literature. Character holds the main role in any kind of literature such as novel, drama, tale, and poem. In literature, the characters are not only in the form of human beings, but also in the form of animals. Characters as the person that presented in the literary work, that their appearance is interpreted by the reader as being endowed with desires, motivation, and emotional qualities that are expressed in their appearance is interpreted by the reader as being endowed with desires, motivation and emotional qualities that are expressed in their saying and action in the story. On the other word, character in the fiction work is the representative and the description of personal qualities in the real life. Therefore, although the character in a literary work is fictitious, it represents the behaviour of a community in real life.

The term character is defined as a reliable inner disposition to respond to situations in a morally good way (Lickona, 1991: 51). He further conceives that character has three interrelated parts: moral knowing, moral feeling, and moral behaviour. A good character includes knowledge of goodness, and cause commitment (intention) of goodness, and finally actually doing goodness. In other words, character refers to a set of knowledge (cognitive), attitudes, motivations, behaviour, and skills. From the above description it is understood that character is the value of universal human behaviour that covers all human activities, in order to relate with God, with himself, with others,

as well as with the environment, which manifests itself in the mind, attitudes, feelings, words, and actions based on religious norms, laws, manners, culture, and customs.

Lickona (2004: 8) states that there are ten essential virtues which are most important for strong character. The ten essential virtues are: wisdom, justice, fortitude, self-control, love, positive attitude, hard work, integrity, gratitude, and humility. Thus, character does not only teach what is right and what is wrong to the person but rather it is the reflection of his personality covering the way he behave, speak, and interact with other people.

2.1. Fortitude

Lickona (2004: 8) states that fortitude enables us to do what is right in the face of difficulty. The right decision in life is often the hard one. One high school's motto says: "Do the hard right instead of the easy wrong." A familiar maxim says, "When the going gets tough, the tough get going." Fortitude is the inner toughness that enables us to overcome or withstand hardship, defeats, inconvenience, and pain. Courage, resilience, patience, perseverance, endurance, and a healthy self confidence are all aspects of fortitude. Many people are frustrated because they are unprepared to deal with life's inevitable disappointments. We need to teach students to develop their character more through sufferings than through successes, that setbacks can make someone stronger if he does not give up until he reaches the success.

2.2. Self control

Lickona (2004: 9) states that self-control is the ability to govern ourselves. It enables us to control our temper, regulate our sensual appetites and passions, and pursue even legitimate pleasures in moderation. It is the power to resist temptation, to wait, and to delay gratification in the pursuit of higher and distant goals. An old saying recognizes the importance of self-control in the moral life: "Either we rule our desires, or our desires rule us." Reckless, self-destructive, and criminal behaviours flourish in the absence of self-control.

2.3. Hard work

Lickona (2004: 10) states that there is no substitute in life for hard work. "I challenge you," says the great basketball coach John Wooden, "to show me one single solitary individual who achieved his or her own personal greatness without lots of hard work." Hard work includes the virtues of initiative, diligence, goal-setting, and resourcefulness.

3. Research Method

This study used descriptive qualitative research. Moleong (2013) defines that qualitative research is a research procedure in which the data are in the form of word description, written or oral, from people and their behaviour that are being observed. Qualitative research is used to explain and understand holistically a phenomenon, usually human and their behaviour and describes it in the form of word description. In this study the protagonist's characters depicted in the novel entitled *29 Juz Harga Wanita* are analyzed by using qualitative descriptive research. Thus, the main source of data was derived from the above mentioned novel. There are some steps which were used to collect the data such as reading and understanding the novel, classifying the data into related points including in the research problem of this research, conducting survey towards paragraph and dialogues in the novel, and choosing the data dealing with the problem identification. The procedures taken in the analysis are identifying the data which refers to the protagonist's characters, classifying the obtained data based on the research problem, analyzing the obtained data about the protagonist's characters based on the theory adopted.

4. Discussion

This chapter contains the analysis of the characters in the novel entitled *29 Juz Harga Wanita* written by Ma'mun Affany which tells about the journey of the heart of a simple man named Toni Saputra. He cannot continue his higher education because after he has completed his high school he works as labourer in a construction company. From his childhood, he lives with his father and he does not know his mother because she passes away at the time of his birth. He only knows his mother's name Halimahtus Sa'diyah. He has never felt the warm embrace of his mother whereas his father does not take much care of him and even he gets rude education from his own father. His fortitude encourages himself to be a patient man in his daily life. He must control his emotions in facing his temperamental father and other problems in his life. As he grows up, he falls in love with a graceful woman in the boarding school where he works. The journey of his love is very sad. There are many obstacles that must be passed and he must control all his anger, emotion, and lust to realize all his goals. His perseverance in fighting for his love is amazing. Ultimately, Toni is successful and the woman whom he loves becomes his wife. Unluckily, Toni's wife gets such a serious accident that she does not remember him anymore. However, because of his fortitude, he can get through all his problems. In the end, all the problems are gone. Finally, Toni leads a happy life with his family.

Toni as the central character in the novel plays very important roles throughout the story from the very beginning up to the end. The protagonist's characters which are analyzed in this study cover three aspects *fortitude*, *self control*, and *hard work*.

4.1. Fortitude

Fortitude is more important than efforts. All people can do their best but they will never reach a success unless they have fortitude. By having fortitude they can pass to face many problems, trials, and challenges in their life and they will struggle to achieve their ideals and will never give up.

The first character of the novel that has fortitude is Toni. He has a stern fortitude to face his own father who is ruthless to him. He is an ordinary child who wants to know stories about his mother but his father never tells him about it. He feels as though he were a child with no direction and affection. He tries to be patient even though he always gets rough treatment from his father in his daily life. He understands the condition of his father who is depressed by deep sadness because the figure of the woman he loves has passed away. Therefore, his father wreaks his depression to Toni.

The protagonist's fortitude is also reflected when his love is rejected by a woman he loves so much. Toni's first love story is so pathetic. It starts when he meets a graceful woman named Naela who is so fascinating with her grace and piety. Then, he struggles to get her heart; but in fact, his love is rejected. Toni's fortitude is implied when his love for Naela is rejected but he remains steadfast even though he feels a very deep pain.

Patience, confidence, and courage are three aspects of fortitude. It happens when Toni is so patient to wait for a good chance in future although his love for Naela has been rejected. He is confident that one day he can win her heart if he has a spirit or courage to keep on struggling. He tries to meet Naela to apologize because he realizes that he has forced Naela to love him but she refuses and gets away from him. Then, Toni tries another strategy by asking Naela's close friend named Iza to arrange a meeting with him but she does not tell her about his request. Toni is so patient to spare his time to meet Iza and asks about Naela but Iza always says that Naela is just fine. Day after day Toni always meets Iza until she feels pitiful to him and finally she tells him that Naela is at the house of her *Kiyai* 'leader of a boarding school'. Then Toni rushes to come to the *Kiyai*'s house. The leader of the school just gives a chance to Toni that he can only see Naela but he cannot talk with her and he orders him to improve his religious knowledge. Toni's bravery to come to the *Kiyai*'s house indicates his courage which constitutes one of the aspects of fortitude according to Lickona.

Toni's fortitude is again implied when he forces Naela to accept his love. He realizes that he is not suitable for her because she is a pious woman who is diligent to do prayers whereas he rarely does it. She is fluent in reciting the Holy Qur'an, whereas he cannot do it. But, Toni with his fortitude struggles to improve his religious knowledge to get her love. He learns to be a pious man and diligent to observe prayers and he studies to recite the Holy Quran. After he has wondered in Jakarta for two years, he returns home to his hometown to meet his father and relatives. He also wants to see Naela who has been his passion in her life. Although his previous love has been rejected Toni encounters Iza to ask about Naela's condition. But Iza still does not tell him about Naela. His patience is again tested as he cannot see her directly. Iza just asks him to write a letter to her but Eko, her friend prevents him to meet her.

Toni is now different; after he has studied religion for two years in Jakarta he can read Qur'an. He also works hard though as a personal driver. Finally, Toni can meet Naela and he conveys all his feelings to her. Naela is amazed when she finds Toni now can read Quran and she feels amazed by his extraordinary struggle. Then, Toni has higher self confidence to propose her to her parents after catching a signal that now Naela can accept his love for her.

Toni's fortitude is also depicted in the novel when he is so patient to face the behaviour of his own father who has made him feel sad and bear shame at the time of his wedding party. His fortitude is tested because his father is not present at the time of his wedding party. He feels sad and ashamed but he remains steadfast with his father's behaviour.

Toni's fortitude is again tested by an ordeal which comes to his household. His wife suddenly disappears and he has been looking for her everywhere but he does not find her. After some time she comes again but not as it used to be. Naela thinks of Toni as another man not as her husband. He has to face such a heavy ordeal in his life that a wife whom he has chased for a long time finally forgets him because of some disease. He hopes that after some time Naela can get recovered from her illness and can restore her memory that she has a husband named Toni. He remains patient to face all the trials and his self confidence also indicates his fortitude.

4.2. Self control

Self control is necessary in all aspects of life. Someone is able to assess and make estimate of the behaviour to be done so that he can prevent an unpleasant thing that will happen later. Toni is a great man who can manage his self control. It is implied when he shows his maturity to restrain the emotions when he gets ill treatment from his father; he never opposes him. If only, Toni were not restrained against his father's conduct to him, they would hit each other. On the other side, Toni's father is a lucky man because he has a great boy like Toni who can manage his self control. When he cannot bear holding his emotion, he avoids the quarrel by trying to leave him because he is so cruel to him. But he does not have the heart to do it; he remains staying with him as he understands his father's condition.

Toni's self control is indicated in the novel when he has to face his father who is selfish and never shares stories with him. When he asks his father why he is always pensive he even gets a slap on his face from him. Toni never challenges his father even though his cheeks are bleeding because of his father's hit. He can manage his emotions and control himself.

Toni's self control is also reflected when he is watered by his father almost every morning to wake him up. Sometimes when Toni is still sleeping soundly, his father pours water over his body. He gets up late because he feels very tired after he works as construction labourers. Despite rude treatment he undergoes from his father, Toni never at all challenges him as he can control himself wisely. He also can control himself when his friends mock him because he cannot even memorize the expressions in the *azan* 'prayer call'. Toni can restrain his emotions when his friends insult him. He does

not get angry but he considers the insult as a whip to make him better. Then, he decides to improve himself by learning what he is supposed to know as a Muslim. Further it happens when he is in the mosque an old man removes him from being in the first row during prayer time. Toni restrains his emotions because he does not want to quarrel with an old man in the mosque. Although he knows that the old man's conduct is wrong, he keeps his disappointment in his heart.

4.3. Hard work

Hard work is another character of the protagonist of the novel under study. Hard work is a keyword to achieve a success. Toni is a hard working man to survive as he is born in a family which is poor financially as well as affectionately as his mother passes away when she gives birth to him. Toni is a hard working man. His burly body indicates that he is a hard working man to continue his survival. He is aware of his father's condition as the son of a poor father who has to work hard to meet his needs. He also studies hard when he wants to be a pious man. He never feels tired to study until late at night. His ambition to be a pious man makes his passion to change himself. His perseverance as one of the aspects of hard work is portrayed when he does not feel ashamed to learn how to pray at his adult age. For him it is never too late to learn. Actually he regrets that he did not learn the religious knowledge when he was a child. Now he realizes that even if it is difficult for him to study he will be able to fulfil his obligation as a Muslim to worship Allah the Almighty then his heart will feel peaceful.

His hard work is also indicated when Toni leaves his hometown to wander to Jakarta to change his destiny. His perseverance to find a job in Jakarta indicates his character as a hard worker because he does not care about the type of job he can get. The most important thing for him is that he can work and it means he can survive. Even once he works as a dish washer in a food stall. He often gets insults in his work as a dish washer but he responds the insult as a motivation in his life. He will collect all his insults because he knows later that all his experiences will become sweet memories when he becomes a successful man.

When he suffers from a serious financial problem and he has no place to live in Jakarta, he has to live in a mosque which does not require any rent. Then, he meets a grandmother in the mosque who feels very pitiful to Toni and she offers him a job as a gardener in her home. Then he cleans her garden seriously and he is always ready when she needs him to do anything. His hard work and his sincerity in working make her feel satisfied with the outcome so that she offers him a job as a worker in her printing press. Toni's status gets better because Allah blesses his sincere efforts. His perseverance to work and to study religion makes the grandma give attention to help teach him every day. Gradually, her family has regarded Toni as a member of their family.

As the days go by, Toni no longer works in printing company with a dull bag. He becomes a personal driver of Mr. Hamid, the son of the grandma. Mr. Hamid asks him to be neat in his dressing because he will accompany him wherever he goes out of town for his business affairs. Actually Toni wants to tell his father about his present job

but he is worried that he is not happy with his hard work. He never appreciates Toni's hard work. Toni's hard work is not in vain. He is successful to achieve his ambitions. His perseverance in working hard provides great opportunities in his life. At first he was just a construction coolie in the village and he can work as a dish washer in Jakarta and he also works in printing company and a gardener until finally he becomes a personal driver with neat dressing. He believes that the Almighty will change his destiny if he makes an attempt to change it by working hard.

5. Findings

Based on analysis of the protagonist characters in the novel entitled *29 Juz Harga Wanita*, there are three aspects of those characters *fortitude, self control, and hard work*. Fortitude is reflected in the protagonist named Toni who is patient to face every obstacles and ordeals in his life. He also can control his emotions against any challenges and assaults to avoid the condition getting worse. Toni is also a hard worker. When he realizes his weaknesses in his knowledge about religion, he works hard to study religion until he is able not only to recite the Holy Quran but also to become a preacher in the Friday's prayer.

6. Conclusion

As the topic of this study suggests, the conclusion is focused on the analysis of the protagonist's characters covering fortitude, self control and hard work. It happens that Toni has great characters which lead him to be a successful man. It is proved by Toni who always struggles and prays to the Almighty to achieve his ideals. Toni has great fortitude to face challenges in his life. He never gives up although he is in a critical condition. His fortitude can be adopted as a good lesson that it is a wise character to be strong to face the worst possible condition in life.

Self control is also another asset of Toni's character to resist his temper despite various ordeals, be it in the form of mockery or humiliation and other annoying conditions. He never opposes his father in spite of his bad treatment and rude education to him. When Toni is humiliated by his friend, he can stifle his emotions. It is wise to take a good lesson from Toni's strength to restrain self control in resisting emotions. Many problems that often arise in this life are caused by one's inability to control his temper. Therefore, self control becomes an important aspect in the actualization of mindset, feeling, and behaviour in facing every situation. A person who can control the self from negative things will certainly get a positive assessment. Self control can help someone to achieve goals because a person who can refrain from deeds that can harm himself and able to choose actions that provide benefits, indicates his emotional maturity and he will not easily be affected by needs that cause momentary pleasure.

Hard work is also reflected in Toni's character which invites the readers to be passionate to achieve goals in life. Hard work is necessary in order to attain success in all aspects of life. Nothing comes to someone without hard work. Dreams will not come true without an attempt which is accompanied by hard work. At first he is just

only labourer in his village when there is somebody who builds a house. In Jakarta he works as a dish washer and then he works in printing company and a gardener until finally he becomes a personal driver with neat dressing. He believes that the Almighty will change his destiny if he makes an attempt to change it by working hard.

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Conference Paper

Needs Hierarchy in T. B. Silalahi's Novel *Toba Dreams*

Aryo Setiawan

Master's Program, Faculty of Literature, Universitas Islam Sumatera Utara, Medan

Abstract

This paper is a descriptive research which concerns the level of human life needs depicted in T. B. Silalahi's Novel *Toba Dreams*. This study focuses on the level of life needs which are wanted to be quickly achieved as the key to success. The purpose of this study is to describe the level of life needs of the antagonist named Ronggur based on Maslow's life needs theory (1987). The fundamental problem is the behavior of the protagonist, Sergeant Tebe, who wants his first child Ronggur to be a role model in the indigenous *Batak* family. This research applied Maslow's theory which divides hierarchy of needs into psychological needs, safety needs, love and belongingness needs, esteem needs, and needs for self actualization. The findings indicate that all the antagonist's life needs could be achieved by hook or by crook. This study can give a lesson that the community can reach and meet their needs depending on the strength of wills.

Keywords: needs hierarchy, psychological needs, safety needs, love and belongingness needs, esteem needs, needs for self actualization.

Corresponding Author:
Aryo Setiawan
aryoSetiawanspd@gmail.com

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1. Introduction

Motivation is a topic that is extensively researched. Halfway the twentieth century the first important motivational theory arose, namely Maslow's hierarchy of needs (1987).

Maslow's Hierarchy of Needs (HON) is a developmental psychology theory proposed by Maslow (1987). This theory puts forward the idea that individuals move through a fundamental number of hierarchical motivations, in a unique order, based upon both physiological and psychological needs. These 'needs' to which Maslow referred, in order of importance, are: physiological, safety, belongingness, love, self-esteem, self-actualization and self-transcendence (1987). It is useful to note, at this point, that the Hierarchy of need is often represented in literature as a pyramid, yet within his writing, Maslow did not use this representation.

For the purpose of clarity, the relevant concepts are defined in the sections that follow. First, a "need" (the most critical concept) is defined; then, operational definitions of the specific needs are provided in the subsequent section on scale development.

The first state in the HON, and according to Maslow the most fundamental, accounts for basic human physiological needs such as food, water, homeostasis, sex and

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breathing. Moving on, when these needs are met, the second stage refers to both psychological and physical safety, such as security of body, family, property and morality. The next stage in the HON refers to love and belongingness and incorporates intimacy and friendships [9].

Maslow refers to these three stages as deficiency needs, asserting that if these three areas are not met then the individual will experience negative physiological and psychological consequences. The HON suggests that if these fundamental needs are met then an individual can focus upon higher needs such as self esteem and respect, eventually reaching a 'meta motivated' state [9]. In this state the individual achieves self-actualization and can focus upon the development of the self by way of creativity, morality, acceptance and the loss of prejudicial perspectives [9]. The stages in the HON are not mutually exclusive and may overlap based upon which need dominates and motivates the individual at any one time dependent upon individual psychological and physical circumstances.

Based on this, the writer wishes to analyze the novel *Toba Dreams* by TB. Silalahi by using Maslow's Hierarchy of Needs Theory. Maslow's hierarchy of needs is a motivational theory in psychology comprising a five-tier model of human needs, often depicted as hierarchical levels within a pyramid. Maslow (1987) stated that people are motivated to achieve certain needs and that some needs take precedence over others. Our most basic need is for physical survival, and this will be the first thing that motivates our behavior. Once that level is fulfilled the next level up is what motivates us, and so on. Based on the above description, this research takes the title Needs Hierarchy in T. B. Silalahi's *Toba Dreams*.

Maslow's Hierarchy of needs is a theory in psychology proposed by Abraham Maslow in his 1943 paper *A Theory of Human Motivation in Psychological Review*. Maslow felt human beings have certain basic needs that they must meet before they can fulfill their other developmental need (Crandel, 1987: 48). Abraham Maslow is traditionally associated with humanist psychology, but major theorist in all three areas influenced him; these are psychodynamic, behavioral, and humanistic philosophies of human nature, and he made significant contributions to each phase of the development of the field of psychology between 1930 and 1970. He is the expert of human psychology who proposed the hierarchy of needs theory. Maslow states that humans are born with a set of needs that not only energize but direct behavior (Franken, 1943: 437).

Individual well-being can be demonstrated through Maslow's five leveled hierarchy because motivation is the driving force of humans. It also includes the objectives that lead to satisfaction and happiness. The strength of the theory lies in the fact that it supports management practices that encourage employee autonomy and personal growth as these will enable employees to satisfy esteem and self-actualization needs.

2. Literature Review

2.1. Physiological needs

The physiological need is the lowest stage in hierarchy of needs. These include needs that are of prime importance to the immediate survival of the individual, for instance the need for food, water, air, and sleep (Larsen, 1986:346). Physiological survival is considered to be the most basic motivator of human behavior. Young has summarized the work on appetite in its relation to body needs. If the body lacks some chemical, the individual will tend (in an imperfect way) to develop a specific appetite or partial hunger for that missing food element (Maslow, 1987: 346).

The basic physiological needs are probably fairly apparent—these include the things that are vital to our survival. Some examples of the physiological needs include Food, Water, Breathing, and Homeostasis. Maslow (1987) argued that these needs are the most dominant needs which the person will try to satisfy first; in the workplace, this level of needs reflects the employee's needs to have a suitable working environment (clean and fresh air, reasonable temperature, enough light and work-space) and good pay.

2.2. Security and safety needs

According to Maslow, when the first stage that is the physiological needs have been satisfied, the new need will emerge and so on. Safety and security needs come to the next in hierarchy of needs. This need which may categorize roughly as the safety needs are having a place to live, security, stability, dependency, protection, freedom from fear, from anxiety, and so on (Maslow, 1987:397). Franken states that although the child may look to parents for his or her own safety, safety for adults come from making the environment as predictable as possible. In such an environment one can then pursue one's other needs without constant fear that something or someone will threaten one's safety.

2.3. Social needs

After the physiological and the safety needs are fairly well gratified, then the human will emerge the next need that is the belongingness and love needs (Maslow, 1987:43). The love needs have been described in different ways: in terms of social relationships, connection with other people, and belonging to groups or partnerships. Maslow was careful to differentiate between the love needs and sexuality; he states that love needs are greater than a physiological desire to procreate because they represent a human yearning for emotional connection that is imbued with a different quality than sexual desire. According to Maslow above, sex includes in physiological need. It means that love needs involve both giving and receiving love such Maslow's statement that people must have the opportunity to love and be loved.

2.4. Esteem needs

When the physiological, safety, and love needs are satisfied, a set of needs relating to esteem and self respect emerge as primary determinants of human behavior. People begin to have need or desire for self-respect and for the esteem each others. According to Alfred Alder and his followers, these needs may therefore be classified into two subsidiary sets. These are, first is the desire for strength, for achievement, for adequacy, for mastery and competence, for confidence in the face of the world, and for independence and freedom [9]. Second is the desire for reputation or prestige, status, fame, glory, dominance, recognition, attention, importance, dignity, or appreciation.

At the fourth level in Maslow's hierarchy is the need for appreciation and respect. When the needs at the bottom three levels have been satisfied, the esteem needs begin to play a more prominent role in motivating behavior.

2.5. Self-actualization needs

When one has satisfied the first four level of need, the final level of development, which Maslow termed self-actualization, can be reached. At the self-actualization level, the person's behavior is motivated by different conditions than at the lower levels. It means, at this level, the individual differences are greatest. After all these needs are satisfied, people may still often expect that a new discontent and restlessness will soon develop unless the individual is doing what he wants to do individually [9]. Maslow states that people who try to reach the goal in their lives will do anything and it can bring effects to their behavior or personality. The effect of their motivation towards their personality can be seen either positive or negative [9].

3. Research Method

The method of this research is descriptive qualitative research method that is describes the moral aspect of the main character in the novel *Toba Dreams* by TB. Silalahi.

Regarding to the research design, phenomology was a qualitative research methodology and had been chosen in order to gain in-depth data or phenomenon experienced by research participants. Lin (2013: 469) notes that "phenomenology as social science methodology has been used in psychology, education, nursing and some LIS research". Then, Creswell (2009: 13) highlights that "phenomenological research is a strategy of inquiry in which the researcher identifies the essence of human experiences about phenomenon as described by participants". As affirmed by Sokolowski (2001) that phenomenology study focuses on individual experiences, beliefs and perception. In cotemporary social science, the term is used broadly to denote the study of individuals' perceptions, feelings and lived experiences.

4. Discussion

4.1. Physiological survival

Physiological survival is considered to be the most basic motivator of human behavior. Young has summarized the work on appetite in its relation to body needs.

Ronggur is never lack of basic need fulfillments. Ronggur has food, drink, and a house, for this reason, Ronggur can fulfill and satisfy her physiological needs.

"... They are possible. If I am, do not let me stay in this place of jinny boy," replied Ronggur. "How arrogant you are, Anggia. You are a child of Jakarta. You do not know the beauty here yet. Like a little heaven, "sogs Togar, still flanking his battered guitar. "If it's heaven, why are you crying?" Togar gasped. (Silalahi, 2015: 65)

The above quote explained that Ronggur was disappointed with his father's decision to leave their boarding troop. Ronggur just does not want to be different from other neighbors who can stay in their boarding troop even though their father has retired. The most important thing for him is just to take care of their families who are not able to live in the boarding troop anymore. Ronggur thinks that the family is the priority. Let's lead the prayer according to your belief, "insisted Sergeant Tebe, who made Andini really relieved. Although different beliefs, but still accepted in the family environment full of love" (Silalahi, 2015: 212-213).

4.2. Security and Safety Needs

According to Maslow, when the first stage that is the physiological needs have been satisfied, the new need will emerge and so on. Safety and security needs come to the next in hierarchy of needs. This need which may categorize roughly as the safety needs are having a place to live, security, stability, dependency, protection, freedom from fear, from anxiety, and so on (Maslow, 1987: 397).

"... By sunset, a motorcade of MPV cars and a trolley entered Tarabunga, little children running after him, behind him, two puppies trailing. The chickens flying the two cars stopped just in the yard of the opung boru house. and Andini got out of the car with black glasses staring at the dusty streets in the dry season of April." (Silalahi, 2015: 154)

The quotation above shows that Ronggur is comfortable with his life now, with a drastic change from the previous life. A safe, all-out life, quiet and all needs can be met quickly and easily. Ronggur already has his own power to command his members. Ronggur can fulfill these. He can fulfill the security of her body. He feels comfortable with her condition now.

4.3. Social Needs

After the physiological and the safety needs are fairly well gratified, then the human will emerge the next need that is the belongingness and love needs (Maslow, 1987: 43). The love needs have been described in different ways: in terms of social relationships, connection with other people, and belonging to groups or partnerships.

"... Not waiting for a long time, Ronggur expressed his desire to marry Andini. That desire he conveyed directly to his father, witnessed Kristin and grandmother. There is no need for consideration for Sergeant Tebe, because he knows who Andini, his future son-in-law. Ronggur berubtung get Andini."
(Silalahi, 2015: 150)

The above quote explained that Ronggur was pleased that both his parents were married to Andini. Because his heart's desire is fulfilled to marry Andini then in the near future their marriage will take place. No need for consideration so Sergeant Tebe will ask the child of grandmother's younger brother to become Andini's adoptive parents because in the *adat* (custom) *Batak*, Andini must be given a clan so that Andini and grandmother have the same clan.

4.4. Esteem Needs

When the physiological, safety, and love needs are satisfied, a set of needs relating to esteem and self respect emerge as primary determinants of human behavior. People begin to have need or desire for self-respect and for the esteem each other. According to Alfred Alder and his followers, these needs may therefore be classified into two subsidiary sets. These are, first is the desire for strength, for achievement, for adequacy, for mastery and competence, for confidence in the face of the world, and for independence and freedom [9].

"Watch your mouth! You don't have respect for the elderly. I know who your father is. He loves all his children more than anything in this world! Don't despise your father like that. Because it hurts us all." (Silalahi, 2015: 175)

The above quotation shows that his mother admonished Ronggur to always respect his parents, especially his father. His father is actually very fond of all his children, especially against Ronggur. Even though Ronggur is already rich, he must respect and love his parents.

Ronggur thought that his goal is good for him by being a narcotics agent to earn money and he has been successful. It does not mean that the success is having much money or many things but it is seen from being benefit for people.

4.5. Self-Actualization Needs

When one has satisfied the first four level of need, the final level of development, which Maslow termed self-actualization, can be reached. At the self-actualization

level, the person's behavior is motivated by different conditions than at the lower levels. It means, at this level, the individual differences are greatest.

"Ronggur, sit down, I want to talk seriously with you. This is important for your future, so Ronggur, I always confused on how to deal with you. So, after giving it some thoughts, For your own good, I want you to continue our family tradition. I want you to join pastoral school to be a priest. It is the most appropriate choice for your future" (Silalahi, 2015: 23.27 – 24.09)

Ronggur leaves from his hometown and returned to Jakarta because he felt his aims prevented by his father and the happiness can be attained based on what Ronggur planned and he wanted to prove that he could achieve success in Jakarta in his own way. He managed to invite Andini to marry in church and then back to live in the city. Ronggur was trapped in his job as part of the drug mafia in order to meet the needs of his family. However, on the other hand his wife and son, Choki become less attention.

5. Conclusions

Having discussed and analyzed the conflict that happens in this novel, the writer concludes the analysis as follows:

1. It can be seen that the conflict can happen because of a social need. This is proved by some characters of the novel who undergo has a different opinion because of communication.
2. It can be seen that has a different opinion can happen because of psychological needs. This is proved by some characters of the novel who undergo because of relying on his children whereas opposed.
3. It can be seen that the conflict can happen because of safety needs. This is proved by some characters of the novel who undergo has a different opinion because of different aims about their life purpose between Mr. Tebe and Ronggur.
4. It can be seen that has a different opinion can happen because of perceive scarce resource. This is proved by some characters of the novel who undergo because of lack of wealth and affection.
5. It can be seen that the conflict can happen because of esteems need. This is proved by some characters of the novel, who undergo conflict because of feeling annoyed. What Ronggur wants is forbidden by his father even though it is not good for his future.
6. After we satisfy all of basic needs, we are driven by the high- esteem; self-actualization need. Self-actualization is the highest development and using the whole of our talent, fulfilling the whole of our quality and capacity.

The writer analyzes Ronggur's needs by using Abraham Maslow's theory about hierarchy of needs. If it sees by stage or level by Maslow, Ronggur has fulfilled five needs in the end. Those the needs are physiological needs, safety needs, social needs (love and belonging), esteem needs, and self-actualization needs.

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Conference Paper

Female Personality in Andrea Hirata's Novel *Sirkus Pohon*

Asnani, Amrin Siregar, Safitri Hariani, and Pardi

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The research aims to figure out the female personality in Andrea Hirata's novel *Sirkus Pohon*. The female personality in the novel is quite interesting to be discussed because in this novel, Andrea Hirata makes us laugh following the innocent female Malay personality in the Belitong countryside, sobbing by the sad love story, or shaking their heads by their tremendous intrigues. We will find imperfect humans, but at the same time find wisdom through their personality. Hirata has portrayed female personality in the novel through five females, namely: Tara, Dinda, Azizah, Tara's mother and Tegar's mother. According to Maslow (2002) personality is a pattern of behavior and habits of human. Smith (2004) states that personality is patterned of habits, traits, attitudes, and ideas of an individual. The writers discuss female personality through the personality of Tara, Tara's mother, Dinda, Azizah, and Tegar's mother. It is discussed in the analysis. The research uses qualitative research in description analysis by quoting some sentences related to the analysis. The results of the research are: Tara's personalities are faithful and fragrant; Dinda's personalities are having a soft heart and losing her memory; Azizah's personality is chatty but loving her family; Tara's mother's personalities are beautiful, kindness, smart and strong; and Tegar's mother is weak and a heartbroken woman.

Keywords: female, personality, faithful, soft-heart, quarrelsome, strong, weak

Corresponding Author:

Pardi
pardi@sastra.uisu.ac.id

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1. Introduction

Sirkus Pohon is a fiction novel written by Andrea Hirata, published on August 15th 2017. *Sirkus Pohon* is his tenth novel after *Laskar Pelangi*, *Sang Pemimpi*, *Edensor*, *Maryamah Karpov*, *Cinta di dalam Gelas*, *Padang Bulan*, *Sebelas Patriot*, *Dwilogi Padang Bulan* and *Ayah*. *Sirkus Pohon* tells about a life of the innocent males and females Malay personality in the Belitong countryside. Some of them are in love, having an eternal love and some have a sad love. In undergoing their love, there are some unusual events that make the story becomes interesting.

The writers discuss about the females' personality found in the novel through personality of Tara, Tara's mother, Dinda, Azizah, and Tegar's mother. Our reason in choosing the topic is the females personality storied and portrayed in the novel, making the novel interesting that able to bring the story to life.

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2. Literature Review

Lundberg (2010) states that personality refers to the habits, attitudes, and other social traits that becomes the character of a given individual's behavior. It is added by Maslow (2002) that personality is a pattern of behavior and habits of human behavior as a creature. Smith (2004) defines personality as a pattern of habits, traits, attitudes, and ideas of an individual. He adds that basically we are the same, we all have the same nature, all of human bodies, and human minds, we all have human thoughts and human feelings. Walter et.al (2004) states that personality is an expression in many ways from overt through thought and feelings. Kernberg, et.al. in Kernberg (2016) state that the concept of personality refers to the dynamic integration of the totality of a person's subjective experience and behavior patterns, including both (1) conscious, concrete, and habitual behaviors experiences of self and of the surrounding world, conscious explicit psychic thinking, and habitual desires and fears, and (2) unconscious behavior patterns, experience and views, and intentional states.

Moreover, Gunarsa (2000) states there are three factors that affect a person's personality, they are: (1) biological factors are factors related to the physical state. This approach believed that heredity plays an important part in determining a person's personality, (2) social factors that influence individual personality among other traditions, customs, and regulations that apply in the community, and (3) cultural factors that influence an individual's personality among others the way of life, customs, habits, language, beliefs, etc. the development and function of personality of each person cannot be separated from the culture of the society in which the child was raised.

In 20th century, it develops one of the personality theories, called Big Five Personality. This theory has five personality factors: (1) neuroticism refers to sensitive and nervous, (2) extraversion refers to outgoing and energetic, (3) openness to experience, (4) agreeableness refers to friendly and compassionate, and (5) conscientiousness on creativity, like efficient and organized. It can be simplified that personality is an expression in many ways from overt through thought and feeling that refers to the habits, attitudes traits, and behavior.

3. Research Method

The writers use qualitative research in analyzing the female personality. Moleong (2006) states that qualitative research is a study that intends to understand the phenomenon of what subjects experience, such as behavior, perception, motivation, action, etc, holistically and by way of descriptions in the form of words and languages, in a specific context that is natural and by utilizing various natural methods. According to Nazir (2005), descriptive method is done to make the description of facts, characteristics, and relationship between phenomenon that investigated systematically, faculty, and accurately. The data are collected, identified and categorized related to female personality through five females, they are: Tara, Dinda, Azizah, Tara's mother, and Tegar's mother.

4. Discussion

The female's personality has portrayed in Andrea Hirata's Novel *Sirkus Pohon* through the personality of Tara, Dinda, Azizah, Tara's mother, and Tegar's mother.

4.1. Tara's personality

4.1.1. Faithful

Tara is a fifth elementary student when she met Tegar for the first time in playground in the religious court. They come with their mothers who will be divorced. She falls in love with him. But unfortunately, they have not met for ten years. Tara has been looking for Tegar for ten years. She tries to paint Tegar's face from time to time. She has painted 119 face which he believed to be Tegar's face. It is by painting his face, Tara breaks her longing.

Malam itu Tara mengamati kembali wajah-wajah yang telah dilukisnya. Menakjubkan, selama 10 tahun dia telah melukis 119 wajah. Diamatinya dengan teliti setiap gambar dan terbentanglah sebuah kisah pencarian yang berliku-liku. (Hirata, 2017: 363-364)

That night Tara looks back at the faces she had painted. It is amazing, for 10 years he has painted 119 faces. She looks carefully every picture that stretched a tortuous story. (Hirata, 2017: 363-364)

Every painting reminds her of something. One painting reminds her of searching in park, in school, in hospital, even in coffee shops. Some painting brings her mind to her search on basketball, badminton, and football court. Another painting reminds her of exhibition of her paintings. All painting brings her mind to all her effort in finding his whereabouts.

Satu gambar mengingatkannya kepada Kumendan Chairudin, gambar-gambar lain mengingatkannya akan pencariannya di taman kota, balai budaya, sekolah-sekolah, puskesmas, rumah sakit, bahkan warung-warung kopi. Beberapa gambar meingatkannya akan pencariannya di lapangan basket, badminton, dan sepak bola. Lukisan lain mengingatkannya akan pencarian di pasar-pasar malan, acara-acara perayaan hari besar, dan koser-konser music pelajar. Melihat likusan ke-86 dia teringat akan kegagalannya yang mengenskandi upacara bendera terakhir yang diikutinya di stadion kabupaten. Lukisan wajah ke-94 mengingatkannya akan pameran lukisan tunggalnya.... (Hirata, 2017: 364-365)

One painting reminds her of Chairudin, another painting reminds her reminiscent in city park, cultural park, schools, hospital, even in a coffee shop. Some of painting reminds her of seeking him in basketball, badminton, and football court. Another painting reminds her of looking for him in night markets, religious celebration events, and student music concerts. Seeing the

86th painting, she recalls her miserable failure in her last flag ceremony in district stadium. The 94th face painting reminds her of the exhibition of her paintings.... (Hirata, 2017: 364-365)

From the above quotations, it illustrated how Tara has spent ten years searching for Tegar. Everything she did to find Tegar. Finally they met each other. This show that Tara is loyal to Tegar and she loves him very much.

4.1.2. Fragrant

Hirata, as the author, tells that Tara and her mother as a female who are dressed neatly and fragrant. Tara's and her mother's first appearance are when Hirata tries to describe Tara and her mother wear her best dress. It can be seen in the following quotation.

Mereka mengenakan pakaian terbaik. Wangi bunga kenanga pada baju lebaran dua bulan lalu semerbak dari ibu dan putrinya itu. Bunga kenanga yang disimpan dalam lemari pakaian, tak mudah luntur baunya melekat pada pakaian. Dalam kesempatan biasa, perempuan Melayu merendam daun pandan untuk dipercikkan pada pakaian saat disetrika dengan setrika arang. Adapun bunga kenanga, tersedia untuk acara-acara yang luar biasa, misalnya upacara perkawinan. (Hirata, 2017: 21)

They wear their best dress. The fragrant of kenanga flower pervades from their dress. The dress will be fragrant because kenanga flowers are stored in a wardrobe. In the ordinary occasion, Malay female soaks pandan leaves to sprinkle on clothes when ironed with a charcoal iron. While kenanga flower is for special occasion, for example, for wedding ceremony. (Hirata, 2017: 21)

The above quotation describes that Tara and her mother as a well-dress, fragrant female. Well-dressed and fragrant have become their habit. By the fragrance of her dress, Tegar hopes knowing the whereabouts of Tara. But Tegar makes a mistake. He thinks that it's vanilla fragrance. We'll see it in the following quotation.

Terkuaklah misteri itu. Anak perempuan itu ternyata beraroma vanili, mirip kue lumpang! Tegar gembira karena selain wajah Layang-layang yang samar diingatnya, cantik dan bermata teduh, kini dia punya jalan lain untuk menemukannya, yaitu aroma vanili. (Hirata, 2017: 81)

It revealed the mystery. The girl turned out to smell vanilla, like a lumpang cake! Tensed with excitement because in addition to the faintly remembered her beautiful face and shady-eye, he now has another way of finding it, the vanilla scent. (Hirata, 2017: 81)

It can be concluded that female as a representation of neat and fragrant.

4.2. Dinda's personality

4.2.1. Having a soft heart

Hirata describes Dinda as a soft heart woman. She is always shy when someone wants to know her well. It can be seen in the following quotation.

Kuingat saat pertama melihatnya, kami sama-sama nonton tanding voli, karyawan PN Timah vs LLAJ. Dia tersipu malu, lalu menyelinap dalam kerumunan kawan-kawannya. Aku terpaku. Hanya bisa berdiri tegak, lebih tegak daripada tiang bendera di muka kantor Satpol PP. (Hirata, 2017: 14)

I remember when I first saw him, we both watched a volleyball, PN Timah vs LLAJ. She blushed and sneaked in the crowd of her friends. I stare. I only able to stand upright, more upright than the flagpole in front of Satpol PP office. (Hirata, 2017: 14)

The sentence above is said by Sobri, a man who falls in love with Dinda. He knows that Dinda like a pomegranate very much. So, he always brings it as meeting her.

Setiap kali menemui Dinda tak lupa membawakan dia buah delima. Heran aku, dia tidak dapat menahan dirinya jika melihat delima. Dia tak hanya suka rasa delima, tapi juga mengagumi bentuknya. Ada kalanya delima yang ranum hanya dipandanginya, tak tega dimakannya. Dibelai-belainya, ditimang-timangnya. (Hirata, 2017: 44)

Every time going to meet Dinda, I do not forget I bring him a pomegranate. To my amazement, she could not help herself if she saw pomegranate. She does not only like the taste of pomegranate, but also she admires its shape. Sometimes she only gazes the ripe one, not bear to eat it, only stroked and cuddled it. (Hirata, 2017: 44)

Andrea Hirata has portrayed Dinda's personality as a woman who has a soft heart. It can be seen when Sobri gives her pomegranate. She does not only like its taste, but also admires it. Sometime she only gazes it and not bear to eat it. It seems that she likes that fruit.

4.2.2. Losing her memory

Before losing her memory, Hirata tells about her family who received Sobri's proposal. It can be seen in the quotation below.

Beberapa waktu kemudian Ayah dan Azizah kembali menemui orang tua Dinda untuk menentukan hari pernikahanku. Terpaku aku saat Azizah berkata bahwa kedua keluarga telah setuju menikahkanku dengan Dinda setelah rumah kecil yang kubangun itu selesai sehinggal nanti aku bisa membawa pulang mempelai wanita. Kata-kata itu terdengar laksana puisi di telingaku. (Hirata, 2017: 110)

Sometimes later, my father and Azizah meet Dinda's parents to determine my marriage. It surprised me as Azizah said that both families had agreed to marry me to Dinda after a little house I built was completed so that later I could bring home the bride. The words sounded like poetry in my ears. (Hirata, 2017: 110)

The quotation above tells about the two families agreed to marry her to Sobri. Sobri is very happy to hear that both families agree doing marry ceremony after the house has completely built.

But, one day, when Sobri is working in circus, Dinda's uncle rushed to him, telling that Dinda is gone. Family had reported to the police that Dinda was missing. So, everyone looks for Dinda. At the time, someone told that there was a woman sitting on a bench under a cherry tree.

Aku naik motor bersama lelaki itu menuju Belantik. Baru mau masuk kota, hujan turun. Kami sampai di pasar, melewati gang-gang becek dan berliku-liku. Sepeda motor berhenti. Nun di situ, di bangku di bawah pohon kersen, Dinda duduk sendiri di bawah guyuran hujan lebat. (Hirata, 2017: 124)

I rode on the motorcycle with him to Belantik. just entering the city, rain fell. We reached the market, past the muddy and tortuous alleys. Motorcycle stopped. There, on the bench under the cherry tree, Dinda sat alone in the pouring rain. (Hirata, 2017: 124)

It is raining when Sobri finds Dinda sitting on a bench under a cherry tree. Then, Sobri approached her. Her body is trembling, her face is pale, her eyes are droopy. She is very weak because she has been sitting there, probably not eating, not drinking, not sleeping for more than a day and night.

Finally, it is known that when Dinda misses, she goes working ride her bicycle as usual. In her journey, she sees some people waiting for a truck to Belantik. It does not know that, suddenly she stops, joins to those people, and then sitting on a bench under a cherry tree. She does not move a day and night. She loses her memory.

4.3. Azizah's personality

4.3.1. A chatty woman

Hirata portrays Azizah as a chatty woman. She always nags with her husband about everything especially about her husband's job. She considers that a man should have a good job, a permanent job. She always thinks that a man should work in the government office, in a shop, in the hospital, in a restaurant, in a ship where having a job description, wearing a uniform, even bringing a pen. We may see it in the quotation below.

"Lelaki itu harus bekerja tetap! Harus punya pekerjaan tetap yang berwibawa! Lelaki itu bekerja di kantor desa, di pemda, di took, di rumah sakit, di restoran, di

pabrik, di kapal, di PN Timah, di kantor Syahbandar. Ada jam kerjanya, ada tas kerjanya, ada seragamnya, ada pulpen di sakunya!" Dia berusaha mengingat-ingat. (Hirata, 2017: 11)

"Man should have a permanent job! Should have a good permanent job! A man should work in a district office, in the district government, in a shop, in the hospital, in a restaurant, in fabric, in the ship, in PN Timah, in Syahbandar office. There are time schedule, wearing a bag, a uniform, and a pen in their pocket!" she tries to remember. (Hirata, 2017: 11)

Every time Azizah gets angry with her husband, he always keeps silent. Azizah does not like his laziness.

Setiap kali didamprat istrinya, Instalatur Listrik Suruhudin diam saja macam net pingpong. Kurasa dia telah menguasai ilmu batu. Dia bisa membuatkan dirinya sedahsyat apa pun istrinya menggempur. Namun, kurasa wajar saja dia kena semprot sebab dia adalah manusia paling pemalas yang pernah kutemui seumur hidupku. Kemalasan bisa dilihat dari caranya berjalan, caranya duduk, caranya memandang, caranya bernapas. Dia seperti tak punya kemauan. Hidup untuk menunggu mati saja. (Hirata, 2017: 9)

Each time his wife was granted, Suruhudin keeps silent just like badminton net. I think he has mastered stone science. He can unite himself as much as he can. However, I think it's natural for him to spray because he's the laziest man I've ever seen in my life. Laziness can be seen from the way he walks, the way he sits, the way he looks, the way he breathes. He seems to have no will. Life is just to wait die. (Hirata, 2017: 9)

Azizah and her brother, Sobri, think that Suruhudin is a lazy man. His laziness can be seen from the way he walks, the way he sits, the way he looks, the way he breathes. He seems to have no will. Because Suruhudin never went to school. When her husband got a permanent job, Azizah stops nagging him.

Instalatur Suruhudin menemuiku dengan gembira. Rupanya dia telah diterima bekerja tetap di sebuah toko alat-alat listrik di Pasar Belantik. Rajinnya dia bekerja. Berangkat pagi, meliuk-liuk naik sepeda, pulang sore, bersiul-siul. Gagah seragamnya, rupa-rupa test pen tersemat di banyak saku baju terusannya. (Hirata, 2017: 340)

Suruhudin comes to me with joy. Apparently, he has been accepted to work permanently in an electrical appliance shop in the Belantik Market. He worked hard, Leaved early morning, wriggled bike ride, come home late afternoon by whistling. It is a good uniform. There are various pen-test pinned in his many pockets. (Hirata, 2017: 340)

As Azizah hopes, finally, her husband gets a permanent job. She stops scolding her husband.

4.3.2. Loving her family

Even though Azizah always scolds her husband and her brother, she loves her family very much.

Instalatur menemuiku dengan membawa pesan dari istrinya. Dia bilang karena aku sudah punya pekerjaan tetap, Azizah membolehkanku pulang. Aku gem-bira. Bukan hanya karena bisa pulang, melainkan karena kuanggap pertika-ianku yang panjang, pahit, dan berlarut-larut dengan adikku Azizah telah berakhir dengan damai. Bendera perang telah sama-sama kami turunkan. (Hirata, 2017: 108)

Suruhudin came to me with a message from his wife. He said because I already have a regular job, Azizah let me go home. I am happy. Not only because I can go home, but because I consider my long, bitter, and protracted dispute with my sister Azizah has ended peacefully. The flag of war we have both sent down. (Hirata, 2017: 108)

The quotation above tells about Azizah's will let Sobri, her brother, going home.

When Sobri was arrested accidentally for damaging the village head election campaign posters, Azizah pursues a police car carrying Sobri on a bicycle. And then, she tries to inform her father about it.

Mobil mengurangi kecepatan karena melewati pasar yang ramai. Sirene melolong-lolong. Orang-orang heran melihat badut kena tangkap. Nun jauh di perapatan sana, kulihat anak perempuan tadi berbelok dan terus mengejar mobil polisi. Semakin dekat dia dengan mobil polisi dan aku terkejut, anak perempuan itu ternyata adikku Azizah. (Hirata, 2017: 272)

The police car slowed down as it passed the crowded market. Sirene police howled. People are surprised to see the clown catch. Far away, I saw the girl turn and continue to chase the police car. The closer she was, to my surprise, the girl is my sister, Azizah. (Hirata, 2017: 272)

Azizah chase the police car until he felt tired and could not pursue it anymore. Then, Azizah asks her father to come to the police station. Azizah's love for Sobri was seen when, for the first time in his life, performing on stage. Azizah relentlessly applauded.

Seketika demam panggungku lenyap waktu kulihat Dinda dan Azizah tak henti bertepuk tangan, Instalatur ternganga sampai tak bisa menganga lagi, Pipit dan Yubi menunjuk-nunjukku, paman mereka yang hebat ini. (Hirata, 2017: 100)

Immediately my stage fright disappeared as I watched Dinda and Azizah relentlessly clapping, Suruhudin gaped open until could not open it again, Pipit and Yubi pointed at me, their great uncle. (Hirata, 2017: 100)

From the above quotations, it may be seen that Azizah actually loves her family very much.

4.4. The personality of Tara's mother

4.4.1. A beautiful woman

Hirata portrayed Tara's mother as a forty years beautiful woman.

Usia ibu itu mungkin 40 tahun dan masih sangat cantik. Kurasa dia akan tetap cantik sampai 40 tahun ke depan. Pembawaannya tenang, senyumnya bersahabat, bicaranya lembut. Dia tipe orang cantik yang tak berusaha menjadi cantik. Aku terpesona. (Hirata, 2017: 46)

The age of the woman may be forty years old, and she is still very beautiful. I think, she will remain beautiful for the next 40 years. She is calm, her smile is friendly, her speech is soft. She is a beautiful woman who does not try to be beauty. I was fascinated. (Hirata, 2017: 46)

The quotation above is Sobri's statement. He feels very happy when Tara's mother interviewed him for working in the circus. Sobri's admiration did not end there.

4.4.2. Kindness

Tara's mother is forty years old. She is very kind to all people. To appreciate Tara's mother's kindness, Sobri plans to come to work 2 hours early every day.

Kupandangi ibu yang menghargai dan berjiwa humor ini. Tiba-tiba aku merasa gamang, merasa tak patut untuknya, untuk segala hal yang telah kulakukan dan mungkin akan kulakukan, dan untuk segala harapannya yang mungkin tak dapat kupenuhi. Ibu itu terlalu baik untukku. Aku ingin bersikap adil kepadanya. (Hirata, 2017: 50)

I looked at this appreciative and humorist woman. I suddenly felt nervous, feeling unworthy for her, for everything I had done and probably would have done, and for all her hopes I might not be able to fulfill. This woman is too good for me. I want to be fair. (Hirata, 2017: 50)

Tara's mother is a generous woman. She always carries circus convoy on a small scale to poor villages far off the coast, to mountain slopes, to riverside beds, to nursing homes or orphanages for free entertainment. For her, the circus is not just a business, but she wants it becomes a cheap entertainment for people, educated entertainment for children as well as a means of preserving local cultures such as circus-tailed kings' performances adapted from malay folklore.

Kerap sirkus keliling dalam skala kecil dibawanya ke kampung miskin nun jauh di pesisir, ke lereng-lereng gunung, ke bedeng-bedeng di pinggir sungai, ke rumah jompo, atau panti-panti asuhan untuk memberi hiburan cuma-cuma. (Hirata, 2017: 135)

She often takes small part of circus to poor villages far to the coast, to mountain slopes, to riverside beds, to nursing homes, or to foster homes for free entertainment. (Hirata, 2017: 135)

4.4.3. A smart and strong woman

Hirata describes Tara's mother as a strong woman. As a single parent, she raised Tara well.

Ayah dan ibu Tara juga berpisah baik-baik. Tak ada suara tinggi, tak ada rusuh, tak ada tuduh-menuduh, tak ada ribut-ribut. Ibu menerima cobaan ini secara elegan. Tara berusaha keras agar tak menangis. Perceraian berjalan lancar dan penuh penyesalan. Penyesalan yang disimpan masing-masing orang sebagai rahasia hati mereka. (Hirata, 2017: 29)

Tara's mother and father are divorced well, no high voice, no violence, no accusations, no fuss. Mother received this ordeal with elegance. Tara tried hard not to cry. The divorce went smoothly and remorsefully. remorse that keeps as their secret. (Hirata, 2017: 29)

After getting divorced, her mother went on a circus business. She is trying so hard to run the circus. She went straight interviewing new hires, composing circus performances, arranging music, arranging choreography, directing circus theaters, and she was a sensible accordion player. The circus business gets bigger and bigger.

Sirkus Keliling Blasia berkembang dengan pesat. Karyawan bertambah, armada semakin besar, pertunjukan semakin bervariasi. Tak hanti sirkus berkeliling kota, bahkan sampai ke Pulau Bangka. Konvoi diangkut naik kapal feri. (Hirata, 2017: 135)

The Blasia circus is growing rapidly. Some employees increase, the fleet is getting bigger, and the show is more varied. Circus around the city nonstop, even to the island of Bangka. Circus convoys were boarded on ferry. (Hirata, 2017: 135)

Tara's mother is a strong woman who is able to support herself and Tara by trying to keep the circus business going well.

4.5. The personality of Tegar's mother

4.5.1. Weak

Hirata portrayed Tegar's mother as a weak woman. After getting divorced, she always cries. She does not do housework. Fortunately, she has Tegar who always helps her overcome it.

Malam-malam sering dia terisak-isak, mirip sinetron. Pekerjaan rumah tangga terbengkalai. Namun, tak cemas, ada Tegar. Lekas dia turun tangan untuk mengatasi keadaan yang tak menguntungkan itu. Dikerjakannya hal-hal yang biasa dikerjakan ayahnya supaya ibu tak terlampau merasa kehilangan suami yang masih sangat dicintainya, meskipun suaminya itu seorang bedebah. (Hirata, 2017: 65)

The nights she often sobbed, like soap operas. Housework was abandoned. However, fortunately, there is Tegar. He quickly overcomes the unfortunate circumstances. Doing the things that his father usually does, in order to make his mother not feel too lost to her love husband, even though her husband was a bastard. (Hirata, 2017: 65)

4.5.2. Heartbroken woman

Because his mother always mourns, Tegar should also take over the kitchen work. Shopping, cleaning the house, washing some clothes and cooking now become his job. Tegar should also help his sisters preparing them going to their schools. After school, he has to work in his bicycle repair shop until late afternoon.

Karena ibu banyak melamun, Tegar harus pula mengambil alih pekerjaan dapur. Dibantu adik perempuannya yang telah beranjak remaja, dia belanja, bersih-bersih, mencuci pakaian, dan memasak. Setelah menyiapkan adik-adiknya untuk sekolah, setiap pagi dia sendiri terburu-buru ke sekolah. Pulang dari sekolah, dia tak bermain-main seperti remaja seusianya. Dia makan siang sebentar, berganti pakaian, lalu bergegas ke pinggir kota, ke bengkel sepeda, Masa Depan, demikian nama bengkel sepeda peninggalan ayahnya itu. (Hirata, 2017: 67)

Because his mother is daydreaming, Tegar must also take over the kitchen work. Assisted by her teenage sister, he goes shopping, cleaning, washing clothes, and cooking. After preparing his younger siblings for school, every morning he himself scampered to school. After school, he does not play like a teenager his age. She had a quick lunch, changed clothes, then rushed to the edge of town, to a bicycle workshop, Future, the name of his bike repair shop. (Hirata, 2017: 67)

5. Conclusion

Andrea Hirata has portrayed female personality in his novel *Sirkus Pohon* through the personality of Tara, Dinda, Azizah, Tara's mother, and Tegar's mother. Tara's personalities are faithful and fragrant. Dinda is a soft heart woman and suddenly she loses her own memory. The personality of Tara's mother is narrated as a beautiful, kind, strong and smart woman; Tegar's mother is a weak and heartbroken woman. Meanwhile, the personality of Azizah is always fussy but actually loving her family very much.

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Conference Paper

Transcendental Approach into Danarto's Selected Short Stories

Baihaqi¹, Imran¹, and Muhammad Yakob²

¹English Language Department, Teacher Training and Education Faculty, Samudra University, Aceh Province, Indonesia

²Indonesian Language Department, Teacher Training and Education Faculty Samudra University Aceh Province, Indonesia

Abstract

This study aimed to analyze the transcendental approach depicted in selected short stories written by Danarto. This approach seeks to show how far the transcendental approach has colored the anthology of short stories written by Danarto (1992) and how that approach described through his works. Generally, the resulting works relies on *tasawuf kejawen* obtained through spiritual, religious, mystic, mystical, and divine experience into themes in each of his works. There are five short stories that made the object of research were *anthology of godlob*, *anthology of Adam Ma'rifat*, *anthology of Berhala*, *anthology of Gergasi* and *anthology of Setangkai Melati di Sayap Jibril*. The method used in this study is descriptive qualitative through content analysis techniques refers to Fraenkel and Wallen (2012) stating that content analysis is a technique used to assess human behavior indirectly in some short stories written by Danarto. The results of this study showed that the transcendental approach was seen in the short stories produced by Danarto through characters, symbols, the absurdity of the story, the meaning of the story itself, the formation of a separate world not limited by the author's space, time and events and personal experiences. This showed that the author in producing his works tends to position himself as a creature of Allah Almighty and his unification with Allah Almighty becomes the highest point in his fusion with the Creator of Universe.

Keywords: trancendental, Short Stories, Creator of Universe

Corresponding Author:

Baihaqi
baihaqi10@unsam.ac.id

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1. Introduction

As an author, Danarto has established himself in Indonesian literature today. He created a very new style of writing with themes that other Indonesian authors never thought of. Based on his writing style, Danarto is often placed into a position equivalent to other authors such as Iwan Simatupang, Kuntowijoyo, Y.B. Mangunwijaya and Budi Darma, but Danarto has its own uniqueness that all of his works depart from *Tasawuf Kejawen* where was the way of storytelling derived from the style of telling *wayang*. The awarding of Horison's literary magazine to the short story "*Anak Panah Menembus Jantung*", as the best short story of 1968 is one of the first official

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judgments of Danarto's short story. The reason given by Horison's editorial in giving the prize is: "This story in its entirety brings a mystical atmosphere, which brings the reader to feel himself in touch with a world that exists outside the real world we live in on a daily basis. The story is a new form in Indonesia. Then it is expected that he will be the motivation for other authors to produce new areas for the world of short stories in Indonesia ". Budiman (1992: 71) in the introduction to the anthology "*Adam Ma'rifat*" said that Danarto's works were born from an unconscious state. This is felt when we read short stories like "*Adam Ma'rifat*" and short stories that begin with the song and the words "*Cak*" repeatedly. In the short stories were incorporated with a number of concrete poems, this is such as a way to bring the reader to an unconscious atmosphere, because as we know that in the oral form of repetitive spells are basically concrete poems that bring the listener to an unconscious atmosphere or possessed because he has mystical values. In the preface of the anthology of "*Berhala*", Umar Kayam (1991: 9) says that perhaps no short story writer in Indonesia has since consciously created a replacement world like as Danarto. His works are filled with an unreasonable atmosphere, deliberately created to fit the stage of his strong sensibilities. Umar Kayam also said that the transcendental approach which has been developed by Danarto through the previous short stories is somewhat altered with the intent of the author not to leave the real world as well as not completely abstract. The author also does not completely abandon the atmosphere that always appears in his short stories. It is true that in short stories many authors take up events in our daily lives, but soon we are brought back to an unreasonable mood, to an atmosphere where everyday events may be thrown into a strange and absurd atmosphere. Aveling (2002: 21) had been translated Danarto's short story into english version and took place him with William Blake an mystical poem from England that alive at the earliest of 19th centuries. Raffel (1999: 32) argues that Danarto has made an entirely new experiment. He was not only created, but also re-created his world by extracting inner problems. Stories not only move dramatically, but even always jump and readers are not only touched, shaken and trembling because so strongly Danarto has touched us in a unique way. Mahmud (1990: 5) in the conversation about "*Danarto Mencari Cahaya Illahi*" sees that the spiritualism of Danarto is very close to the level of human self-development that passes through the teachings of Islam. Human levels in the approach of self with Khalik consists of four kinds of levels namely: Shari'a, tarikat, hakikat and makrifat. Shari'a is a description or rule, tarikat is the implementation, hakikat is the state and makrifat is the true goal of the real knowledge of God. Hadi, Abdul W.M. (1996: 87) saw that the humans who were raptured in Danarto's short stories were lost human beings of history. Those who want to be the ultimate human beings must know the knowledge of the universe, of the nature of creation, of the deity, the matter of philosophy, the state or art will be in human power if it has acquired the essential knowledge of the universe. Only humans who live His Lordship alone can create great works. Korrie Layun Rampan (1980: 6) states that the short story written by Danarto had been failed to reach this destiny and haven't a highest intellegience. He also said the enlightenment carried out by Danarto was conciousness, This statement supported by Soejanto (1984: 45) assumed that the short story written by Danarto was a pioneering into indonesian literary works. Based on the above explanation,

the researcher are interested to analyze the transcendental approach into Danarto's selected short stories.

2. Literature Review

Some writings that have studied Danarto's short stories tend to ask the dimensions of this reason. Djoko Sapardi Damono (1993: 57) when giving the introduction to the anthology *Godlob* trying to see from the aspect of reason. While Rahayu (1999: 6) focuses his study on the anthology of *Godlob and Adam Ma'rifat* by seeing the dialectic between the real world and the unreal. He also assessed the conflict of the truth of conversion through the Short story of *Kecubung Pengasih*. While Sri (1992: 18) considers that the play of reason (absurdity) in the short story of Danarto is a pre-cathartic pantheistic view. The assessment tends to view Danarto's short story as a non-realist work. This can be seen from the potential utilization of language. The language style in Danarto's short stories is strong and even allegorical. Danarto is very clever in playing the metaphorical nuances of language as well as in the use of rhetorical apocryphal words / discourses that move aporistically. Th. Rahayu (1989: 18) considers God for Danarto the most missed place in the world. He is like running away from the outer world because he is not concerned with the life that has made him full of sin. He also studied reality and came into direct contact with God without any intermediaries so the author tended to choose a transcendental approach to dealing with God. Most of Danarto's works have been traced by the Faculty of Cultural Studies of Gajah Mada University through *Memahami Cerpen-Cerpen Danarto*. The results suggest that Danarto's short stories present transcendental and mystical through his short stories. The theme is related to the world of kebatinan. In addition the short stories are allegorical. Figures, events and background short stories are seen as the personification of the author's idea of a Javanese mystic and the creature's longing to unite with God. This research suggested that the characters in Danarto's short stories represent a certain inner attitude according to spiritual's conception. Thus it is natural that the conflicts faced by the character is a physically inward conflict may not be logical because the conflict is not based on the development of character. This research also mentions that raising the figures of the existing tradition is more favorable to the author because the story of the character is already known, just turn around and see it through spiritual conception. Although, in conclusion, his research states that Danarto praised his own place in Indonesian literary repertoire. Sri (1997: 35) sees the short stories of Danarto from two aspects: the author is considered to contribute a new style in the world of Indonesian short stories through elements of poetry, music and painting. These elements give the impression of poetic, musical and decorative artistik. In the second aspect of the author using imaginative communication that is non-dimensional means that the characters and the background are not tied to the dimensions of space and time. The author selects consciously through deep meditations for the exposure of the transcendental view. While the background is a psychological symbolization that frames into an impressive portrait of Danarto's world. Kinarto (1985: 12) explains that Danarto is portrayed as a horrific painting of events.

Nature painting is being shaken and telling stories without knowing space and time. All past and present events have come together. The story for Danarto is a means to accomplish something to be displayed with the intention of opening the way of the creation of a story. Understanding the meaning in short stories Danarto always difficult, due to we do not know the background of his authors appropriately. Even if the theme is social, it is still easy to understand, but Danarto's short stories are always full of deep and deep religious dimensions. He as a transcendental-translated writer has the depth of contemplation in lifting the transcendence of reality, He not only sees reality but also abstract and metaphysical. Readers are confronted with a world of conventions that can not be achieved by logic and senses. Suwondo (1986: 2) describes that Danarto's short stories were born in an unconscious state where the author seems to have a dialogue with God. In this case Danarto as a human being returns all that is in him to get closer to Allah SWT, so the transcendental approach is inherent in his works.

3. Research Method

The method used in this study is descriptive qualitative through content analysis that try to interpret transcendental approach in selected short stories Danarto through mystical markers or symbols. The symbol or symbol that is in the short story is a process to know more about the existence of the Creator. The author also provides space for the process of appreciation and transcendental experience to recognize the various *gajalas* and phenomena. This technique refers to Fraenkel, Wallen and Hyun (2012: 60) stating that content analysis is a technique used to assess human behavior indirectly in some short stories written by Danarto.

4. Discussion

4.1. Anthology of Godlob

At the beginning of this Godlob anthology there is a preface written by Sapardi Djoko Damono who says that: "In these stories, Danarto actually cursed our tendency to desperately cling to reason in his parodically mocked not merely social conditions, false morals and faith filled with pretense, but especially literature itself ". There are two versions of a collection of short stories 'Godlob' one with the title Godlob (published Dongeng dari Dirah, 1975) and other 9 short stories (Nusa Indah publication, 1977). Although the title is different, but the contents of both sets of short stories are the same. A short story with a heart image stabbed by an arrow or better known as "*Rintrik*" tells the absolute power possessed by God. In this context the relationship of Rintrik with God is the surrender of a servant to His Creator. There was a kind of jealousy of Rintrik against the corpses of the babies he buried who turned out to be faster facing the Divine than he was. Similarly, in some other dialogues, where Rintrik symbolizes himself as God. And this corresponds to al-Hallaj's concept of Ana al-Haqq. This short story as said by Ling (1989: 75) as if presented in an unconscious atmosphere. The short story was awarded Horison as the best short story in 1968, telling about

Blind Rintrik who was working to bury the bodies of babies who disposed in a valley. In this short story the author has managed to express a very interesting conversation between Rintrik, a blind woman to a number of hunters. In this short story of "*Rintrik*" the hunter said to Rintrik the main character of this short story, Rintrik I weak then I must be in power, here Danarto refers to al-Hallaj in the book *Thawasin*. Fir'aun actually made him almighty like God because he felt weak. When he, Fir'aun said 'I', then I mean that the low desire or ego that Nietzsche (2002: 54) termed the will of power (*de Wille zur Macht*), Lust or something like this is said to be a self that has not experienced transcendence and purification. The peak of mystical activity is always portrayed as the union of man with God, uniting the lover with his Beloved. The life of a mystic in essence is a longing yag increasingly culminated in the Beloved who is none other than his own Creator. Like most stories, ancient tales always contain a transcendental process. And the language itself basically always presents the thoughts. At Danarto, language and stories are utilized to the greatest extent possible for the purpose of communication of the basic ideas of the tendencies of the narratives. These basic ideas are complexly dispersed in the parts of the story continuously, the plot and the story itself serve only as a tool for conveying all of its ideas. And the most interesting thing about Danarto is his profound religious thought that almost all of his stories are put forward as spiritual rebellions. Humans tend to re-question its presence, of its existence from the Creator. In fact, humans are not free to choose one another, they are interconnected because humans are formed in the community in the order of society that nourishes and accompanies them. Youths in short stories "*Godlob*" and "*Rintrik*" as well as wild women living on the streets or Ahasveros are both fighting on the human circle or the environment are humanized and always commenting on their lives so that in this condition they may elevate themselves into heroes or heroes or become God as well as being a daif and poor slave. And that kind of tone is beautifully presented in all of Danarto's short stories.

4.2. Anthology of Adam Ma'rifat

The anthology of "*Adam Ma'rifat*" written in 1982 consists of six short stories written by Danarto. In this short story the world of his talk encompasses the issue of illumination or mystical enlightenment. The author still conveys a transcendental approach in addition to holding hands with materials and objects that live in the universe such as air, gas, soil, animals and plants. In the short story "*Mereka Toh Tidak Mungkin Menyaring Malaikat*" the author shows some symbols that need to be interpreted in depth. It is told how the angel Gabriel descends revelation like a kite and the children so enjoy the angel and a gardener is so engrossed sewing his net to catch the angel Gabriel. Revelation for Danarto is universal, it can be present everywhere and in any form. As long as we want to catch it and have a sharp inner vision. This view is similar to the view of Jalaluddin Rumi which states that the revelation every second may come down if we want to connect ourselves with the Supreme Being. Likewise in the short story "*Adam Ma'rifat*" Danarto showed enlightenment deeply with the essence of divinity and we are immediately faced with the statement of spiritualism or unio

mysticism. A statement that is not dry, rich with fantasy and imagination, comparison and perambangan almost entirely based on the symbolism of tasawuf and story of the prophets. So true mystical unity can be obtained when basically a person is blessed with inner vision. The short story of *Adam Ma'rifat* shows the authenticity of the literary tastes and the brilliance of his ideas both in the making of themes and in the expression of language. The short story "*Adam Ma'rifat*" is more prominent to the man who reached the level of ma'rifat namely the direct knowledge of Allah SWT. The short story "*Adam Ma'rifat*" is said to be Danarto's experience with *Wahdatul Wujud* Hamzah Fansuri. God is everywhere and man is on earth Allah Almighty which (temporarily al-nafs) has only secebis (like a speck of water in the middle of the ocean) than the attributes of Allah SWT. The setting is very close to the 'distant journey' mentioned by Danarto as a symbol for the vehicle to go to the makrifatullah road as Hamzah Fansuri's proclamation of the spiritual journey with the symbol of the 'boat'. The short story "*Adam Ma'rifat*" is regarded as the scope of authors through an endeavor to keep in touch with God as a source of origin. This process can be achieved through deep transcendence, elevated religious experience (*tazkiyah al-nafs*) and concerned and contemplation of mystical depictions (*tajarul al nafs*). James Morris Winston (1981: 23) calls this transcendental journey as "*tajarrud al-nafs*" (self-union) which is the unity of the self experienced by the existential existence within us. Through this process we will feel ourselves as if they are motions derived from the ultimate and hidden nature. Our inner visions will be exposed to all things hidden. The condition we must free ourselves from events and direct the view continues to the nature that is behind the events. This transcendental literary income is more directed towards the pursuit of life's problems and more than the pursuit of digesting the spiritual experiences which are referred to as "*tazkiyah al nafs*". Through this mujadah process one will gain inspiration for trying to get the eyes of the basirah, the inspiration that he got is with the Supreme Nature that is with the permission of Allah SWT.

4.3. Anthology of Berhala

The anthology of Berhala shows that the author is increasingly familiar with the Islamic literary tradition, typically sufism literature. Familiarity can be seen in the aesthetic insights that underlie the writing of the story. Although Danarto discloses social problems that are always encountered in society such as corruption, high-level scandals, nepotism, abuse of power and gap between generations but the stories presented are coated by displaying transcendent shadows of nature. In this anthology the social and transcendental dimensions are completely incorporated in accordance with the tradition of Sufi literature which is an important renewal in the history of short story writing in Indonesia. Danarto tried to tell the public that Allah SWT which determines qada and qadar human can not resist the will of Allah SWT. That is the creator of universe determine fate and destiny of human being. Man is just designing and Allah Almighty is in charge of it. Apparently Danarto in his collection of short stories that now want to present upright in the midst of turmoil and symptoms in society. Watching her comments sometimes invites her to laugh too. Yet it always closes with a kind of

warning that man is unpredictable, for he is part of a great scenario beyond his power. Perhaps with this assumption we may still put Danarto as '*transcendental*' writer, a writer who still follows a *Wahdat al-Wujud* principle. Thus the turn of the world he creates in his stories is still in order to understand and also to glorify the mystery of the unity of the Creator, Allah Almighty.

4.4. Anthology of Gergasi

The anthology of *Gergasi* consists of 13 short stories written in 1993. The short story of "*Allah Berkenan Mengabulkan Permintaan Besok*" tells a conversation between a man and a tree about God's desire to reveal His form. The conversation continues into the question of signs of God's presence through His power. The signs are a sign that humans should always remember Allah SWT. The friendship continues until finally the trees are deliberated to ask about themselves being asked to confer on the desire of Allah SWT to show his presence until the time ashar. The short story of "*Dinding Ayah*" tells about father's desire to be alone from life in this world and want to get closer to the creator that is Allah SWT. He has alienated himself into a kitchen space in his house to make the residents feel restless and anxious with the actions of the father. This action is done to penetrate all the sins ever committed before. And show his attitude and kindness so far. Previously he was very paying attention to his family and always created intimacy between family and occasionally father took his family to recreation place to please his family. In the short story of "*Rembulan di Dasar Kolam*" is actually still a kind of short story of *Berhala*". He tells of a rich man, corruption and also a husband who always deviates. His wife is a sincere, honest, faithful and fit as a wife. She has a bright vision, her husband always feels that his wife always follows him wherever he goes and always sees all his actions. Hounded by feelings of displeasure, he is now an angry husband to his kind wife. The household is always peaceful and quiet now divided. Every problem and quarrel always happens between him and his wife. One of their children had the same vision as that of his mother. He has proved that his father's accusations to his mother were completely untrue. The bright vision that the child possessed in can after he read the poem "*Doa Rabiah dari Basrah*"

4.5. Anthology of Setangkai Melati di Sayap Jibril

The anthology of "*Setangkai Melati di Sayap Jibril*" shows its artistic relevance and the author shows the themes of stories that do not merely move in an infinite world, the world described into everyday events. His work shows maturity in the process of creating. He has also proven himself as an author entering the maturity of tastes and insights such as his literary insight that whenever he writes we can find in the anthologies of his short stories Danarto no longer deals with what matters and how he composed a short story. Short story of "*Lempengan-Lempengan Cahaya*" is a compendium in writing this short story. The story chose a place in Palestine when Israeli troops fought in the *Al-Fatihah Surah, Ayat Kursi and Surah Al-Imran* verses 18-19 before all three were revealed to Prophet Muhammad SAW and then spread throughout the world. When

the holy scriptures descend to the earth rumble, deserts and rock mountains burn, desert animals of all kinds of fears, palm trees burning into charcoal and clusters of clouds withholding sadness. Danarto builds the atmosphere of the beginning of this story as Muhammad Iqbal started the same thing in "*Javiah Namah*" or as Fariddudin Attar embarked on "*Musyawah Burung-Burung*", the mystical atmosphere showing that clever authors paint cosmic consciousness. After received by Prophet Muhammad SAW during his apostolate, then the verses were later expanded by Muslims. The short story of "*Matahari Menari Rembulan Bergoyang*" tells about the transcendent experience faced by a Sufi woman named *Laila el-Tigris* about the sign that the angel of Jibreel descended back to earth to convey his revelation. The experience has become one of the most important parts of the Laila el-Tigris worship, an illiterate woman, the mother of four children who feed her family rather than selling handicrafts, a person who does not know about religion has turned into an *ustazah* who leads a study. In fact, the experience experienced by Laila el-Tigris was her experience over the years on spiritual matters. The experience faced by a woman who has such a high seat in the mystical world as experienced by Rabiah Adawiyah a woman from Basra. Some studies mentioned that the Sufi Al-Jlli often met by the angel Gabriel. From his experience we can explore the path he takes, the mystical path full of mystery and willing to help the wanderers (darwish) who like whatever his character. The short stories of "*Setangkai Melati di Sayap Jibril*", "*Lempengan-Lempengan Cahaya*", "*Matahari Menari, Rembulan Bergoyang*" and "*Tongkat*" are short stories of Danarto that are not merely fantasy literature, for we also do not simply ignore elements of mysticism and Sufism that blended Danarto's short stories. This leads to a fusion between the real world and the unreal, the space and the time of restraint becoming blurred, the boundary and distance becomes the mysterious veil, leaving the reader feeling astonished and encouraging the desire to enter it, the story becomes a space for the mystical experiences; this is what makes the literary text into a genre. It is no exaggeration that Danarto's short stories provide space for the ongoing process of appreciating mystical experiences, having the possibility for readers to recognize the various phenomena and phenomena that were originally considered normal and biased. There is a process of transcendence of experience in such a process, but also projected far ahead for civilization and human survival. The entire short story written by Danarto is abstract and the author has made a new breakthrough in the writing tradition of short stories. Danarto has also formed a new style of storytelling. The short stories by using transcendent approach are a form of their own reflection on life that is derived from the inner mirror of Indonesian people who tend to be raised in the traditional world of thought by connecting them through divine values. The anthology of the story presented by Danarto implies the kind of fairy tale of a solitary life response created by Danarto so beautifully. But it is worth praising the process of exploring Danarto's mind in the midst of writing his short story and this makes us feel interested to dissect fully and fully the side of its diversity.

5. Conclusion

The transcendental approach into Danarto's short stories is a new development in the history of Indonesian literary journey depicting various aspects of life in society. The tendency of sufism which the author conjures up through his short stories is an experience faced by the author through the results of deep reflection and insight such as those experienced by earlier Sufi scholars. The mystical experience faced by the Sufi scholars has become a foundation for Danarto that is raised in his short story on the power of creativity and imagination rather than the author. The author also always mixes it with elements of Javanese culture that are very influential in him. When we read the short stories, then we feel something new, the reader seems to be invited to participate in giving comments, opinions and directly involved about various problems that always influence the story of the story rather than the short story. The earning of literary works of transcendental is a pursuit to experience the spiritual experience called tazkiyah-al-nafs. Through this mujahadah process someone will gain inspiration for trying to get the eyes of the basirah, the inspiration it gained is with the permission of Allah SWT, but as a result of visiting the sky or the inspiration that is obtained by the permission of Allah SWT. A writer writes for inspiration or inspiration so that the work that is born is not merely based on comparisons with literary works that have existed, but as a result of visiting the heavens or obtaining an abundance of inner enlightenment. A writer must keep in touch with God, because in Islamic civilization, this relationship can be very clear through worship, dhikr, wirid and bertaqarrub. Worship like this needs to be done intensively with the presence of a full self that is present spiritually and physically. The art as an enlightenment illuminates how humans still remain in order to understand and glorify the oneness of the Creator.

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Conference Paper

Personality Traits in Frederict Backman's Novel *A Man Called Ove*

Chintya Winda Natalia

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research talks about the Protagonist's Personality Traits in Frederick Backman's Novel *A Man Called Ove*. The focus of the analysis will be on the Extrovert and Introvert personalities of the first character of the novel by the name of Ove. The purpose of this research is to reveal as well as to analyze the protagonist's personality that is clearly seen in this novel. The extrovert and introvert personalities were analyzed by using the Psychological theory as well as approach proposed by Carl Gustav Jung (1921). The research method used in this research was qualitative research proposed by John Creswell (2008). The result of this research shows that the protagonist possesses extrovert and introvert personalities which are reflected in the novel. It is clearly revealed that there are 51 sentences in the novel that show protagonist's personalities of extrovert and 62 sentences that show the personalities of introvert.

Keywords: personality traits, extrovert, introvert.

Corresponding Author:
Chintya Winda Natalia
cintyaw95@gmail.com

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1. Introduction

Personality is defined as the set of habitual behaviors, cognitions and emotional patterns that evolve from biological and environmental factory. Everybody has personality which can be different or similar but there are very rare of them that we can find has similar personality. Personality can be seen easily from someone's manner or behavior. We do not have to learn about psychology if we just want to know whether somebody that we know happy or not. We might not know their truly feeling but we can expect it from the way they look. For example, when we talk to our friend about something funny and then she or he laughs, it shows that they are happy.

Personality types are sometimes distinguished from personality traits, with the letter embodying a smaller grouping of behavioral tendencies. Types are sometimes said to involve qualitative differences between people, whereas traits might be construed as quantitative differences. But in this research, types and traits are seen in the same way.

This research analyzed the personality traits in Frederick Backman's Novel *A Man Called Ove*. Novel is a long narrative work which has more than 50.000 words and published as a book. Many novels created by novelists in around the world, they can be fiction, love story, history or autobiography story etc. One of the example of novel

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is *A Man Called Ove* by Frederick Backman. It is a novel which is published in Sweden and the original title is *En Man Som Heter Ove*. And this novel also has been adapted as a film of the same name which premiered on 25 December 2015.

This novel, overall, is a comedy novel where the author described the personalities of the main character of the novel that is Ove as a grumpy old man who always blabber over anything. He is a curmudgeon, the kind of man who points at people he dislikes as if they were burglars caught outside his bedroom window. He has staunch principles, strict routines, and a short fuse. People call him "the bitter neighbour from hell". But not only comedy story, there are also sad moments that are shown by Ove.

2. Literature Review

There are some theories of personality defined by some experts such as: Personality is the coherent pattern of affect, cognition, and desires (goals) as they lead to behavior (Revelle (2013)). Personality is the dynamic organization within the individual of those psychophysical systems that determine his characteristic behavior and thoughts. (Allport, 1961: 28)

Carl G. Jung states that classification does not explain the individual psyche. Nevertheless, an understanding of psychological type opens the way to a better understanding of human psychology in general, Sharp (1937: 7)

According to Carl G. Jung's theory of psychological types, people can be characterized by their preference of general attitude:

2.1. Extravert or extraversion

Extraversion is normally characterized by an outgoing, candid, and accommodating nature that adapts easily to given situation, quickly forms attachments, and setting aside any possible misgiving, will often venture forth with careless confidence into unknown situation. Sharp (1937: 13)

The extravert type is characterized by the following traits:

- Their interests focus on the external reality, instead of their internal world.
- They make decisions by thinking about their effect on the external reality, instead of on their own existence.
- Their actions are carried out according to what others might think about them.
- Their ethics and morals are built depending on what prevails in the world.
- They are people that can fit into almost any environment, but have a hard time truly adapting.
- They are suggestible, easily influenced and tend to imitate others.
- They need to be seen and acknowledged by others.

2.2. Introvert or introversion

Introversion is normally characterized by a hesitant, reflective, retiring nature that keeps itself to itself, shrinks from objects and is always slightly on the defensive. Sharp (1937: 13)

2.3. Introvert characters

On the other hand, the introvert type has the following traits:

- They are interested in themselves, their feelings and thoughts.
- They orient their behavior according to what they feel and think, though it may go against the external reality.
- They do not worry too much about the effect their actions might have on their surroundings. They worry about everything that satisfies them internally.
- They struggle to fit into and adapt to their environment. However, if they manage to adapt, they will do so in a creative and complete way.

Extraverts like to travel, meet new people, see new places. They are the typical adventurers, the life of the party, open and friendly. The introvert is essentially conservative, preferring the familiar surroundings of home, intimate times with a few close friends.

2.3.1. Sensation

Sensation is perception by means of the physical sense organs Sharp (1937: 14).

2.3.2. Feeling

Feeling is the function of subjective judgment or valuation Sharp (1937: 14).

2.3.3. Intuition

It refers to perception by way of the unconscious Sharp (1937: 14).

3. Research Method

Research designs are plans and the procedures for research that span the decisions from broad assumptions to detail methods of data collection and analysis (Creswell, 2009: 3). However the selection of a research design is actually based on the nature of the research problem or issue being addressed.

This research follows qualitative method of research for it involves the characteristics of qualitative procedure of analysis. This research explores and understands the

social or human problem. The researcher makes interpretations of the meaning of the data. Data collection and analysis follow the procedures are under researcher’s role as the key instrument.

The data which are obtained from the novel are analyzed in chapter four of this study. The analysis is conducted by classifying the obtained data into two subchapters related to the research problems of this study. The first subchapter displayed the metaphorical expression found in the novel. Then, the second subchapter related to the type of the metaphorical expression. The data analysis is the way to answer the two research problems in this study.

4. Discussion

In this part of research, the data that have been obtained is analysed. There are some sentences that show the personalities of the protagonist or the main character in the novel.

TABLE 1: Some sentences that show the Personalities of the Protagonist.

Sentences	Personality
He’s the kind of man who points at people he doesn’t like the look of, as if they were burglars and his forefinger a policeman’s flashlight. (Backman, 2015: 04)	Introvert. The introverts are interested in their feeling or thoughts and in this sentence, Ove gives his thoughts about someone whom he does not like.
Ove eyes the sales assistant for a long time before shaking a medium-sized white box at him. (Backman, 2015: 04)	Introvert. The introverts worry about everything that satisfies them internally. And Ove shows that he does not care about his action by shaking the box to satisfy his curiosity.
Ove sighs and start talking slowly, articulating his words as if the only problem here is his adversary’s impaired hearing. (Backman, 2015: 05)	Introvert. The introverts struggle to fit into and adapt to their environment. In this sentence, Ove tries to explain what he needs to the sales assistant calmly so that he can understand him.
Ove, insulted, glares at him and stabs his forefinger at the counter. (Backman, 2015: 05)	Introvert. The introverts orient their behavior according to what they feel and think and this sentence shows Ove’s annoyance by showing what he feels with his action.
Ove had, as usual, gotten up ten minutes earlier. (Backman, 2015: 07)	Introvert. The introverts are interested in themselves. Ove has done his usual activities everyday without passing any single one. It shows how much he interests in himself.
“Scram!” ove bellowed, so abruptly that the cat jumped back. (Backman, 2015: 08)	Introvert. The introverts do not worry too much about the effect their actions might have on their surroundings. In this sentence, Ove does not worry about his surroundings and shouts at the cat to leave his house.
Time to get going or the bloody cat would have succeeded in delaying the entire inspection. (Backman, 2015: 08)	Introvert. Based on the characteristic of introvert, the introverts are interested in themselves. Ove shows his interest by not letting anything disturb his daily inspection.

Sentences	Personality
He kicked the bins a bit, swore and fished out a jar from the glass recycling, mumbled something about "incompetents" as he unscrewed its metal lid. (Backman, 2015: 09)	Introvert. The introverts orient their behavior according to what they feel and think. In this sentence, it shows that Ove is struggling over his own thoughts.
When he'd finished his inspection of the trash room he locked the door, just as he did every morning, and gave it three good tugs to ensure it was closed properly. (Backman, 2015: 10)	Introvert. As it is said in the characteristics of introvert, an introvert is preferring the familiar surroundings of home. The sentence shows Ove's daily activities in his house as he has done it for years.
In a few days there'll be some stuck-up real estate agent standing here with a tie not as big as a baby's head banging on about "renovation potential" and "spatial efficiency" and he'll have all sorts of opinions about Ove, the bastard. (Backman, 2015: 13)	Introvert. The introverts are interested in their thoughts as it is shown in the sentence. Ove thinks about someone that is going to come to his house and thinks that he will irritate his quiet life.
" You can't drive a car here! Can't you read? (Backman, 2015: 15)	Introvert. The introverts do not worry too much about the effect their actions might have on their surroundings. The sentence shows that Ove does not care about the effect of his action by scold his neighbours.
" You shouldn't even be allowed to rewind a cassette," grumbles Ove. (Backman, 2015: 19)	Introvert. Ove grumbles about his neighbour's car which Ove thinks has broken. This sentence shows the introvert does not worry about what his neighbour thinks of him.
But he'd gladly accept a bag of bread and meat for the lad at home, he said. (Backman, 2015: 35)	Extrovert. They are open and friendly. In this sentence, it is shown that Ove is glad because of given foods by his neighbour.
He shrugs his shoulder a little and smiles, slightly overwhelmed. (Backman, 2015: 51)	Extrovert. They are suggestible and it is shown in this sentence that Ove lightly smiles because of his neighbour's behaviour.

From the table above, we can see that there are more Introvert personalities than the extrovert one. Based on the novel, there are only a few sentences that show the protagonist's extrovert personalities because he has it since he was child. All of the introvert personalities above are related to the characters of introvert given by Carl G. Jung. Ove shows almost all his stories about his introvert personalities. He even does not want to talk to his neighbors. He only thinks and cares about himself; he thinks that he does not need anybody else until he meets his wife who really accepts his personalities. He says that only she who sees him with color. It means that she accepts Ove with all of his personalities. But after she dies, he comes back to his original self.

The extrovert personalities of protagonist are very rare in this novel because from the beginning of the novel, Ove is told as the introvert man. We can find many sentences that show the extrovert personalities but it comes from other character.

5. Conclusions

After analyzing the data that have been obtained, the researcher finds out that there are a lot of sentences that show the protagonist possessing the introvert personalities. For the extrovert one, there are only a few sentences that show he possesses it.

The protagonist only shows a lot of introvert personalities compared to extrovert personalities.

This research talks about the personally traits of a character in the novel. It focuses on two personalities that are Introvert and extrovert. The researcher decides to choose this topic because of there are so many people in this world who has their own personality and by doing this research, not only our personality but also the others, we can understand or find out about personality especially for extrovert and introvert. After finishing this research, the researcher increases the knowledge about personalities and hopes the readers also increase their knowledge about personality so that they can understand themselves of the other. And also by knowing this research, we also learn how to respect someone who has the similar personalities with the protagonist of this novel, Ove.

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Conference Paper

Feminism in Abidah El Khalieqy's *Novel Perempuan Berkalung Sorban*

Cici Hafsa Sipahutar

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The problem in this research shows feminism in the novel entitled *Perempuan Berkalung Sorban* by Abidah El Khalieqy. Therefore, the purposes of this research are to reveal feminism reflected in *Perempuan Berkalung Sorban*, and to describe the kinds of feminism found in the novel. This research employs descriptive qualitative research proposed by Lambert (2009). The theory of feminism applied in this research is following Rose (2003) in which she claims that feminism views the differences in gender role of men and women, and in general feminism can be categorized into two groups namely liberal feminism and radical feminism. Based on the research of the data in *Perempuan Berkalung Sorban*, the results show that the feminism in *Perempuan Berkalung Sorban* describes the struggle of a woman by the name of Annisa in getting her existences and rights as an independent human being in life, and contains Liberal Feminism and Radical Feminism.

Keywords: feminism, liberal feminism, radical feminism.

Corresponding Author:
Cici Hafsa Sipahutar
cicifasyahsipahutar@gmail.com

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1. Introduction

Literature is an art form, like painting, sculpture, music, drama, and the dance. Literature is distinguished from other arts form by the medium in which it works; language (David, 1971: 139). Literature is the art of written or it can adopt that literature is referred to as the entirety of written expression, but not every written document.

According to Semi, literature is a form of creative art and the work that the object is a human and his life by using language as a medium (Lerner, 2008). Literature as a creative art using humans and all sorts of aspects of life can be used as a medium to convey an idea, a theory, or a system of human thought.

Literature includes both written and spoken material. On a broader level, 'Literature' includes anything from creative writing to more technical or scientific works, but most commonly the term refers to works of the creative imagination, i.e. poetry, drama, prose and novel. Literature is almost similar to art, what is true in painting is true in literature. 'A novel is not an imitation or an exact copy of life as we live it; it is rather a selection of characters and events drawn from reading, observation, and experience, and woven into an entirely new story.' (Arnold, 2003: 20)

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Literature is almost similar to art, what is true in painting is true in literature. Novel as a one of literary work plays an important role in giving a view to addressing the life artistically. Novel development in Indonesia is quite fast. It is evidenced by the many new novels published. Which one the novel *Perempuan Berkalung Sorban* by Abidah El Khalieqy (2009).

In this research, the researcher wanted to describe the topic "Feminism Bidah El Khalieqy's Novel *Perempuan Berkalung Sorban*". The researcher feels the topic is the most interested because men and women have the same obligations to the functioning of all the potentials as human being public life.

In *Perempuan Berkalung Sorban* novel by Abidah El Khalieqy form of rebellion and repression in which the main character by Annisa. Based on these descriptions, the researcher wants to know how feminism in *Perempuan Berkalung Sorban* novel by Abidah El Khalieqy.

2. Literature Review

Feminism is an ideology of women's liberation because that is inherent in all of its approach is the belief that woman suffer injustice because of their gender (Humm, 2002). In a patriarchal society, women are included in the home camp is limited to the environment and life in the home, while men are included in the general camp that includes environmental and life outside the home (Djajanegara, 2003: 30).

According to Rose (2003), the feminism view of the differences in gender role of men and women in general can be categorized into two groups namely liberal feminism and radical feminism. Liberal feminism works within the structure of mainstream society to integrate women into it and make it more responsive to individual women's rights, but does not directly challenge the system itself or the ideology behind women's oppression. The suffragist movement is an example. Liberal feminism is an individualistic form of feminist theory, which focuses on women's ability to maintain their equality through their own actions and choices. On the other hand, radical feminism views patriarchy and sexism as the most elemental factor in women's oppression – cutting across all others from race and age to culture, caste and class. It questions the very system and ideology behind women's subjugation. The term often refers to the women's movements emerging from the civil rights, peace and other liberation movements at a time when people increasingly were questioning different forms of oppression and power. Radical feminists, seeking to understand the roots of women's subordination, have provided the major theoretical understanding that has served as the basis for the inspiration and analysis guiding women's movements around the world.

According to this group, women should not be dependent on men, not only in term of material fulfillment but also in sexual fulfillment. Women can feel the warmth, intimacy, and sexual satisfaction from other women. Sexual satisfaction of men is psychological issue. This theory is also seeking rational justification movement by revealing the fact that men are problems for women.

3. Research Method

Research design is a procedural plan that is adopted by the researcher to answer questions validly, objectively, accurately and economically (Kumar, 2011). The research design used to analyze *Perempuan Berkalung Sorban* novel by Abidah El Khalieqy was descriptive qualitative research.

According to Lambert (2009), "Qualitative descriptive studies are the least "theoretical" of all of the qualitative approaches to research. In addition, qualitative descriptive studies are the least encumbered studies, compared to other qualitative approaches, by a pre-existing theoretical or philosophical commitment."

In this research the data were collected in the form of notes. The main data of this research was novel of *Perempuan Berkalung Sorban* it self. Then, the secondary data were taken from sources, such as paper, article, journal, and website related with the subject of this research. The analysis of the data by using the steps were collection and classification of data and making conclusions.

4. Discussion

Based on the theory and related findings, the researcher discusses *Perempuan Berkalung Sorban* narrating about the struggle of a woman named Annisa regarding the alignment of a woman with men in the field of education in her family. From this novel, she fights against the loss of the women's rights in her family and among members of society. She struggles for the rights of women by complaining towards the family and religion personage. Annisa's struggle on defending the possession of the body and women's generative rights are based on her assumption of her life exploration. The discussion is tied to liberal and radical feminism.

Liberal feminism in the novel is also reflected by the first character of the novel, Annisa who feels unfair treatment she receives from her family. She feels suffered due to the unfair treatment. In fact, it happens since Annisa's point of view is on the contrary from her family's. Annisa's point of view is based on her outdoor environment, that is the boarding school where she has lived.

Liberal feminism that upsets Annisa can be seen in the following quotations:

"Ow...ow...ow...Oh, I see. Has mom not told you that riding a horse is only worth studied by your brohers, Rizal or Wildan. You know why? Because you are a girl, Nisa. Inappropriate, the girl riding a horse, a lot of behavior! surrounding fields and down to the pond. Embarrassing!" (El Khalieqy, 2009)

"Hi Nisa, lazy people don't need to envy. Furthermore, you are woman, Nisa. Women have a responsibility to take care of the household. It is good for the future day, Nisa." (El Khalieqy, 2009). "But the girls do not need to study till high school. It is enough, if it had been reading and khatam Qur'an. They have coupled yellow holly book's. " (El Khalieqy, 2009)

The quotations shows liberal feminism that upsets Annisa, to receive treatment from her family that is not the same with her elder brothers because she is a woman, and so she is always made different among the members of the family. The central tenet of radical feminism is that women as a biological class are globally oppressed by men as a biological class. We believe that male power is constructed and maintained through institutional and cultural practices that aim to bolster male superiority through the reinforcement of female inferiority.

This is so because Annisa's family is in line with terms of the rules of Islam which says that the level of a woman is under the man. In addition, there is also restriction given to her in obtaining education. Many people in the world are still deprived of education. The world is improving, the living standard of people is getting better, but some countries are still much behind in this race of progress. There are still many countries that do not let women the right to education.

Actually, the family does not realize that the restriction on education given to Anitsa is a great loss both to her family as well as to society. Better educated women tend to be healthier, participate more in the formal labor market, earn higher incomes, have fewer children, marry at a later age, and enable better health care and education for their children, should they choose to become mothers. All these factors combined can help lift households, communities, and nations out of poverty.

The next point to be discussed is concerned with radical feminism that upsets Annisa. The rights of the household's justice relating to polygamy done by Samsuddin give a great misery to Anisa. instead give suffering impact to Annisa. People who practice polygamy should get justice between one wife with the other. In this case, Annisa does not get justice, but suffering either physically and mentally.

The radical feminism can be seen in the following quotations:

"In these situation Samsudin getting into, then bite his shoulder and neck such as vampire. Even he satisfy select which parts of my body to the grip. Clawed paws at will, as if I sacrifice a goat that was in the hands of a merchant." (El Khalieqy, 2009)

"He drew his fangs from my body, like a hungry tiger face to face with their prey middle. Then growl and pressing a pillow over my face, while spitting despicable oaths and curses with a very rude word. After slapping, choking and grabbed my hair with full inhumanity. After seeing my strength helplessly limps." (El Khalieqy, 2009)

"After I thinking, I also speak on Samsudin. So he split the shopping money evenly as Sunnah polygamy. He will show justice at a time." (El Khalieqy, 2009)

"And it is time. I just got home from school when I found two different creature types it was fucking above the crimson carpet." (El Khalieqy, 2009)

"Look, Annisa, how to play in the paradise. Look at us! How do you play on the paradise? And you can join us, if you want." (El Khalieqy, 2009)

The above quotations show how radical feminism is implemented in Anisa's life. Annisa feels miserable due to the crises in her household, that are mainly due to her husband. She suffers not only physically but also mentally. Anisa suffers from intimate partner violence referring to her husband's behaviour. Such violence is always done by an intimate partner or ex-partner that causes physical, sexual or psychological harm, including physical aggression, sexual coercion, psychological abuse and controlling behaviours.

Violence against women and girls is a grave violation of human rights. Its impact ranges from immediate to long-term multiple physical, sexual and mental consequences for women and girls, including death. It negatively affects women's general well-being and prevents women from fully participating in society. Violence not only has negative consequences for women but also their families, the community and the country at large. It has tremendous costs, from greater health care and legal expenses and losses in productivity, impacting national budgets and overall development. And all of these illustrations are experienced by Anisa.

5. Conclusions

In such a society as where Anisa is in, conservative and liberal men will often disagree in public about the conditions under which they can rightly claim ownership. Conservative men argue for control of women within the heterosexual family. Liberal men argue for more expansive access to women. In public, the policy debates about reproductive rights and sexual access rage on. In private, conservative and liberal men claim their "right" to do as they please, which is why women sometimes find it difficult to tell conservative and liberal men apart when it comes to behavior. Patriarchy also is not immune to challenge. Feminism makes gains, patriarchy pushes back, and the struggle continues. Women advance in business, politics, and education, and men assert their control over women's bodies where they can get away with it.

It can be concluded that the novel entitled *Perempuan Berkalung Sorban* describes the struggle of a woman by the name of Annisa in getting her existences and rights as an independent woman. *Perempuan Berkalung Sorban* contains two kinds of feminism, liberal feminism and radical feminism.

Finally the analysis exposes that the core belief of feminism is that men and women should be treated as equal, in all regards. No matter what one believes, they cannot deny that in society women tend to have less rights and powers than men. In some countries, women still don't have the right to vote or right to drive for that matter. Whereas in others, even developed countries, women do not have equal representation in government or even equal pay.

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Conference Paper

Improving Students' Speaking Ability through Play Scripts

Dana Supriya

Master's Program, Faculty of Literature, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The research is concerned about the written play script to improve students' speaking ability in Junior High School. Written play script or Drama as one of the literary works is included in the curriculum of teaching Learning in Junior high School. Drama is pedagogy that reaches students of multiple intelligences and different learning styles. It is a multi-sensory mode of learning that engages mind, body, senses, and emotions to create personal connections to the real world and helps to improve comprehension and retention, Prochazka (2009). This research was a Classroom Action research, Burns (2010) in which the data were taken systematically on everyday practice in order to have decisions about what the future practice should be. The research consisted of two cycles, with four meetings in each cycle. The research elaborated planning, action, observation and reflection in each cycle. The qualitative methods were used in this research. The result of the research showed that there were some improvements of the students' speaking ability through written play script. They become more confident and enthusiastic in speaking English.

Keywords: written play script, speaking ability, action research, qualitative research

Corresponding Author:
Dana Supriya
andanaku@gmail.com

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1. Introduction

Speaking skill is an important aspect to be mastered by the students in learning English as a foreign language. Kayi (2006: 1) states that speaking is the process of building and sharing meaning through the use of verbal and non-verbal symbols. Speaking is a crucial part of second language learning and teaching. Despite its importance, for many years, teaching speaking has been undervalued and English language teachers have continued to teach speaking just as a repetition of drills or memorization of dialogues because, only in that way, students can express themselves and learn how to follow the social and cultural rules appropriate in each communicative circumstance.

The students should have the ability to speak English in order that they can communicate with the others. As an effect to build their ability to speak, teaching the speaking skill can be focused on making the students active to speak up when they are involving a speaking activity in the classroom. Therefore, speaking learning in the classroom should be dominated by students.



To overcome this obstacle, there have been many techniques applied and developed; play script activity can be one of the solutions. Play Scripts technique is used in this research because it is necessary to give an interesting technique to increase students' skill in speaking. Here, Play Script is similar to Drama. It is one of the teaching speaking techniques in which the students have to act out the short-written sketches or scenes in group of two, three or four. They have to create their scripts based on the topic given, memorize it and at last they have to act their scripts out in front of the class. This technique is suitable with the characteristics of successful speaking activity. The characteristics are: the learners talk a lot, as much as possible, participation is even, motivation is high, learners are eager to speak because they are interested in the topic and have something new to say about it, and language is of an acceptable level learner express themselves in utterances that are relevant, easily comprehensible to each other, and of an acceptable level of language accuracy. Play script also requires social interaction and negotiation of meaning among heterogeneous group members in which they have to help each other.

2. Literature Review

2.1. Speaking

Speaking skill is an important aspect to be mastered by the students in learning English as a foreign language. Speaking is as a complex skill that involves the knowledge of sounds, structures, vocabularies and culture subsystems of language. It is also a means of communication. Kayi (2006: 1) states that speaking is the process of building and sharing meaning through the use of verbal and non-verbal symbols in a variety of contexts. It involves using the organ of speech to express meanings to the other people.

Thornbury (2005) promotes four speaking genres; those are interactive, non-interactive, planned and unplanned speaking. The example of interactive speaking is when people buy a food at a shop, whereas when people leave a message on an answer machine can be categorized as non-interactive speaking because there is no interaction two people or more. The examples of planned speaking genres are such as a lecture, sermon, and speech. Mean while, the unplanned speaking is when people meet and do a conversation with somebody in the street.

2.2. Teaching speaking

Speaking as the communicative competence for the students is must be emphasized by the teacher. The various pedagogical principles of a teaching speaking to language teaching can be expressed in more or less detail. Brown (2001: 275-276) discussed the principles of teaching speaking that can be summarized as follows:

1. Use technique that cover the spectrum of learners needs, from language-based focus on accuracy to message based focus on interaction, meaning and fluency.

2. Provide intrinsically motivating techniques.
3. Encourage the use of authentic language in meaningful contexts.
4. Provide appropriate feedback and correction.
5. Capitalize on the natural link between speaking and listening.
6. Give students opportunities to initiate oral communication.
7. Encourage the development of speaking strategies.

Those principles are very important for the teachers. Teachers must make the speaking activity based on those principles. Those principles will be the guidelines for the teacher to make a good activity.

2.3. Teachers' role in speaking

Harmer (2001: 275) states that teachers need to play a number of different roles during the speaking activities. There are three particular relevancies if we are trying to get students to speak fluently, those are:

2.4. Prompter

As a teacher should be able to help students who get lost, cannot think what to say next, or maybe lose the fluency I expect of them and can help them by offering discrete suggestions. If this can be done supportively, without disrupting the discussion or forcing the students out of role, it will stop the sense of frustration that some students feel when they come to a dead end of language or ideas.

2.5. Participant

Teacher should be good animators when asking students to produce language. Sometimes this can be achieved by setting up an activity clearly and with enthusiasm.

2.6. Feedback provider

The teacher's feedback on the students' speaking depends on the teacher's tact and situation. The teacher can give feedback on the content of the activity and the language used directly after the students complete an activity or later at the end of a meeting.

2.7. Play script

Scripts provide a rich source of comprehensible input in language that is natural and spoken". In many case, play script always mention Drama. It aims at bringing real life

into the classroom. It becomes a powerful teaching and learning tool with profound positive effects on the students' cognitive, social, emotional, and physical development. The benefits of regular use of interactive drama techniques can merge into all school subjects and everyday life. Drama is pedagogy that reaches students of multiple intelligences and different learning styles. It is a multi-sensory mode of learning that engages mind, body, senses, and emotions to create personal connections to the real world and helps to improve comprehension and retention. Anton Prochazka (2009: 7)

Drama is the literary form designed for the theater, where actors take the roles of the characters, performs the indicated action, and utter the writer dialogue (M.H. Abrams 1971: 43). Drama is combine thought, language and felling in range of energetic and creative ways, although there are recognizable practices in drama which students might acquire, reaching new understandings implies a creative and personal involvement with the work.

3. Research Method

The researcher uses Classroom Action Research design. This study is a phenomenological one because it is designed to describe and interpret the researcher's own experience and problem in her daily teaching practice which focuses on a group of students in a certain class. According to Kemmis and McTaggart (1988) in Burns (2010: 8), "action research has four major steps. There are planning, action, observation and reflection". In this scheme, the researcher was helped by the teachers to find a problem, formulated a possible solution, implemented the action, and reflected on the outcome of the action.

The researcher tried to find and implement the actual actions in order to improving student's speaking ability through written Play Scripts in the Ninth grade Students of SMP Muhammadiyah 7 Medan. The researcher finds the problems and weaknesses of students' learning of speaking, identifying the collected problems, planning and carrying the actions, and then conducted the evaluation and reflection of the implementations of action.

4. Discussion

This chapter reveals the finding and practice which refer to the efforts to improve students' learning of speaking by using drama.

5. Reconnaissance

The research began with finding problems in the field. Interviews with the English teacher and students were conducted to gain information about the problems of teaching and learning speaking. Beside the interviews, the researcher observed the class to get the descriptions of the speaking teaching and learning process. Based on the classroom observations, the researcher found there were some problems in the students'

learning of speaking. It was related to the students' attitude during the lesson. They were shy and afraid to speak in English.

They were doing something unrelated to the lesson and very passive to speak during the learning process. The other problem was the students' speaking competence, especially their pronunciation. After finding the field problems, the researcher and the English teacher discussed further to select the problems based on the feasibility of the problems to be solved collaboratively. From the discussion, the researcher and collaborators agreed to solve the most urgent problems. Those problems were formulated as follows:

1. The students had low motivation in learning speaking
2. The students had low self-confidence in speaking practice
3. There was insufficient students' interaction during learning speaking
4. The students could not pronounce the English words appropriately

The next step was analyzing the problems. Based on the analysis, the problems were caused by several factors, such as the teacher, the students, and the learning technique from data.

Based on those problems, the researcher and the English teacher formulated some actions to overcome the problems. Having discussed and considered the limitation of time, energy, and fund, the researcher agreed to apply some actions.

The actions were giving feedback on students' pronunciation, implementing drama activities, asking the students to perform a dialogue in group, and asking the students to performance the script. The relationship between field problems, main causes

These activities were chosen because of its structure of learning which was appropriate to be implemented on speaking. The drama activity was used to create fun and enjoyable atmosphere during the learning speaking in the classroom. The teacher and the researcher also used various resources and media for supporting the drama activities such as video-recording and reading texts taken from the internet.

6. Report of Cycle 1

6.1. Planning

The implementation of drama technique was planned and conducted by the teacher and the researcher. In the teaching and learning process, the teacher acted as the observer and the researcher acted as the teacher. It is expected that the research could maximize both the researcher's and the teacher's performance during the action to overcome the feasible problems. In this cycle, there were five actions applied in the teaching speaking process.

6.2. Action

The actions were as follows:

1. teaching pronunciation
2. implementing drama technique
3. asking the students to learn a drama script in group
4. asking the students to perform the dialogue in group
5. giving feedback on students' pronunciation

Before the actions, lesson plans were prepared by using three phase methods (Presentation, Practice, and Production). The implementations of the actions were used as the formulations to overcome the feasible problems.

6.3. First meeting

6.3.1. Teaching pronunciation

The focus of the drama techniques has been generally on accuracy of sounds and stress at a word level. Nevertheless, we should bear in mind that both the ability to produce isolated sounds or recognition of the supra-segmental features and fluency contribute to effective communication. The interactive aspect of pronunciation as well as other aspects of English can be emphasized by the use of drama techniques. In classes where these techniques are employed, they help to reduce the stress that accompanies oral production in a foreign language. They are fun, entertaining and relaxing. Moreover, they also increase learner confidence, because they help learners to speak clearer, louder and in a variety of tones.

6.3.2. Implementing drama technique

The implementation of the drama technique in this cycle was conducted in 3 meetings. In the first meeting, the teacher distributed drama script which had been divided into 4 groups. Students were asked to practice the script in group and played a drama in front of the class. In the second and third meeting, the teacher used drama script with same topics. In implementing the drama technique during the teaching and learning process, the teacher instructed the students to discuss and learned their script.

6.4. Second meeting

6.4.1. Asking the students to learn the script

In this cycle, the students were asked to have a practice in every group to learn the script. They discussed, shared, and contributed knowledge each other in group.

6.4.2. Asking the students to perform a play in groups

In this cycle, the students were asked to perform the drama script in groups. This activity increased the students' opportunity to talk with their partner. It was aiming at improving students' speaking skills. By asking the students to perform their play, they were hoped not to be shy and reluctant when speaking. Moreover, it was aimed at giving them understanding that performing a text was different from reading a written text aloud. It also improves students' interaction when they performed a play.

6.4.3. Giving feedback on students' pronunciation

Giving pronunciation feedback in every meeting at the end of the performance was aimed to make the students knew how to pronounce the English words well and make them to be more confident in speaking practice. Pronunciation feedback was given after the students finished their performance. The students should not be interrupted although they made pronunciation mistakes during their performances. It could make them lose their concentration and their self confidence to continue their performances.

6.5. Reflections

6.5.1. Teaching pronunciation

Teaching pronunciation has been done before researcher applied that drama for treatment in English speaking learning. The teacher taught the students how to read those words in a word's transcript.

6.5.2. Implementing drama technique

The actions were conducted in two meetings. After greeting and checking the students' attendance, the teacher gave the warm-up to the students about narrative text as the lead in. Then, the teacher played a short-film of spoken narrative text model and showed the written text through LCD projector. After that, based on the students' number, the teacher divided the class into four drama groups. Every group consisted of five students. And receive scripts which had been divided into 4 groups. Every member of the groups was instructed to learn the character in groups and the researcher and collaborator helped them to correct pronunciation using dictionary. The teacher gave 30 minutes for them to learn the text. In this group, they were instructed to discuss their time on how they would perform the time they had. The students were serious in their practice. Some students opened their dictionary. The class became a little bit noisy. Almost all students involved in this learning activity actively.

In this drama group, the students performed their play. It can be seen that some students were nervous and unconfident in performing their play, but the teacher motivated them.

6.5.3. Asking the students to learn the script

Students had practiced the script in the first meeting. Drama technique itself cannot be separated from practice activity. In the drama group, they discussed each play they had and later performed it into a performance in front of the class. Almost all the students were involved in this activity.

In the second meeting, students were also instructed to have practice in group. In this practice, they had to discuss the player, the expression, and the pronunciation. Then, their group had to perform the story. They paid attention to other's performance. During this activity, interaction between the students and students occurred.

6.5.4. Asking the students to perform a dialogue in groups

In the second meeting, the teacher asked the students to perform their scripts which had been discussed in the groups before. The students performed their play in front of the class. Each group had 10 minutes to perform it. The teacher graded the students' performances by using speaking assessment rubric such as fluency, accuracy, pronunciation.

6.5.5. Giving feedback on students' pronunciation

The teacher gave feedback on students' pronunciation mistakes at the end of each group performance. The teacher noted the student's mistakes and told the mistakes to the students. Thus, other students did not make the same mistake. The students also got peer-correction on their pronunciation. Since the performance was conducted in small groups, the students helped each other in correcting the pronunciation if their friend made mistakes. Having implemented the actions in the first cycle, the researcher and the English teacher have a discussion to make a reflection.

Giving pronunciation feedback after students' performance gives positive effect. They became understand to pronounce English words appropriately. Moreover, it is easier for the students to understand the material. By using drama technique, they feel that drama increase their enthusiasm to study hard.

7. Conclusions

This research was conducted to help students in learning speaking by maximizing the group work. The implementation of the play script or drama technique in the first and second cycle ran effectively. The students will enjoy to learning in groups. They will have helped each other in solving problems during the learning process. Thus, their involvement and interaction during the learning process were improved. Besides, the use of cooperative learning in drama activity also created more speaking opportunity for the students so that they could improve their pronunciation and self-confidence to speak in English. This technique also created enjoyable atmosphere which could

decrease students' boredom in learning. As a result, the process of learning speaking in the classroom became more effective.

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Conference Paper

Satire on Capitalism in Bertold Brecht's *Caucasian Chalk Circle*

Darman Sitepu, Zulfan Sahri, and Amrin Siregar

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

In the *Caucasian Chalk Circle*, Brecht employs satire to lambast rigid convention and conventional legal system. In the *Prologue*, two groups of peasants are disputing over the ownership of a piece of land. The dispute is settled shockingly. The original owners of the land relinquish their possession because the other group can make a better use of the land. The decision is ridiculous and cannot be accepted in capitalist country. But Brecht is clever enough to subdue the feeling of disappointment of the spectators. He employs satiric humor to make unnatural decision felt natural. The wedding of Grusha, the protagonist of the play, and a dying man evokes our laughter but the intention is to criticize and scorn capitalist religion. Satire continues when Azdak is made judge. He coins his verdicts in contradictory to conventional legal system. Victims of crime are punished and fined while the perpetrators are set free. The analysis applies qualitative research method as generated by Koul (1984), and Herbert (1990). The results indicate that Azdak's verdicts give rise to audience's laughters, and they deliberately impress the audience.

Keywords: capitalist, communist, criticize, legal, satire, verdicts

Corresponding Author:
Zulfan Sahri
syahrizulfan@yahoo.com

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1. Introduction

Satire serves as a comedic and pedagogic form uniquely suited to provoking critical reflection. Its ability to underscore the absurdity, ignorance, and prejudice of commonly accepted behavior by means of comedic critical reflection offers an especially potent form of public critique, one that was much needed in the social environment. (McClennen. 2011: 1-2)

Liu (2013: 133) claims that *Caucasian Chalk Circle* is one of the most important works of the German playwright Bertolt Brecht (1898–1956). It is also one of the most widely performed modern plays in the West. However, this critically acclaimed play is not purely Brecht's "originality" but is indebted to an ancient Chinese play, Li Xingdao's *Hui Lan Ji* (The Story of the Circle of Chalk). However, to Westerners, the story of two mothers claiming one child is a well-known biblical story that showcases King Solomon's wisdom; therefore, critics generally think Brecht takes influence from both the biblical story and the Chinese source for his creation of *The Caucasian Chalk Circle*. However, Brecht only acknowledged the Chinese source; in addition, there is no clear evidence showing that Li Xingdao had known or was influenced by the biblical story

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for the writing of his play. Brecht acknowledged his adaptation in the prologue of the *Caucasian Chalk Circle* in the voice of the singer: "It is called 'The Chalk Circle' and comes from the Chinese. But we'll do it, of course, in a changed version" (Brecht, 1983: 126).

In the prologue, there is a dispute between two groups of peasants over the ownership of a valley. Government agent interferes and gives a good solution accepted by both sides. The original owners of the land relinquish their property to the others because they can make the best use of the land. The problem is solved easily not through long procedures of legal system. The solution above is strange and ridiculous. Brecht realizes that the decision cannot be accepted in capitalist country; therefore, he appeases the spectators' feeling of disappointment by introducing humors and comic situation in the scenes to come.

In act III, the wedding between Grusha and a dying man is full of humors and entertaining. The scenes in the wedding evoke spectators' laughters but the intention is to ridicule capitalist religion. The wedding is performed by a drunken and lecherous monk who is regular visitor of taverns.

Humorous satire continues when Azdak is made a judge. In every case he takes, he always sides criminal and punishes the victim of crime. The last case he takes is the case of Grusha, the protagonist of the play, versus Natella Abashvili, ex-governor's wife. Azdak delivers in favor of Grusha, the thief, and punishes Natella, the victim of theft.

2. Literature Review

The note as found in Sitepu and Siregar's proceeding (2017) exposes a clear description of *Caucasian Chalk Circle* on which they focus the discussion about ridiculing capitalism. They indicate that Brecht portrays capitalists as the objects of ridicule, and the judge, Azdak, who takes ridiculous verdicts over some cases that bring about audience's laughter. At the same time, Murua (2015) claims that in fact, Brecht, himself, knew the repercussions of his Communistic arguments that he was afraid of releasing this prologue while he was living in America. However, the clever way in which he intertwines his communistic beliefs with morality make him, truly, one of the greatest writers of the 19th Century. That is, precisely, the reason why Brecht uses a prologue. He, cleverly, uses the prologue to preach his message of morality to his audience before he can deliver his main message.

In the prologue, the Delegate from Tiflis comes to hear and determine the case between the Goat Herders and the Fruit Growers. Justice is seen to be served when, first, each group is given a chance to explain why they deserve the farm. After their presentations, the Delegate decides in favor of the Fruit Farmers because they have more elaborate plans for the farm. Even though the Goat Herders are the original owner of the land, they do not have any meaningful plans for it. The verdict in this case is arrived at on the basis of reasonable consensus rather than strict law. The two parties are satisfied with the decision and they decide to partake in drinking together.

The people also seek justice through petitioning the Governor. However, this is not a good option because he does not heed to their cries and instead they are whipped and

pushed back by the Iron shirts. The beggars and petitioners have various grievances including; too much tax, corrupt officials, arrested family members etc. When the Governor is overthrown by the Fat Prince, the people feel a sense of justice which is, however, short-lived.

The court is specifically established to dispense justice to all. However, in the text, the people have little faith in the court which is seen to always rule in favor of the rich. After the Governor is killed, even the City Judge is hung because he is also seen to be part of the injustices suffered by the people, Judge Azdak represents justice, especially to the poor. When he discovers that he has been harboring the Grand Duke, he tells Shauwa to take him to the City (Nuka) for judgment. Unfortunately, at Nuka, the city Judge has been hung and Azdak cannot get the justice he wants. Ironically, Azdak is appointed judge after he impresses the Iron shirts with his knowledge of the legal system and the injustices that the people have suffered.

Kizungu (2014) claims that *The Caucasian Chalk Circle* is a communist critique of capitalism. It explores in length some demerits of capitalism including capitalistic materialism, social stratification, inter-social class warfare and the exploitation of the masses. In the play, Bertolt Brecht also delves into revolution of the masses; collapse of capitalism; and the consequent redistribution of resources. Capitalistic materialism persists throughout the play. Kizungu (2015) further says that Bertolt Brecht uses the play to criticize the society, its various institutions and practices. Satire is commonly used in plays because it has the advantage of criticizing without annoying the subjects and the audience. It achieves this through its use of humor and an indirect approach. The play satires capitalism, the ruling class, the armed forces, judiciary, social stratification, marriage and religion among other things. Capitalism is portrayed as the mother of all evils in a society: corruption, greed, murders, wars, inequality etc. Capitalism encourages greed in a society. The greedy individuals senselessly look for wealth at the expense of others in the society.

3. Research Method

This paper discusses ridiculing capitalism in *The Caucasian Chalk Circle* by Bertolt Brecht, and focuses on the ridiculing convention, religion and legal system. The research method used in this paper is qualitative research method that is conducted by studying the organized material to discover inherent facts. Qualitative research method is conducted by studying the organized material in order to discover inherent facts. The content analysis, inductive analysis, and logical analysis are mostly used in the analysis of qualitative material (Koul, 1984: 1990). Furthermore, research design deals with a logical problem and not a logistical problem [3]. This research will be presented in a descriptive form. The main data of this research is obtained from the play entitled *The Caucasian Chalk Circle* written by Bertolt Brecht. Besides, the data are also taken from books related to the analysis and the reliable websites on the internet to support the analysis.

4. Result and Discussion

4.1. Satire on convention

In the prologue, two groups of peasants are disputing over the ownership of a valley ruined after the World War II. Legally, the valley belongs to the peasant group on the right, but the group on the left persistently claims that they can make a better use of the land. See the following debates:

“THE OLD MAN *right*: The valley has belonged to us for centuries.

THE SOLDIER *left*: What does that mean – for centuries? Nothing belongs for anyone for centuries. When you were young you didn’t even belong to yourself, but to Prince Kazbeki.

THE OLD MAN *right*: According to the law the valley belongs to us.

THE GIRL TRACTOR DRIVER: The laws will have to be re-examined in any case, to see whether they are still valid.

The expert then interferes to convince that both sides get advantages.

“THE EXPERT: You can claim State support – both here and there. You know that.

The Expert accommodates the aspiration of both sides and cleverly leads to the solution of the dispute.

“THE EXPERT: Don’t get angry. It’s true that we have to consider a piece of land as a tool with which one produces something useful. But it’s also true that we must recognize the love for a particular piece of land. Before we continue the discussion I suggest that you explain to the comrades of the ‘Galinsk’ kolchos just what you intend to do with the disputed valley. (Brecht, 1984: 5)

THE OLD MAN *right*: Agreed.

THE OLD MAN *left*: Yes, let Kato speak.

THE EXPERT: Comrade Agriculturist!

THE AGRICULTURIST *rising. She is in military uniform*: Last winter, Comrades, while we were fighting here in these hills as partisans, we discussed how after the expulsion of the Germans we could increase our orchards to ten times their former size. I have prepared the plan for an irrigation project. With the help of a coffer-dam on our mountain lake, three hundred hectares of unfertile land can be irrigated. Our kolchos could then grow not only more fruit, but wine as well. The project, however, would pay only if the disputed valley of the ‘Galinsk’ kolchos could also be included. Here are the calculations. *She hands the expert a briefcase.*” (Brecht, 1984: 6)

Both sides, the peasants on the right and the peasants on the left give applause to the agriculturist, and they shakehand and embrace each other as the sign of their satisfaction to the decision. The peasants on the right who originally own the land willingly submit their possession for it can be better used by others for prosperity of all. The decision is a communist moral that cannot be accepted in capitalist country. But Brecht is clever enough to subdue the disappointment of spectators by employing humorous satires in the scenes to come.

4.2. Satire on religion

After the arrival of Grusha in her brother's home, Aniko, the wife of Lavrenti, keeps on asking about Grusha's presence with a child and without a husband. She is repeatedly described as a religious person but she uses religion as an excuse for sending Grusha out of her home. See the following quotation:

LAVRENTI *quietly, quickly*: Has it got a father? *As she shakes her head*: I thought so. We must think up something. She's very pious.

THE SISTER IN LAW *returning*: These servants! *To Grusha*: You have a child?

GRUSHA: It's mine. *She collapses. Lavrenti helps her up.*

LAVRENTI: But you can't stay here long. You must realize she's very pious."
(Brecht, 1984: 44)

Because of the objection of Aniko to the presence of Grusha with the child, Lavrenti has to find a husband to be the father of Michael. Observe the quotation below:

GRUSHA: But I can't marry another man! I must wait for Simon Chachava."
(Brecht, 1984: 48)

Grusha objects to her brother's idea but Lavrenti persuades her that she does not need a man in bed, but a man on paper.

At last, Grusha agrees to get married to a dying man so that she can become a widow. Again, here, Brecht makes fun on religion by creating a comical situation. The wedding between Grusha and the dying man is full of humor and entertaining but the intention is to criticize religion. The character of Aniko and the monk accentuate the hypocrisy and immorality among the members of church congregation.

4.3. Satire on legal system

In *The Caucasian Chalk Circle*, the efforts of Azdak, the judge to crush the capitalists are blatant. He even crushes them by receiving the bribe from them but his verdict is always in favor of the poor, the down-trodden, the wretched and the marginalized. Azdak begins all his cases by saying "I accept" meaning that he is willing to be bribed openly.

The first case he takes is the dispute between an invalid and a doctor. The invalid claims that he paid for the doctor to study medicine and that he then had a stroke

when he heard the doctor was practicing for free. He blames the stroke on the doctor and wants to be paid back the money he spent on the doctor's study. See the following quotation:

"AZDAK: In view of the large number of cases, the Court today will hear two cases simultaneously. Before I open the proceedings, a short announcement: I receive – *he stretches out his hand; only the blackmailer produces some money and hands it to him* – I reserve for myself the right to punish one of these parties here – *he glances at the invalid* – for contempt of court. You – *to the doctor* – are a doctor, and you – *to the invalid* – are bringing a complaint against him. Is the doctor responsible for your condition?

THE INVALID: Yes. I had a stroke because of him.

AZDAK: That sounds like professional negligence.

THE INVALID: More than negligence. I gave this man money to study. So far he hasn't paid me back one penny. And when I heard he was treating a patient free, I had a stroke." (Brecht, 1984: 73)

The doctor is basically from a poor family; therefore, he practices free for poor patients. Azdak rules in favor of the doctor. See the following quotation:

"AZDAK: In that case I will pass judgment. The Court considers the blackmail proved. And you – *to the invalid* – are sentenced to a fine of 1000 piastres. If you get a second stroke the doctor will have to treat you free and if necessary amputate...." (Brecht, 1984: 74)

The next case is that of an inn-keeper who brings lawsuit against his stableman, whom he claims to have raped his daughter-in-law. He caught the stableman in action. See the following quotations:

THE INNKEEPER: Your worship, it's about the family honor. I wish to bring an action on behalf of my son, who's gone on business across the mountain. This is the offending stableman, and here's my unfortunate daughter-in-law.

AZDAK *sitting down*: I receive. *Sighing, the innkeeper hands him some money.* Good. Now the formalities are disposed of. This is a case of rape?" (Brecht, 1984: 75)

As previously mentioned, the above quotation again shows that Azdak openly receives the bribe at the beginning of every case as the first formality.

As the interrogation continues, Azdak demands the additional bribe. See the following quotations:

"THE INNKEEPER: Your worship, I surprised this rascal in the stable in the act of laying our Ludovica in the straw.

AZDAK: Quite right, the stable. Beautiful horses. I particularly like the little roan.

THE INNKEEPER: The first thing I did of course was to berate Ludovica on behalf of my son.

AZDAK *seriously*: I said I liked the little roan.

THE INNKEEPER *coldly*: Really? – Ludovica admitted that the stableman took her against her will.” (Brecht, 1984: 76)

The inn-keeper does not head the demand of Azdak and refuses to give him a little roan. Azdak then has a public prosecutor drop a knife which he makes Ludovica pick it up. See the following quotation:

“AZDAK: Public Prosecutor, just drop your knife on the floor. *Shauva does so.* Ludovica, go and pick up the Public Prosecutor’s knife.

Ludovica, hips swaying, goes and picks up the knife.

Azdak points at her. Do you see that? The way it sways? The criminal element has been discovered. The rape has been proved. By eating too much, especially sweet things, by lying too long in warm water, by laziness and too soft a skin, you have raped the poor man. Do you imagine you can go around with a bottom like that and get away with it in Court? This is a case of deliberate assault with a dangerous weapon. You are sentenced to hand over to the Court the little roan which your father liked to ride on behalf of his son. And now, Ludovica, come with me to the stable so that the Court may investigate the scene of the crime.” (Brecht, 1984: 76 - 77)

In this case, Azdak also sides the stableman, the common man, and fines the inn-keeper, the capitalist. In the capitalist society, a victim of rape has never been fined and the perpetrator never gets rid of punishment. Azdak’s verdict strangely coins it on the other way round to ridicule the capitalist.

The next case is that of Granny, a poor old woman who had several miracles. She claims that she was miraculously given a cow, that she had a ham fly into her house through a window and that her landlord waived her rent. See the following quotations:

“AZDAK: The Public Prosecutor opens the proceedings.

SHAUVA: It’s about a cow. For five weeks the defendant has had a cow in her stable, the property of farmer Suru. She was also found to be in the possession of a stolen ham. And cows belonging to farmer Shutoff were killed after he had asked the defendant to pay the rent for a field.

THE FARMERS: It’s about my ham, Your Worship. – It’s about my cow, Your Worship. – It’s about my field, Your Worship.

AZDAK: Granny, what have you got to say to all this?

THE OLD WOMAN: Your Worship, one night towards morning, five weeks ago, there was a knock at my door, and outside stood a bearded man with a cow. He said, ‘Dear woman, I am the miracle-working St. Banditus. And because your son has been killed in the war, I bring you this cow as a keepsake. Take good care of it!’

THE FARMERS: The robber Irakli, Your Worship! – Her brother-in-law, Your Worship! The cattle thief, the incendiary! – He must be beheaded!

The OLD WOMAN answering Azdak's sign to continue: And then one morning the ham came flying in at my window. It hit me in the small of the back. I've been lame ever since. Look, Your Worship. *She limps a few steps. The bandit laughs.* I ask Your Worship: when was a poor old body ever given a ham except by a miracle? (Brecht, 1984: 78-79)

At last Adzak rules in Granny's favor and fines the farmers for not believing in miracles.

The case of Grusha is the climax of the play. When the war is over, Grusha has to return to the city to face a trial for having taken Governor's son.

Azdak starts a case by taking bribe. He does the same from the prosecutors who are working for Natella. They explain that Grusha has stolen Natella's child and refuses to hand it over. Grusha claims that Michael is her child and that she brought him up. The lawyer points out that Grusha does not claim to be a blood relative of Michael's.

Azdak calls Grusha to him and asks her why she will not give Michael up. Grusha remains silent and Azdak understands her persistence. He then orders Shauva to take a piece of chalk and draw a circle on the floor. Azdak tells them that whichever woman can pull the child out of the circle will get him. See the following quotations:

"AZDAK: Plaintiff and defendant! The Court has listened to your case, and has come to no decision as to who the real mother of the child is. I as Judge have the duty of choosing a mother for the child. I'll make a test. Shauve, get a piece of chalk and draw a circle on the floor. Shouva does so. Now place the child in the center. *Shauva puts Michael, who smiles at Grusha, in the centre of the circle.* Stand near the circle, both of you. *The Governor's wife and Grusha step up to the circle.* Now each of you takes the child by a hand. The true mother is she who has the strength to pull the child out of the circle, towards herself.

THE SECOND LAWYER *quickly*: High Court of Justice, I protest! I object that the fate of the great Abashvili estates, which are bound up with the child as the heir, should be made dependent on such a doubtful wrestling match. Moreover, my client does not command the same physical strength as this person, who is accustomed to physical work.

AZDAK: She looks pretty well fed to me. Pull!" (Brecht, 1984: 94)

Natella pulls hard and yanks the child out of the circle. Meanwhile, Grusha has refused to pull. Azdak orders them to the test one more time. Again Grusha lets go of the child's arm. Natella wins the competition but the child is given to Grusha. See the following:

"AZDAK *rising*: And in this manner the Court has established the true mother. *To Grusha*: Take your child be off with it. I advice you not to stay in town with him. *To the Governor's wife*: And you disappear before I fine you for fraud. Your estates fall to the city. A playground for children will be made out of them. They need one, and I have decided it shall be called after me – The Garden of Azdak." (Brecht, 1984: 95)

The verdict is quite shocking because the original mother is disowned from her child while the foster mother gets it.

Like the case in the Prologue, the original owners of the land are disowned of their properties. Here also the judge, Azdak, disowns the original mother and gives the child to the foster mother who can take care of it much better. The verdict is ridiculous but this time spectators do not have any objection to the verdict for their sympathize with the fate of Grusha

5. Conclusion

It is interesting to note that in every case Azdak takes, he always sides criminal and punishes the victim of crime. It starts with the case of a doctor versus an invalid. Azdak rules in favor of the doctor, the criminal, and punishes the invalid, the victim. Next is the case of stableman versus Ludovica. In the case, Azdak sides the stableman, the rapist, and punishes Ludovica, the victim of the rape. The case of Granny versus the farmers, Azdak rules in favor of granny, the criminal and punishes the farmers, the victims of the theft. The last case is Grusha versus Natella Abashvili. Azdak again sides Grusha, the baby thief, and punishes Natella, the victim of the theft. The case of Grusha versus Natella Abashvili is the climax of the play. Here, though Azdak makes a ridiculous verdict, the audience has no more objection, even they are satisfied and happy with Azdak's verdict. It means that Brecht is successful to convey communist messages to the audience.

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Conference Paper

Social Contexts of Phonological Contrasts and Indexicality: Variability and Identity among Singkils

Dedy Suhery and S. Imtiaz Hasnain

Department of Linguistics, Aligarh Muslim University, Aligarh, India

Abstract

This paper makes an attempt to look at the relationship between linguistics variation and identity in Singkil, an Austronesian language spoken by the aboriginal speakers living dominantly in five districts namely Kuta Baharu, Simpang Kanan, Suro, Gunung Meriah and Singkil, which are administratively under Singkil regency of Aceh province, Indonesia. According to Ethnologue, Singkil is a dialect of Batak Alas-Kluet (btz). Variation displayed at all levels of language structure ranging from syntax to fine-gained features of pronunciation, provides one of the defining features of human language. Differences in variation may result from biological given, e.g. differences in laryngeal analogy and physiology among men, women and children causing different levels of fundamental frequency. Differences in variation may also arise on account of social patterning of behavior acquired as a result of a speaker's regional socio-cultural and language background. These alternatives are consciously noticed by listeners and invariably used by speakers as a source of identity markers. Singkil speakers use these phonetic forms as marker and identity when they interact with other Singkil speakers, it can be seen clearly from the use of phoneme /f/ and /r/. The phoneme /f/ changes to [ʰp] when it is in initial position, and phoneme /r/ becomes [x], whether it is in initial, medial and final position. The change of /f/ to [ʰp] and /r/ to [x] is exclusive in-group identity marker because at no stage they (Singkil speakers) use these sounds when talking to BI speakers.

Keywords: social contexts, indexicality, variability, identity.

Corresponding Author:
Dedy Suhery
suheryassilmy@gmail.com

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1. Introduction

In the social context, language is not only a means of communication but also it is a means of creating and maintaining social relationship among speakers of the language. As an illustration, take an example, there are two persons in the waiting room of railway station. At first, they do not know one another. They, then, begin to make a talk to avoid their boredom. They talk many things. They give information to one and another. This is the function of the language as a means of communication and at the same time as a means of creating social relationship. If they are from the different social and geographical backgrounds, they will use different dialects. Here, we have what we call social dialect and geographical dialect (Trudgill, 1983:14). For instance, if

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one of them is someone speaking Indonesian language, who is from North Sumatra, will probably use Indonesian language with a certain accent spoken by people from that part of the country; and the other will probably use the other dialect (Kade-Kade dialect) if he is from Singkil.

The facts show that there are more than one language existing and being used in a given speech community. A situation in which there are, at least, two languages are used is known as a diglossic situation; a person having mastery of two languages and using them alternately is known as a bilingual speaker; and the mastery of two (or more) languages by the individual speaker is known as *bilingualism* (Ferguson, C.A,1959 and Grosjean, 1982: 54)

In the other hands, linguistics has focused on the relationship between linguistic signs and things in the world. So linguists need a way of thinking about how social and personal identities and linguistic forms are related. One influential model of this way begins with the concept of indexicality.

With respect to the above situation, Kade-Kade dialect is a dialect used in Aceh Singkil regency. an Austronesia language spoken by the aboriginal speakers living dominantly in five districts namely *Kuta Baharu, Simpang Kanan, Suro, Gunung Meriah* and Singkil, which are administratively under Singkil regency of Aceh province, Indonesia. According to Ethnologue, Singkil is a dialect of Batak Alas-Kluet (btz).

According to Central Bureau of Statistics of Singkil regency 2015, the Singkil speakers or Kade -kade are very dominant who live in this regency. It can be seen from the demographic distribution of Singkil speakers in different areas of Singkil regency is given in Table 1.1 below.

TABLE 1: The Demographic Distribution of Singkil Speakers in Singkil Regency (Central Bureau of Statistics of Singkil Regency, 2015).

No	Sub-Districts	Number of Speakers
1	<i>Danau Paris</i>	723
2	<i>GunungMeriah</i>	30.869
3	<i>Kota Baharu</i>	6.332
4	<i>Kuala Baru</i>	229
5	<i>PulauBanyak Barat</i>	20
6	<i>PulauBanyak</i>	50
7	<i>SimpangKanan</i>	12.495
8	<i>Singkil</i>	5.500
9	<i>Singkil Utara</i>	723
10	<i>Singkohor</i>	2.500
11	<i>Suro</i>	8.829
	Total	68.270

2. Literature Review

The notion of indexicality derives its inspiration from Peircean concept of 'index'. Indexicality shows how the relationships between categories and concept on a macro-sociological plane manifest or translate themselves in everyday exchanges and conversational interaction between individuals. Silverstein has been an influential contribution to the indexicality theory. His work echoes the taxonomy provided by Labov (1972: 178-80), which suggests that linguistic variable can carry different social meaning arising out of 'indicator', 'marker' and 'stereotype'. According to Labov, a variable feature can be seen as an indicator when the speakers themselves remain unaware of its function of group membership and use variant from in different social contexts.

The three types of social meanings outlined by Labov correspond with the three orders of indexicality namely first-order of indexicality, second-order of indexicality and third-order of indexicality, as proposed by Silverstein.

Social contexts of language choice have been understood by adopting two basic approaches proposed by Auer & Di Luzio (1992) and Li Wei (1998). These two approaches have been characterized as:

- (a) Brought- along meaning: this approach views identity construction as primarily indexical. It believes that language X indexes an identity as an X-er, whereas language Y indexes as Y-er because it is achieved by speaking Y-ish. Here it is in and through the interaction that social meaning is 'brought along' for constructing an identity. The existing situation in Indonesia, where Bahasa Indonesia is used in all formal situations for examples in school, university, government offices etc (Departemen Pendidikan dan Kebudayaan, 1998) and Singkil language being confined to informal domains of language use, clearly attests the existence of Ferguson's classical conception of diglossia. The complementary languages: the 'high' language (H) used for formal purposes and the 'low' language (L) used for informal purposes, provide a framework for understanding indexicality for a given language choice.
- (b) Brought - about meaning: the brought about meaning is used for constructing an identity by bringing both the local and cosmopolitan identities. This approach suggests that speakers commit themselves to using dominant language (Bahasa Indonesia) when needed, and at the same time discard using dominant language at home and instead used their local and authentic forms for indexicality and identification. These contrastive sounds, referred as 'shadows' by Hill (2005), serve as "evidence of patterning and recurrence in the community to tie them and potential social types". According to Mendoza-Denton (2010) 'Brought - about meaning' approach also creates a possibility of producing hybridism and new indexicalities because of its commitment to local and cosmopolitan identities.

3. Research Method

In this research, there are methods and techniques done by researchers to collect and analyze data. To conduct this research, the techniques used participant observation and interview; furthermore, the researchers applied the descriptive qualitative method. Bogdan and Taylor (in Basrowi and Sudikin, 2002) said that qualitative research is a research procedure that produce descriptive data in the form of speeches or writings and behavior of those being observed. Thus, this method enables researchers to show the description, fact and the accuracy of data naturally. 20 Singkil speakers involving 10 males and 10 females were the object of this research. This research was carried out in five districts, namely; *Kuta Baharu, Simpang Kanan, Suro, Gunung Meriah* and *Singkil*. From each district were taken 4 Singkil speakers.

To collect the data, the researchers applied several systematic techniques; first, determine a place for doing research. Second, determine the target that will be the sample of the research, third, enter the field, interview, record and take a note the spoken and written words or sentences produced by the Singkils. Finally, ask them to utter the request words were from the researchers.

4. Discussion

The descriptions and analyses of the findings are directed to answer the research questions: (1) what are the contrastive phonological sounds found in Singkil speakers? (2) How is the indexicality found in Singkils?

In line with the research questions, the followings are the answers of the research questions mentioned above. In order to get phonological contrasts and indexicality from 20 Singkils, the researchers are concerned with phonemic and phonotactic discrepancies between the Singkils' own language (Kade-Kade) and the L2 language (Indonesian language).

4.1. Contrastive Phonological Sounds in Singkils

4.1.1. Phoneme /f/ in Bahasa Indonesia & Singkil

The phoneme /f/ in Bahasa Indonesia appears in initial and medial positions. And this phoneme in Singkil also occurs in initial and medial positions. In the phonetic features, they are different. The phoneme /f/ in Bahasa Indonesia is labio dental, fricative and voiceless. Meanwhile, the phoneme /f/ in Singkil is not quite labio dental, rather it is very close to bilabial /p/. The phoneme /f/ is changed to [p]. Kade-Kade does not have any word carrying, hence the three words here are borrowed from Indonesian language. In the phonetics features, the phoneme /f/ in Singkil occurs in initial position is [ᶠp] and is nasalized. And in final position is devoicing [p̚]. The following are its analyses:

PHONEMIC OPPOSITIONS

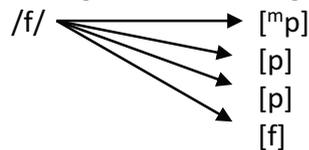
BAHASA INDONESIA

Initial: 'fitnah' [fitnah] = slander

Medial: lafal' [lafal] = read

Final: 'taraf' [taraf] = standard

In short, the Singkil speakers are however familiar with /f/ as they pronounce it while reading Qoran. See diagram 4.1 below:



SINGKIL

'fitnah' [ᵐpitnah] = slander

'lafal' [lapal] = read

'taraf' [tarap] = standard

From the diagram above, it can be seen that the phoneme /f/ becomes [ᵐp] and it occurs in initial position. It was only happened when the Singkils were speaking to the other Singkil speakers and not to other group speakers. It can be seen from the instances below:

(1) A: *Kune kona bisa ia fitnah bakhi?*

[kune,kona,bisa,ia,ᵐpitnah,baxi]?

'why did you slander him yesterday?

B: *Odak lot aku pitnah ia bakhi*

[oda?,lot,aku,ᵐpitnah,ija,baxi]

'No, I did not slander him yesterday'

From the sentence above, A and B are Singkil speakers, and then, one of them used [ᵐp] when interacting with the other Singkil speakers. It shows that the phoneme /f/ in 'fitnah' changes to [ᵐpitnah], it is due to the manner of Singkil speakers' speech.

The phoneme /f/ becomes [p] in diagram above can occur when the Singkils interacting with their group and also out of their group. And the position of /f/ becomes [p] in medial position. It can be seen from the following sentences:

(2) A: *Cok kona lafalkan lebek doa tidukh*

[co?,kona,lapalkan,ləbe?,doa,tidux]

'Can you read du'a before sleeping?

B: *aku makden hafal doa idi*

[aku,ma?den,hapal,doa,idi]

'I have'nt memorized it yet'.

(3) A: *Apa yang kamu hafal tadi malam?*

[apa,jan,kamu,hapal,tadi,malam]

'What did you memorize last night?

B: *Aku hanya membaca, bukan menghafal*

[aku,hajã,məmbaca,bukan,məŋhapal]

'I only read, didnt memorize last night'.

From the sentence 2 above, where A and B are Singkil speakers. They use [p] when interacting with their group. Meanwhile in sentence 3, where A is a Singkil speaker interacts with B is from out of Singkil speaker. From two sentences above, it shows that the phoneme /f/ becomes [p] can occur when the Singkils interacting with their group and also out of their group.

4.1.2. Phoneme /v/ in Bahasa Indonesia & Singkil

The phoneme /v/ in Bahasa Indonesia appears in initial and medial positions. And this phoneme in Singkil also occurs in initial and medial positions. In the phonetic features, they are different. The phoneme /v/ in Bahasa Indonesia is labio dental, fricative and voiceless. Meanwhile, the phoneme /v/ in Singkil is not quite labio dental, stop and it is very close to bilabial /p/. The phoneme /v/ is changed to [p]. As there is no word of the phoneme /f/ in Singkil because the two words here are borrowed from Indonesian language. The following are its analyses.

PHONEMIC OPPOSITIONS

BAHASA INDONESIA	SINGKIL
Initial: 'vitamin' [fitamin] = vitamin	'vitamin' [pitamin] = vitamin
Medial: 'revisi' [refisi] = revise	'revisi' [repisi] = revise
Final: nothing	nothing

From the analysis above, it shows that the phoneme /v/ becomes [p] in initial, medial and not in final position. See the diagram 4.2 below:

From the diagram above, it can be seen that the phoneme /v/ becomes [p] when it occurs in initial and medial position. It was only happened when the Singkils were speaking to the other Singkil speakers and also to other group speakers. It can be seen from the sentences below:

- (4) A: *Kona minum vitamin kade?.. kok bisa' gomok begen*
 [ko,minum,pitamin,apa,ko?,bisa?,gomo?,begə'n]
 'What vitamin do you drink till you are fat like this?
 B: *Khajin olah khaga dan minum susu*
 [xajin,olah,xaga,dan,minum,susu]
 'I am used to do exercise and drink milk'
- (5) A: *Kacau laporan kali ini, habis direvisi semua..*
 [kaco,laporan,kali,ini,abis,direpisi,semua]
 'The report is harmful, it should be revised at all'.
 B: *Biasa tu, santai ja.*
 [bijasa,tu,sante,ja]
 'It is normal, just be relaxed'.

From the sentence 4, there are two speakers, such as A and B. And both of them are from Singkil speakers. When they were speaking to each other the phoneme /v/ in 'vitamin' changes to [p]. And the sentence 5, it has two speakers are A as Singkil speaker and B from out of Singkil, when they were speaking to each other the phoneme /v/ changes to /p/ which is in medial position.

4.1.3. Phoneme /z/ in Bahasa Indonesia & Singkil

The phoneme /z/ in Bahasa Indonesia appears only in word initial and medial positions. And it is voiced, alveolar and fricative. And it can be put in the initial and medial positions. While in Singkil, the phoneme /z/ is not alveolar and fricative but it is voiced, palatal stop and affricative. So the speakers of Singkil usually pronounce [j] for the phoneme /z/. The following are its analyses.

PHONEMIC OPPOSITIONS

BAHASA INDONESIA	SINGKIL
Initial: 'zakat' [zakat] = tithe	'zakat' [jakat] = tithe
Medial: 'lezat' [ləzat] = delicious	'lezat' [ləjat] = delicious
Final: Nothing	nothing

From the analysis above, it shows that the phoneme /z/ becomes [j] in initial, medial and not in final position. See the diagram 4.3 below:



From the diagram above, it can be seen that the phoneme /z/ becomes [j] when it occurs in initial and medial position. It was only happened when the Singkils were speaking to the other Singkil speakers and also to other group speakers. It can be seen from the sentences below:

- (6) A: *kapan zakat fitrah diberikan rupanya?*
 [kapan, jakat, ^mpitxah, diberikan, rupajã]?
 'When will the Zakat be given anyway?
 B: *O.. biasanya tu dikasi sebelum hari raya idul fitri..*
 [o]...[biasajã, tu, dikasi, sãbelum, haxi, raya, idul, pitri]
 'O... it is usually given before the day of l'ed Fitri'
- (7) A: *Bekune khohoh omakku dai,gek?*
 [bəkune, xohoh, oma?ku, dai, ge?]
 'How was the dish of my mother just now?'
 B: *Lezat ku khasa dai khohoh emakmu, enakmo*
 [ləjat, ku, xasa, dai, xohoh, əma?mu, ena?mo]
 'Your mom's dish was very delicious, it was great.'

From the sentence 6 and 7, there are two speakers in 6, such as A and B. A is singkil speaker and B is out of Singkil. When they were speaking to each other, the phoneme /z/ in 'zakat' changes to [j]. And the sentence 7, it has two speakers are A and B from Singkil speakers, when they were speaking to each other the phoneme /z/ changes to /j/ which is in medial position.

4.1.4. Phoneme /j/ in Bahasa Indonesia & Singkil

The phoneme /j/ in Bahasa Indonesia appears only in word initial and medial positions. And this phoneme /j/ is voiced, palato alveolar and fricative. And it can be put in the initial and medial positions. While in Singkil, the phoneme /j/ is pronounced [s]. It is alveolar and fricative. The following are its analyses.

PHONEMIC OPPOSITIONS

BAHASA INDONESIA	SINGKIL
Initial: 'syarat' [ʃarat] = qualification	'syarat' [saxat] = qualification
Medial: 'tamasya' [tamaʃa] = picnic	'tamasya' [tamasa] = picnic
Final: Nothing	nothing

From the analysis above, it shows that the phoneme /j/ becomes [s] in initial, medial and not in final position. See the diagram 4.4 below:



From the diagram above, it can be seen that the phoneme /j/ becomes [s] when it occurs in initial and medial position. It was only happened when the Singkils were speaking to the other Singkil speakers and also to other group speakers. It can be seen from the sentences below:

(8) A: *Tolong kau SMS kan dulu, apa ja syaratnya?*

[tolon,ko,es,em]es][kan,dulu,apa,ja,saratjã]

'May you send me the message what the requirements are?'

B: *Bentar lagi ya*

[bɛntar,lagi,ja]

'After few minutes'

(9) A: *Tuh mang keluak hga pak Ali laus tamasya sada minggu sekali du?*

[kade,keluaxga,paʔ,ali,laus,tamasa,sada,mingu,sɛkali]

'Is Mr ali's family go to picnic once in a week?'

B: *Wei, kalaki laus bertamasya sada minggu sekali*

[wei,kalaki,laus,bɛxtamasa,sada,mingu,sɛkali]

'Yes, they go to picnic once in a week'

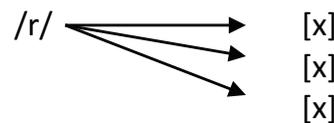
From the sentence 8 and 9, there are two speakers in 8, such as A and B. A is Singkil speaker and B is out of Singkil. When they were speaking to each other, the phoneme /r/ in 'syarat' changes to [s]. And the sentence 9, it has two speakers are A and B from Singkil speakers, when they were speaking to each other the phoneme /r/ changes to /s/ which is in medial position.

4.1.5. Phoneme /r/ in Bahasa Indonesia & Singkil

The phoneme /r/ in Bahasa Indonesia is trilled and alveolar and it occurs in initial, medial and final positions. This phoneme has different sound when the Singkil speakers produce it. The Singkil speakers pronounce /r/ becomes [x]. [x] is velar, fricative and voiced. And /x/ is in three positions namely initial, medial and final. Its phonemic oppositions and phonetic features as follows:

PHONEMIC OPPOSITIONS	
BAHASA INDONESIA	SINGKIL
Initial: 'ramai' [ramai]= crowded	'rami' [xami] =ramai = crowded
Medial: 'harta' [harta]= treasure	'harta' [haxta]= harta= treasure
Final: 'umur' [umur]= age	'umur' [umux]=age

From the analysis above, it shows that the phoneme /r/ becomes [x] in initial, medial and final position. See the diagram 4.5 below:



From the diagram above, it can be seen that the phoneme /r/ becomes [x] when it occurs in initial, medial and final position. It was only happened when the Singkils were speaking to the other Singkil speakers. If the Singkil speakers were interacting with other group, [x] is changing to normal [r]. It can be seen from the sentences below:

- (10) A: *kapan zakat fitrah diberikan rupanya?*
 [kapan, jakat, pitrah, diberikan, rupajã]?
 'When will the *Zakat Fitrat* be given?
 B: *o.. biasanya tu dikasi sebelum hari raya idul fitri..*
 [o]...[biasajã, tu, dikasi, sãbelum, hari, raya, idul, pitri]
 'O.. it is usually be given before l'ed day'.
- (11) A: *anakmu umurnya berapa?*
 [ana?mu, umurjã, bãrapa]
 'How old is your son?'
 B: *Sekitar lima tahun gitu*

[səkitar,lima,tahun,gitu]

'He is around 5 years old'.

From the sentence 10 and 11, there are two speakers in each conversation such as A and B. A is Singkil speaker and B is out of Singkil. When they were speaking to each other, the phoneme /r/ in 'fitrah' and 'umur' do not change and still remain [r]. On the other hands, the phoneme /r/ will change to [x] whether it is in initial, medial and final position, when the Singkil speaker interacting with other Singkils. It can be shown from following sentences:

(12) A: *Bekune pana hadean khamisu kidah?*

[bəkune,kita,oda?,simbah,bakhi]

'Look at it is crowded! What happens there?'

B: *Lot metendeng antakha motokh pake Honda dai*

[lot,mətenden,antax,motox,pake,Honda,dai]

'There is an accident between Honda and car'.

(13) A: *Kona enggo beak, jadi mengkade kona kekhajo leja tole?*

[kona,əŋgo,beak,jadi,mengkade,kona,kəxajo,leja,tole]

'You are having much wealth, so why are you still working hard?'

B: *Tekhima Kasih untuk nasehatmu, imbangku*

[texima,kasih,untu?,nasehatmu,imbangku]

'Thanks for your advice, my friend'.

From the sentence 12 and 13 above, both of speakers are from Singkil speakers. So that the phoneme /r/ will change to [x] whether it is in initial, medial and final position, when the Singkil speaker interacting with other Singkils.

5. Conclusions

After the analysis of the Phonological system in Bahasa Indonesia and Singkil, some conclusions are drawn as the following. First is Bahasa Indonesia and Singkil phonologically contrast with each other, there are several consonant phonemes in Bahasa Indonesia namely /f/, /ʃ/, /v/, /z/, and /r/ which cannot be found in Singkils' daily speaking. These sounds have different phonetic realization and are phonotactically different. The second is Singkil speakers use these phonetic forms as marker and identity when they interact with other Singkil speakers, it can be seen clearly from the use of phoneme /f/ and /r/. The phoneme /f/ changes to [mp] when it is in initial position, meanwhile the phoneme /r/ becomes [x] whether it is in initial, medial and final position. The change of /f/ to [mp] and /r/ to [x] is exclusive in-group identity marker because at no stage they (Singkil speakers) use these sounds when talking to BI speakers. Third, language is reflexive; it means language is always about itself, no matter what else it is also about. Every utterance is an example of how an utterance

can be structured, how it can sound, and what it can accomplish. Finally, connection between linguistic form and indexical meaning can be highlighted as people interact. (Barbara Johnstone cited in Llarmas, 2010, pp.32)

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Conference Paper

The Effects of Process Writing Approach on Performance of an Overcrowded EFL Writing Class at a University in Thailand

Dentisak Dokchandra

Kasetsart University, Thailand

Abstract

This quasi-experimental study was carried out based on a pretest-posttest one group design with two purposes: (1) to investigate the effect of the process writing approach (PWA) on the essay writing performance of students of English in an overly large class at a Thai university, and (2) to explore the participants' opinions towards the PWA. The participants were 55 third-year students of English purposively selected for the study. The experimental procedures for the investigation lasted 10 weeks. The data with regard to the dimension of writing performance were obtained via evaluation by two experts based on Jacobs et al.'s (1981) ESL Composition Profile of academic essays generated by the students at the beginning and end of the treatment. Data pertaining to the participants' opinions were collected through the Process Writing Approach (PWA) questionnaire. The pre-and post-test scores were computed for mean score differences using a paired sample t-test, and descriptive statistics were used to analyze the questionnaire data. The results showed that the process writing approach had a significant effect ($p < .05$) on the writing performance of the students in an overly large class, and the students expressed very positive opinions towards the PWA. Implications for the use of process writing approach in an overcrowded EFL writing class and recommendations for further written expression studies were offered.

Keywords: Large classes, Process Writing Approach, EFL writing

Corresponding Author:
Dentisak Dokchandra
dentisak@gmail.com

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1. Introduction

1.1. Background and rationale

Writing is a difficult language skill for learners. The difficulty is partially the result of the focus of writing activities in schools on formal features. To give priority to content characteristics in the act of writing which focuses on transferring a message is, therefore, preferable. Currently, the Process Writing Approach (PWA) has been generally accepted and extensively used as a teaching approach to teaching writing especially at the paragraph and essay levels. Many university courses require the students to showcase their proven writing skill at the paragraph level before they can be allowed to take a more advanced course of writing-essay writing. A well-written paragraph is

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therefore more or less an indicator of a student's basic writing ability that determines his or her academic success. To generate an effective paragraph, the students need to write a good topic sentence, and develop it into a complete paragraph by providing supporting sentences that indicate support points, and related examples. Literature indicating the paucity in research focusing on the organizational error of paragraph writing (Hinnon, 2015; Sattayatham & Ratanpinyowong, 2008) shows that though the students may be proficient in using the target language, for example English, they still need systematic practice on writing a well-developed paragraph; that is the ability to express ideas with reasonable coherence and accuracy (Celce-Murcia, 2001)

According to Juzwiak (2012), what weakens the student's paragraph is poor topic sentence, poor support points, and poor related examples. A topic sentence is not effective because it lacks appropriate controlling idea, asks a question, makes an announcement, and is a fragment. The support points are not effective because the writer student leaves out important key words, changes key words, and adds other inappropriate information to them, and combines them with the related examples. The related examples are not effective because they are not discussed one at a time, lack minor transitional expressions, and do not have specific details to make them lively and convincing.

It has been six years (as of now while this paper is being written) since Todd (2012) studied the effects of large EFL class sizes on the students' learning and found that large classes had significantly negative effects on Thai EFL students' learning. As a result of his study, Todd proposed the threshold number of a seemingly-effective English class at 25 - 45. A class of more than 45 students is therefore regarded as overcrowded or overly large. However, over this long span of time, no research has been conducted to investigate the effect of an overly large class of English learning of Thai university EFL students, especially on the writing performance of English major students. This is quite surprising given the fact that most English classes in Thailand's universities comprise at least 30-50 students.

However, teaching writing to a large or overcrowded class of EFL students is generally perceived as daunting and ineffective. One disadvantage of teaching writing to a large class is that the teacher is unable to provide timely and effective feedback and evaluation. Another negative impact of large classes on teaching-learning is students' engagement in the learning process. In large classes, "students have less active role in interactions with their teachers and are less attentive to their teachers as well" (Bamba, 2012, as cited in Fatma, 2016). This means that larger class sizes provide students with limited individual attention, the focus being on active students more than the shy ones, putting the other students in the state of passive learners. Recent research by Todd (2012) also confirmed the adverse effect of class size on learning.

Researchers; therefore, have explored ways to increase the efficiency of teaching writing to a large English class and suggested several practical principles. One suggestion included using process writing based on cooperative learning (Puengpipattrakul, 2014; Shi, 2008). However, little research has been carried out in the Thai university EFL context where large classes of writing were taught through process writing approach. Most research focused on the small to medium sizes of class, where 15 - 25 students

were involved. A large or overcrowded class of 50-60 students doing a writing course and acting as the research setting has never been launched to investigate if the PWA would be effective in improving the writing ability of the students in such classes. This template is designed to assist author(s) in preparing their manuscript; it is an exact representation of the format expected by the editors. To use this template, just *Save As* to your document, then copy and paste your document here. Manuscript content should, in general, be organized in the following order: Abstract, Key words, Introduction, literature review (hypotheses development), research methods, and Discussion, Conclusions, Acknowledgments (optional) and Reference

1.2. Purposes

This research was aimed at investigate the effect of process writing approach(PWA) on the essay writing performance of third-year Thai students of English at a university in Sakon Nakhon province, in the northeast of Thailand. Particularly, the investigator wanted to know if the PWA would have a significant impact on the writing performance of the participants who were taught writing in an overcrowded class. The participants' opinions towards the PWA were also investigated. To this end, the following two questions are addressed in this research:

1. Does the process writing approach have a significant effect on the writing performance of the students in a large class?
2. What do the students think about the process writing approach applied to a large class?

2. Literature Review

2.1. What is process writing approach?

Process writing approach-PWA- is a method of writing teaching that emphasizes the process rather than the products. With the writing process, learners become more cognizant of themselves, and discover how to generate the writing. Throughout the process, learners may explore appropriate strategies that measure up to their learning styles. Brown (2001) posits that PWA is a reflection of the notion that writing is a thinking process in which a writer undergoes the thinking process before he or she produces a final piece of writing based on their thought. To bring home to the point, the PWA "provided a way to think about writing in terms of what the writer does- planning, revising, and the like- rather than what the final product looks like (patterns of organization, spelling, and grammar)" (Applebee, 1986, p. 96).

2.2. Steps involving Process Writing

Basically, the four basic writing stages are incorporated in Process Writing; these are planning, drafting (writing), revising (redrafting), and editing. However, the teacher

can also impose three other stages on the students, namely, responding (sharing), evaluating, and post-writing) as can be seen in Figure 1.



Figure 1: Four Stages of Process Writing (adapted from Diliduzgun, 2013).

Planning includes several activities such as brainstorming in the form of clustering, question generating, listing, and free writing in order to narrow the assigned topic. After determining the purpose and the audience, the controlling idea and support points are identified and organized as a plan. The next stage, drafting, involves the students' looking at the plan and starting to write their tentative first drafts without having to edit or revise. At the responding stage, the teachers' or peers' initial reaction to students' drafts are carefully considered before they proceed to revise. On the basis of the feedback given in the responding stage, texts are revised for the content and idea organization with the emphasis on unity, support points, and coherence. The editing stage deals with "how you write" and the written pieces are thoroughly checked for spelling, punctuation, parallelism, style, grammar, and mechanics such as capitalization. Students should know the criteria for evaluation, depending on the purpose of which a numerical score or grade is assigned. The same essay should be written at least three times (first draft, second one after revising, and final product after editing). Students' essays written in legible handwriting/typed go to the public through sharing, publishing or using a portfolio.

However, through the WPA, students are hardly constrained to follow the fixed sequence of writing stages linearly because they have to move back and forth among different writing steps in order to come up with better ideas. This idea is supported by Flower and Hayes who posit that:

Writing processes may be viewed as the writer's tool kit. In using the tools, the writer is not constrained to use them in a fixed order or in stages. And using any tool may create the need to use another. Generating ideas may require evaluation, as may writing sentences. And evaluation may force the writer to think up new ideas. (1981, p. 376, as cited in Scott, 1996)

2.3. Some drawbacks of the PWA

Though the Process Writing Approach has been widely used in ESL / EFL writing contexts, it is still viewed as wanting in some aspects. For example, it is argued by Badger & White (2000) that learners have to spend quite a long time in order to complete just one piece of writing in the classroom. They do not have clear understanding about the specific traits of writing and are not provided with sufficient linguistic input to write in L2 successfully in a certain text type. However, in this regard, the teachers could help alleviate this weakness of the PWA by modifying it in some way. For example, they

should provide learners with some examples of the text type that they are assigned to write so that they can have a clear understanding of the aim and the framework of a particular writing type. In addition, instead of spending too much time on one piece of writing in the class because it may decrease students' learning motivation and impede them from learning other writing types, Tangpermpoon (2008) suggested that they should train the students who are old heads on young shoulders to develop a concept of audience by taking turns giving comments on their classmates' written works. To address this seem-to-be problem more directly, the present investigation drew on Juzwiak's (2012) systematic presentation of step-by-step writing of topic sentence, support points, and related examples. The students could spend as much time as they wanted studying these examples among themselves both in class and outside of class.

2.4. Large classes and language learning

As pointed out by Todd (2012), a large class size had a negative effect on language learning. Though there is no consensus on to what extent a large class size affects learning achievement of EFL students, literature abounds in relation to the negative opinions teachers have towards teaching or dealing with large-sized classes.

Pertaining to the improvement in communicative skills, it was reported that students in a reduced-size class outperformed the students in a large class in terms of reading, listening, and speaking (Heejong, 2008). On the teachers' part, having to teach or deal with an overly large class was something horrible, thus rendering them opposed to teaching large classes to the extent that they believe that large classes offer few opportunities for teachers to use quality teaching and learning environment for learners (Blatchford et al. 2002; Hattie, 2005; Pedder, 2006).

2.5. Previous studies

Previous studies recognizing the effectiveness of PWA in improving the students' essay writing performance were extensively carried out, but most of them had fewer than 45-50 students as participants. Meeampol (2005) compared the writing abilities of 27 second-year students who received the process-based writing instruction and those who did not. After 14 weeks of the treatment, it was found that the experimental group outperformed the control group in all three tests, especially in the writing quiz 2 and the posttest statistically significant differences were found. Diliduzgun (2013) explored the effect of PWA activities on the writing skills of 34 prospective Turkish teachers at a university in Istanbul using their essays as performance assessment tools. The results showed that the participants had significantly improved scores in all writing skills. Bayat (2014)'s investigation of the effect of PWA on the writing success and anxiety of the first-year pre-school teaching students revealed that the PWA had a significant effect on their writing success and anxiety, particularly the remarkable reduced level of anxiety about writing by the students.

Past research also showed the students' positive opinions towards writing instruction based on PWA. The participants in Meeampol's (2005) study reported their positive attitudes towards the process-based method, pointing out they could help them write better and make the class more interesting. Puengpipattrakul (2014), reported in her study that PWA instruction helps change a competitive learning atmosphere to a more collaborative on the classroom, encourage students' writing performance, raise awareness of their own learning processes, and develop their socio-cognitive skills. The participants in the study carried out by Diliduzgun (2013) also reported their positive opinions towards PWA, particularly in terms of the systematic thinking and learning about how to analyze texts for their unity and coherence. On the whole, the students who underwent Process Writing Approach gained higher writing performance and positive opinions towards the approach. Surprisingly, no previous research has investigated the effect of PWA on the students' writing performance in relation to the class size.

3. Methodology

3.1. Research design

The research design adopted for the present investigation was a pretest-posttest one group

design. Though a control-group pretest-posttest design is ideally regarded as more reliable, it could not be used in this study because there was only one class for the writing students at the venue where the research was conducted. From a success rate of point of view, it was also difficult to match the students from other departments and do the study with more than one class due to time constraint and other circumstances. The researcher implemented all the experimental procedures in this study for 10 weeks.

3.2. Participants

The participants of this research were **55** third-year students of English at Kasetsart University, Sakon Nakhon province Campus, in the northeast of Thailand. All the participants were enrolled in Advanced Integrated English Reading and Writing Skills, a follow-up course for the third-year students who passed Integrated English Reading and Writing Skills, in the first term of the academic year 2017.

3.3. Data collection tools

3.3.1. Students' academic essays

The first data collection tool was the students' academic essays they were required to write. To determine the students' writing performance, they were provided with the topic King Bhumibol to write at the outset and at the end of the intervention.

The essays were evaluated by two experts. The evaluators were academic staff with doctorates in English and English language studies, and more than four years of experience teaching writing to undergraduate students of English at the Department of English at Rajabhat Sakon Nakhon University and the Department of Thai and Foreign Languages at Kasetsart University in Sakon Nakhon. The researcher adopted the Jacobs et al. (1981) rubric, which is the most widely used and agreed on rubric for scoring non-native essay writing. This rubric contains five components: (1) content, (2) organization, (3) vocabulary, (4) language use and (5) mechanics. Each component has a four level score corresponding to four sets of criteria. The total score is 100. The average scores among the two scorers were the ultimate scores. After that, their scores were collected and analyzed.

3.3.2. Process writing approach questionnaire (PWA questionnaire)

The second tool was the Process Writing Approach Questionnaire (PWA Questionnaire) which was constructed by the researcher for the purpose of this investigation. The questionnaire was a five-Likert scale format with 10 close-ended statements and one open-ended statement. The close-ended items prompted the participants to indicate their level of agreement ranging from 5-strongly agree, 4-agree, 3-uncertain, 2-disagree, and 1-strongly disagree. The open-ended statement left empty lines for the participants to freely write their opinions. Cronbach's alpha coefficient of the questionnaire was calculated to be .928. As a result, the PWA questionnaire was found to be a sufficiently valid and reliable tool to use in this study.

4. Procedures

Before the intervention, a pre-test was administered to the students, who were required to

write a five-paragraph essay on any of the five topics. They were notified of their freedom of choice in terms of the pattern or organizations to draw on for their essays. The test lasted three hours, and that covered the first week's session. Then the intervention followed suit from the second week onwards. The participants were allowed two weeks to finish off their essays on the topics clearly identified and chosen. Some participants, however, could finish the essays earlier than the fixed time. Not many participants found it too difficult to complete the essays in due course. The researcher went over the rubric with the students before they began the assignment. However, the point value for each category of the rubric was covered so that all the students would **not** know what parts of the rubric were the most important. The participants were given scaffolds and support throughout the treatment period in such forms as guidance and feedback. The participants wrote academic essays every week throughout the experimental period. No serious or heavy engagement in conversations between the instructor and the students took place during the process of writing. Only answers for questions about writing were sporadically available. However, to help facilitate the cooperative learning among the students, the research

prepared a checklist of items the students could use to share and discuss ideas relevant to an essay format, organization and presentation of ideas, vocabulary and language use, as well as writing mechanics. After the students completed the essays, the evaluation was conducted and then feedback was given. The researcher made sure that the topic headings were general and without details that constrained the possible scope of the essays. To this end, the students wrote essays on topics with similar attributes. The post-test was administered in the last session which also lasted for 3 hours. The writing topics for the post-test were the same topics assigned for the pre-test. The completed essays from the students were evaluated by the two scorers and then the scores each student gained were prepared for the data analysis.

5. Data Analysis

5.1. Data from the pre-and post-tests

The scores from the pre-test and post-test were analyzed using descriptive statistics for percentage, means, and standard deviations. Dependent samples t-test was conducted to compare the mean scores of the pre-test and post-test.

5.2. Data from PWA questionnaire

Descriptive statistics analyses were conducted to demonstrate the students' responses to the PWA close-ended questionnaire items. The data from the questionnaire were calculated for arithmetic means. The means are used to interpret the students' opinions towards PWA based on the following criteria: The means of 1.00 – 2.33 mean the students' opinions towards PWA are negative; 2.34 – 3.67 positive; and 3.68 – 5.00 very positive. The responses to the open-ended questionnaire item were analyzed using content analysis which involved open coding and axial coding (Strauss & Corbin, 1990).

6. Results

The first research question asks: Does the process writing approach have a significant effect on the essay writing performance of the participants? This question was investigated quantitatively based on the results of the pre-and post-tests. The data were examined through dependent samples t-test to determine if the participants' pretest-posttest scores on their essay writing performance were significantly different. Accordingly, the pre-test mean score of the participants (50.22) and their post-test mean score (63.04) were derived for analysis.

The paired samples t-test reveals that there is a statistically significant difference between the pre-test and post-test mean scores of the participants ($t_{(54)} = -17.224$; $p < 0.05$). Based on these findings, the answer to research question 1 was derived.

TABLE 1: Results of paired samples t-test comparing the pre-test and post-test scores of the participants.

Test	N	Mean	S.D.	df	t	P
Pre-test	55	65.01	3.27	54	-17.224	0.000
Post-test	55	71.99	3.78			

In other words, the process writing approach had a significant effect on the writing performance of the students in an overly large class.

Research question 2 asks: What do the students think about the process writing approach? To answer this research question, the responses to the PWA questionnaires by the participants in the experimental group were analyzed. Regarding the students' opinions towards PWA and its usefulness, the students' responses to the 9 items in the questionnaire obtained a lowest mean of 2.63, a highest mean of 4.30 and a mean of 3.80 from all the items. Although the average mean of 3.80 from all the items was not considered a high rating, the students' responses showed very positive opinions rather than negative in all categories. In general, a considerable percentage of students indicated that PWA brought them more knowledge of systematic essay writing (M = 4.30, S.D. =.72), and useful feedback from the teacher for improving their use of English (M = 4.30, S.D. =.60). Making more effort to use English correctly was also highly acknowledged by the students (M = 4.04, S.D. =.64). However, as indicated in Table 2, most of the students did not regard PWA as a time-consuming method (M = 2.63, S.D =.96).

TABLE 2: Students' opinions towards PWA (N = 55).

Statements	Mean	S.D.	Meaning
1. PWA is a time-consuming method of writing teaching.	2.63	.96	Positive
2. PWA is a new method of writing teaching.	3.30	.86	Positive
3. Because of PWA, I know better how to systematically write an essay.	4.30	.72	Very positive
4. Because of PWA, I get useful feedback for improving my use of English.	4.30	.60	Very positive
5. Because of PWA, I make more effort to use English correctly.	4.11	.42	Very positive
6. Because of PWA, I do more practice of systematic thinking.	4.04	.64	Very positive
7. Because of PWA, I know how to appraise an essay of mine and others'.	3.67	.67	positive
8. Because of PWA, I become more active in cross-checking the use of words, phrases, and sentences.	3.78	.50	Very positive
9. Because of PWA, I use more resources of language reference such as dictionaries.	4.07	.47	Very positive
Overall	3.80	0.64	Very positive

The open-ended statement in the questionnaire yielded the students' responses categorized into general comments on the benefits of PWA and the teacher. The students' comments included, for example, systematic thinking and the teacher's professional knowledge about teaching writing. As a result of the findings here, it was sufficient to confirm that the students had very positive opinions towards learning with PWA.

7. Discussion

One conclusion derived from the present investigation is that the process writing approach affected the success in paragraph writing in a very positive and statistically significant way. As the process writing approach focuses on the process of text construction, many aspects that are central to writing (Grabe & Kaplan, 1996) have been closely investigated in the studies where this approach was employed. The significant improvement in the students' paragraph writing could be attributed to steps in the PWA. The steps systematically involved the students in their attempts to turn out the written products, hence enhancing their writing performance. Past researchers (Puengpipattrakul, 2014; Pritchard & Honeycutt, 2007) recognized that the overall steps in the PWA were conducive to the one important stage in which the students got engaged on a team basis; that is brainstorming. As reflected by a high mean for item 3 in the PWA questionnaire, when the students brainstormed the ideas for writing, they got directly involved in a systematic thinking stage. This explanation was supported by writing teachers who indicated through Kunaprasit and Kannasut (2005)'s study that process writing directly affects the students' brainstorming and revising. Diliduzgun (2013) also concluded in coincidence with the findings in this study that process writing could improve the students' thinking because they knew how to think about what to write, and a text analysis added to the brainstorming activities. The participants in this study were taught to analyze the structure of a text as part of a class activity to raise awareness of how a text has been planned and organized, hence their significantly improved writing performance.

The teacher's intervention during the writing process could also attribute to the obvious improvement of the students' writing performance. In this study the researcher as a teacher intervened by providing not only written but also oral feedback. Particularly, the oral feedback played a pivotal role in this research where the researcher asked reminder questions which focused on both content and language to the whole class. This intervention took place before the students wrote their first drafts, during their revision, and before submitting their final drafts. Syananondh and Padgate (2005) claims that one advantage of the process writing approach is that it allows opportunities for the teachers to intervene and support their student-writers in every stage. Intervening in the process therefore could help the students to realize the important and necessary elements while they are developing their drafts.

The significant improvement of the students' writing performance in this study was also attributable to cooperative learning which was indispensably incorporated in the PWA. This was supported by previous research (e.g. Ali, 2017; Nudee et.al, 2010;

Sabarun, 2011) verifying that students' improved writing ability was a direct result from cooperative learning, especially when they had peer interaction, generated ideas together, construct sentences together, and these activities further led to a better understanding of the topic to write as well as positive attitudes towards writing activities. In the questionnaire that supports the study in a qualitative aspect the students opined that they had learned the planned method of writing, they could understand and evaluate the texts more easily, analyzing how they were written, they became more cognizant of the title, unity, and coherence and they knew what to write and how to write more systematically. One comment by a student that "I have learned to look and think by asking myself this support points goes very well with the controlling idea or not" supports the idea that process writing also improves systematic thinking. The findings in this study helped to confirm in the literature pertaining to the advantage of PWA in that it decreased students negative opinions towards writing, as supported by Yayli (2009 as cited in Bayat, 2014) who found in his study that the lessons using process writing decreased students' negative views about writing.

The participants also expressed their very positive opinions towards the feedback for English improvement from the teacher (PWA Questionnaire Item 4), and this revelation could help explain why the essay writing performance of the students significantly improved. It was worthy to note that in providing feedback to the students' written works, the teacher did not simply write symbols or any short phrases indicating if the checked parts-words, phrases, or sentences-were correct or incorrect, but he wrote long sentences to explain why the errors were counted there, and he also suggested a source of language reference for the students to crosscheck their errors among their groups especially in the revising stage. Ismail (2008) found that even a minimal constructive feedback was helpful and gave a platform for students to do self-revision, let alone full constructive feedback.

8. Conclusion and Recommendations

The findings of the present study indicate that Process Writing Approach could significantly enhance the writing performance of Thai EFL students in an overly large class setting. On top of this, the students reported having very positive opinions towards undergoing PWA in such a learning condition, rendering themselves more knowledgeable of systematic essay writing. The findings of the present study upholds previous research findings regarding the effectiveness of the PWA in improving the writing performance of EFL writing students in an overcrowded class reinforced by cooperative learning among student-writers. Based on the findings, the following recommendations can be put forward.

1. Writing teachers who teach an overly large class of EFL writers should draw on the very positive advantage of process writing approach. Special emphasis, however, should be put on cooperative learning among the students being taught the writing approach. To this end, teacher's intermittent intervention through well-prepared example texts and constructive feedback is encouraged.

2. The threshold size of an EFL writing class should be between 25-40. Though the findings in this research seem unopposed to teaching writing to a very large class, the researcher of the present study would still insist that teaching writing to a large class is daunting and very time-consuming.
3. Future research in this line of interest could be replicated. To this extent, a pre-test and post-test with control group design could be adopted in order to establish the more generalized findings, which will add to the richness of literature in the fields of EFL/ESL writing instruction.

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Conference Paper

Multimodal Discourse Analysis in *Dettol* Tv Advertisement

Devi Pratiwy¹ and Sri Wulan²

^{1,2}Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

¹Post Graduate Program of Linguistics, Faculty of Cultural Sciences, University of Sumatera Utara, Medan, Indonesia

Abstract

TV advertisement is one of the various kinds of mass media advertisement which inevitably surrounds people's life today. It is a multimodal discourse in which the text comprising it consists of complex resources of meanings. The complexity of meanings is due to the message delivered in advertisement which is not only used the verbal language but the visual image as well that work together as a unit of meaning. This study observes TV advertisement featuring *Dettol* (protecting children version) manifests verbal and visual elements. Under the guidance of Linguistic Functional Grammar and visual grammar, this study attempts to look at any multimodal elements which comprise the advertisement and how these elements express meanings that strengthen the message intended by the producer. The analysis is conducted by following Linguistic Functional Systemic proposed by Halliday (2004). Furthermore, the multimodal discourse analysis is conducted by combining multimodal theory from Anstey and Bull (2010) and Kress and Van Leeuwen (2006), while to determine the generic structure of advertisement, this study follows Cheong's formulation (2004). This study follows the procedures of analyzing multimodal discourse which include verbal and visual elements proposed by Hermawan (2013). The findings suggest that theoretical framework based on functional grammar and visual grammar is adaptive for multimodal discourse of TV advertisement. By virtue of linguistic and non-linguistic analysis provide the clearer meaning from the message delivered in TV advertisement.

Keywords: multimodal discourse, TV advertisement, verbal text, visual images, LFS.

Corresponding Author:

Devi Pratiwy
devipratiwy72@gmail.com

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1. Introduction

In using the language, it is almost ignored non-verbal elements including visual images which follow the verbal one. It must be realized that the language user will succeed to get the entire meaning or message delivered by using the verbal language by conjoining the non-verbal elements which is functional in social contexts [13]. Understanding language (text) based on a single viewpoint is so called mono-modal, while understanding text based on more than one view point is so called multimodal. Multimodal discourse analysis (MDA for short), as the confluence of discourse and technology, is becoming paradigm in discourse studies which extends the study of language per se to the study of language in combination with other resources, such as images, scientific

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symbolism, gesture, action, music and sound [10]. One of the texts which use several modes to create a single artifact is advertisement.

Advertising is a means of communication with the users of a product or service. In more detail, advertisement is message paid for by those who send them and is intended to inform or influence people who receive them. Advertising is always present, though people may not be aware of it. In today's world, advertising uses every possible media to get its message through. It does this via television, print (newspapers, magazines, journals and many more), radio, press, internet, direct selling, hoardings, mailers, contests, sponsorships, posters, clothes, events, colors, sounds, visuals and even people (endorsements). This study observes TV advertisement featuring *Dettol* (protecting children version) which manifests verbal and visual elements. Under the guidance of Linguistic Functional Grammar and visual grammar, this study attempts to look at any multimodal elements which comprise the advertisement and how these elements express meanings that strengthen the message intended by the producer.

Most studies on MDA mainly focus on the visual images guided by visual grammar, without sufficient attention to verbal text and sound in multimodal discourse. To comprehensively understand multimodal analysis, especial TV advertisement, it is worthwhile to conduct an integrated analysis of various modalities by combining the existing analysis methods. Therefore, the focus would be equally put on verbal, visual and audial analysis of TV advertisement, as much as possible, hoping to present a comprehensive understanding of the Ad.

In detail, the study of this paper is arranged to analyze linguistic feature under the umbrella theory of Halliday's functional grammar (1994). The analysis is based on the meta function system which comprises three components; ideational, interpersonal, and textual. However, this study is limited or focused on ideational function in transitive clause. The role model applied in this paper follows Gerot and Wignel (2001) and Sinar (2012). The analysis is focused on verbal and visual elements which include three categories; circumstance, process, and participant. Furthermore, the MDA is developed by conjoining the multimodal theories proposed by Anstey and Bull (2010) and Kress and Van Leeuwen (1996, 2006). The goal of this paper is to seek the multimodal elements and meaning containing in Dettol TV advertisement (protecting child version) by following Cheong's generic structures of advertisement.

2. Literature Review

Under the guidance of Halliday's (2004) Systemic Functional Grammar, *The Grammar of Visual Design* by Kress and Leeuwen (1996) with its contain of reading images which have made MDA become a new research subject for linguists. Since MDA embodies various resources or modes (including language, image, music, gesture and architecture) which are on the strength of sensory modalities (such as visual, auditory, tactile and kinesthetic) [10], the key focus is on the equal stress of both linguistic (verbal) and non-linguistic (visual, audial and other) semiotic resources. Unlike usual text or discourse, TV advertisement, as a typical of multimodal discourse, is concerned with a

variety of different semiotic resources, including language, technology, visual image, sound, music, color and even the interaction of three dimensions.

Any single use of theories to analyze the various modalities contained in a multimodal discourse would be inadequate and less comprehensive. For the linguistic analysis of Ad, Halliday's (2004) Systemic Functional Grammar is adopted. According to Halliday, language is a systemic resource for expressing meanings in context and linguistics is the study of how people exchange meanings through the use of language. Systemic-functional grammar has been proved to be quite useful in a variety of fields like discourse analysis, foreign language learning and so on so forth. Halliday mentioned some applications of systemic-functional grammar such as to understand the quality of texts, why a text means what it does and to understand how language makes sense according to its users and its functions. In the paper, this theory is applied to analyze the linguistic text of some transcript chosen from the ad. Considering the verbal utterances of the ad, they comprise two kinds; written and oral utterances. The transitive clauses from the chosen utterances will be analyzed through their ideational function following Gerrot and Wignell (2001) and Sinar (2012).

The non-linguistic analysis of the ad deals with visual, audial, space and gestural aspects. Firstly, Kress and van Leeuwen's (1996) Visual Grammar would be applied in this thesis. Though Visual Grammar is developed on the basis of systemic functional grammar, it applies a different mechanism in analyzing visual images. Generally speaking, Visual Grammar allows the realization of meaning making through the analysis of visual images, making it possible to understand the images without linguistic assistance. However, for a more comprehensive understanding of the ad, the study is analyzed by the interplay of both linguistic and non-linguistic aspects. In practice, this theory is applied to analyzing the generic structures of some selected images generated from the screen-shots to illustrate the development process of the ad. Secondly, the analysis is added with the analysis of the audial, gestural and spatial elements which highlight the ad.

3. Research Method

This study basically followed qualitative method with the general principles to draw the multimodal element existed in the ad including utterance, image, sound, color, gesture and space with the purpose to catch the entire meaning and message delivered by the producer. The whole multimodal semiotic systems were analyzed by following Anstey & Bull (2010) and Kress & Leeuwen (2006) and conjoined with the generic structure of the ad based on Cheong (2004).

The data used in this study were derived from *Dettol* TV advertisement video accessed from www.dettol.co.id. The protecting children version was chosen with the duration 00.16 seconds. This study followed the steps or procedures of analyzing multimodality proposed by Hermawan (2013) as 1). To select the scenes which contained the elements being analysed, 2). To represent the selected scenes and describe every verbal, visual and audial element existed, 3). To analyze how the verbal, visual and audial data together make meaning, and 4). To interpret the findings.

4. Discussion

From the first time, this ad was dominated by two major characters, a mother and son who showed up together in most part of this ad. Every scene represented the role of mother toward her son. She holds, hugs and carries her son in order to protect him from any (in this case) germ. This ad was intended to deliver the message that the product can be used to replace the role of mother to protect her son from germ. Then these scenes were analyzed in terms of verbal, visual and audial modalities.

4.1. Linguistic analysis

Linguistic analysis in Dettol TV advertisement represents clauses which are based on meta-function system under Halliday's (1994) *Functional Grammar* as umbrella theory. This study is focused on the ideational function of transitive clauses. The ideational function enables us to express patterns of experience and also to conceptualize the situation, process or states of affairs. The analysis is limited to the verbal of the ad which include the three semantic categories; circumstance, process, and participant. One of the clauses analyzed in this paper is *anda harus selangkah lebih maju untuk melindungi anak dari kuman*. Syntactically, the clause below is in active voice. There is one participant in this clause, which is "anda" as the carrier. This clause uses relational process as represented by "harus selangkah lebih maju". This process was intensified by attributive value medium. By this process the relevant participant is carrier. "Untuk melindungi anak dari kuman" stands for causative meaning of the circumstantial elements with goal orientation.

<i>Anda</i>	<i>Harus</i>	<i>Selangkah lebih maju</i>	<i>untuk melindungi Anak dari kuman</i>
Participant: carrier	Process: relational-intensive-attributive	Attribute: value	circumstance: cause-goal

This clause indicates that producer intended to change the mindset that the way the mother usually does to protect her child is already regarded conventional. Now there is a new way to protect and the participant should have an understanding and awareness to it.

Another linguistic analysis is represented by a non-verbal clause which is visualized in the following scene.

4.2. Visual analysis

Linguistic feature which can be interpreted from the scene above is that 1). "A mother holds her son on the way to school in the morning" as in the background, and 2). "A man sweeps the path/sidewalk" as the foreground.



Figure 1

The clause “a mother holds her son on the way to school in the morning” has an experiential material process in which in this case it has two participants “a mother” as the actor and “her son” as the goal or recipient. The circumstance existed in the clause is time and space in “on the way to school in the morning”. For the circumstance showing time, it can be interpreted the time on the way to school or the time in the morning (the shine light). The multiple interpretations can be occurred due to non-verbal clause. The clause is tabled below.

A mother	Holds	Her son	On the way to school in the morning
Participant: actor	Process: material	Participant: goal/recipient	circumstance: range: time/space

The second clause as the foreground is not analyzed in this opportunity for it is not played by the main characters.

4.3. Visual analysis

As mentioned above, the visual analysis of Dettol TV advertisement (protecting child version) is conducted by adopting multimodal theory and combining with the generic structures of the ad as proposed by Cheong (2004). Following Anstey and Bull (2010) and Kress and Leeuwen, visual elements are included color, vector, view point and moving image. Considering image 1, the dominant color seen in the action played by the participants in material process, presents the maximum level of the color (brightness) in foreground, comparing to the background. In the background, the color level (brightness value) is quite low (minimum), even it still uses the same color in the two

grounds. Color used in the bright environment with adequate lighting covers the whole ground which visualize time that the process occurs in the morning.

Furthermore, in vector analysis, preposition of the location is visualized by the formal character in which there is a conspicuous difference or contrast between the foreground and the background.

View point analyzed from the image 1 is that any points which can be seen obviously from the viewer perspective which become the real fact based on the verbal process. The above image represents the actor as participant holding the goal or recipient as the second participant in the circumstance range.

The analysis of moving image based on non-verbal process can be realized from the actor as participant to the goal as the second participant. The action is the active one. There is a relation between the first and the second action. In this case, the moving image becomes very dynamic.

4.4. The generic structure of the advertisement

The Cheong's (2004) generic structures of the ad can be obviously seen in the following image (2) in which in the foreground the image product is presented the clear *emblem*. The other elements which are visualized in contrast are the *announcement* "original anti bakteri" and enhancer "*perlindungan terpercaya*". It is also shown the incongruent *display* in which the type of the product is realized by using symbol.

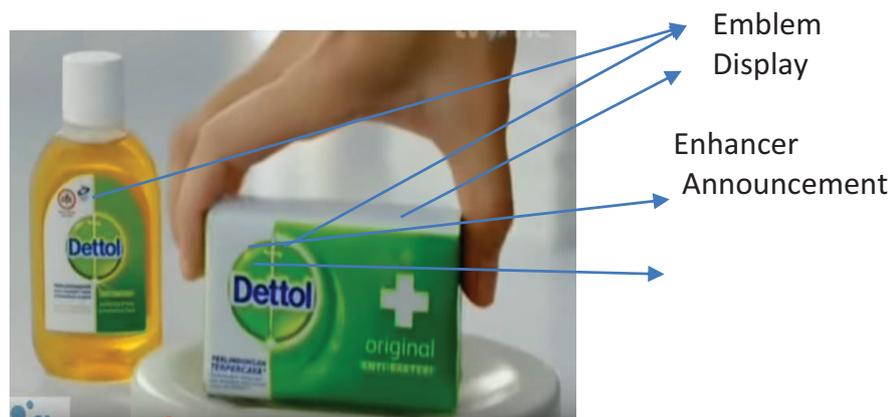


Figure 2

Furthermore, the following image visualizes that demand makes a direct interaction between participants and the viewers or audiences via eye contact, as seen below.

This ad also presents the *salience* that is a message delivered by the participant to the viewers. The message in this case is to clarify the significant value of this product (comparing to other), the viewers will get (if using it). In this case, the body will be protected from germ, visualized by the circle frame with the distinctive color.

The coloring of the following image looks different from the other feature. This distinctive color is potential to keep the meaning to the users (lead). This lead is visualized with different quality of color comparing to other visual.



Demand

Figure 3



Saliency

Figure 4



lead

Figure 5

The following image visualizes the prominent color in the logo or emblem which functions to deliver identity or status to the product. The logo is positioned in the center of the ground. It is completed with the *call and visit information via facebook, twitter and website.*



Social and Equality/ Call and Visit

Figure 6

4.5. Audial analysis

This advertisement uses instrument music as the sound effect as the sound announcement from the participant is uttered. The sound effect is not dominant as it functions just as to accompanying the verbal announcement. The instrument has a slow rhythm, suited to the pitch and tone of the informer.

4.6. Gestural analysis

Speed movement of the body and the facial expression will be the gesture of the participant. Gesture in this ad is realized from the activity of the participants in the way how they carry out their daily life. It is referred to as seen in image 1 and 5, that participant (mother) protects the other participant (son) as the ad motto. However, in image 5 the role of mother as the protector is replaced by the product. Another gestural analysis which can be presented is as seen in image 4. This image visualizes the activity of taking a shower by using the product.

4.7. Spatial analysis

As a whole, the position of the product in the ground manifests the interrelated meaning of the ad. Each image has its own meaning. However, each image supports each other to give entire meaning and message delivered to the viewers as intended by the producer. Furthermore, the activity of the participants, the special quality of the product, and the easy of getting the product is visualized by the image space of active participants.

5. Conclusion

Dettol TV Advertisement (protecting child version) observed has various semiotic elements as included in multimodal discourse analysis. The study covers the analysis of transitive clause in which the material process occurs dominantly comparing to other process. The visual element including the generic structures of the ad present to

delivered the entire and complete meaning to the viewers. Audial, spatial and gestural analysis adds the completeness understanding of the message and meaning as the producer intends to do.

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Conference Paper

Characterization in Ahmad Fuadi's Novel *Negeri 5 Menara*

Devi Widya Ningsih

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This study analyzes the characters' characterization in *Negeri 5 Menara*, a novel written by A. Fuadi. The purpose of this study is to find out the characterization of the protagonist found in the novel. analyzes the intrinsic elements as the supporting elements in analyzing the characters' characterization: Good and Bad Characters as Good prejudice, honesty, respecting people, friendship, insincerity, and jealousy. The result of this study is that there is a correlation between the characterization of the character and the intrinsic elements in the *Negeri 5 Menara* according to the theme and message, the plot and plotting as well as the characters' characterization in the story. The theory used in this study is proposed by Nurgiyantoro (2012) and the method used in analyzing the problems is proposed by Creswell (2009).

Keywords: character, characterization, intrinsic elements

Corresponding Author:
Devi Widya Ningsih
devikribo@gmail.com

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1. Introduction

Character, in a literary term, is known as Characterization own by persons who are basically formed through their long learning process. Human character is not something that is born from birth [2]. Moreover, the character is the formation or the forging of the environment and also the people - people who are around the neighborhood [7].

Furthermore, character is a person's self-portrait. Everyone has a character and it can describe a real person whether good or bad. Character is also what you do when no one is paying attention to you. There are some events in this life that are just characters that we have and we can depend on character. Good character is the best guarantee for your life.

A story whether it is a short story, a novel, a movie, a comic or a soap opera, in which there must be one or two characters whose characters are favored by readers and viewers. In order to support the content of a story, a strong and appropriate character with the story is necessary and very important. Although making the character seems easy, but in fact just the opposite. Building the character of the story is difficult. Leaving it out of the story is just as difficult.

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Characterization becomes one of the strengths from this Ahmad Fuadi's novel *Negeri 5 Menara* because without a strong character of each character, the story would not have the impression for the reader. Some important characters make the story more interesting. For that, the author is very interested in analyzing the characterization of the protagonist's character, Alif, in the novel *Negeri 5 Menara* because the protagonist's character that exist in this story show a very unique characterization that also needs to be emulated by others.

The problems raised above will be analyzed using a qualitative approach supported by Creswell, John W. (2009). This qualitative approach will help the author express his idea or idea to the problem being analyzed. The characterization theory proposed by Nurgiyantoro (2012) is also used to support the understanding of the problem to be studied.

2. Literature Review

2.1. Character

A character is a fictitious individual who experiences an event or treatment in various story events. A character is an actor who carries an event in a fictional story so that the event is able to establish a story (Nurgiyantoro, 2012: 165). People in general are human beings, but can also be animals or objects that are inserted. According Nurgiyantoro (2012: 165) the term character refers to the person, the perpetrator of the story. This is in line with Abrams's opinion in (Hazlitt, H. 2012: 79) the character of the story is the person who is featured in a work of narrative or drama, which the reader is interpreted to have a certain moral quality and tendency as expressed in speech and what is done in action. The character is the person. As the subject that moves the story events, the character is of course equipped with a certain character or characteristic.

Based on the above understanding, it can be concluded that the character is a fictional individual who has a certain character and behavior in the story. People are not always human-shaped, but can also be animals or objects that have human nature.

From the above explanation, something that can explain the character is distinguished in several types as follows:

2.2. Characterization

According to Jones in Nurgiyantoro (2012: 165) characterization is the depiction of a clear picture of someone displayed in a story. Characterization is the depiction of story characters, both the state of birth and the mind can be, views of life, attitude, beliefs, customs, and so forth.

Characterization is also often equated with the character and character that is pointing at the placement of certain figures with certain characters in a story. (Nurgiyantoro

2012: 165). Based on the above understanding can be concluded that the characterization has a different understanding with the character. Characterization is the characteristic portrayal of the character both inward and inner in a story [9].

Characterization is a literary device that is used step-by-step in literature to highlight and explain the details about a character in a story. It is in the initial stage in which the writer introduces the character with noticeable emergence. After introducing the character, the writer often talks about his behavior; then, as the story progresses, the thought-processes of the character.

2.3. Types of characterization

An author can use two approaches to deliver information about a character and build an image of it [7]. These two types of characterization include:

1. Direct or explicit characterization

This kind of characterization takes a direct approach towards building the character. It uses another character, narrator, or the protagonist himself to tell the readers or audience about the subject.

2. Indirect or implicit characterization

This is a more subtle way of introducing the character to the audience. The audience has to deduce for themselves the characteristics of the character by observing his/her thought process, behavior, speech, way of talking, appearance, and manner of communication with other characters, as well as by discerning the response of other characters.

2.4. Prejudice

Prejudice is a noble character. Many people have not understood the truth. It is actually prejudice to believe in what is worthy of others, both by its name, nature and deed. Likewise we believe what is contained from its great influence. Like the belief that others love our dear ones, forgive them when they repent and come back, and receive from them their allegiance and worship.

2.5. Honesty

Honesty is an inherent trait in a person and is an important thing to do in everyday life. Honesty itself comes from the word honest. Honest is the sincerity of the heart, not lie, straight heart, trustworthy words and not cheating.

2.6. Respect

Respecting others is one effort to foster harmony and harmony of life between human beings to realize a life of society that mutual respect and appreciate in accordance with

the dignity and degree of a person as a human being. Growing respect for others is a commendable attitude because they are a personal reflection of their creator as a human being who wants to be respected.

2.7. Friendship

Friendship or friendship is a term that describes the behavior of cooperation and mutual support between two or more social entities. In this sense, the term "friendship" describes a relationship involving knowledge, appreciation and affection.

2.8. Sincerity

Sincerity is a good intent with accompaniments of selfless giving. Often sincerity exists between rocky streets, because of shocks and struggles of interests. Many people try to be sincere, but Sincerity finally mjd said succumbing, this is sincere that does not come from strong intention. Sincerity is not only by way of "Giving", but also "Receiving", good intentions, straight and sincere.

2.9. Jealousy

The word jealousy comes from Greek *zelos* which shows an attempt to emulate or exceed, to show the spirit and intensity of feeling [8]. Knox (1994) defines jealousy as an emotional reaction to a relationship that is perceived as threatened with loss. Salovey (1991) later added that jealousy is an emotional experience when one feels threatened by the loss of an important or meaningful relationship with another person (his partner) against his "rival" or rival.

3. Research Method

This study uses qualitative methods as an analysis technique proposed by Creswell, John W. (2009: 19). Creswell stated that qualitative analysis methods give researchers the opportunity to use their brilliant idea to prove the problem. In this case, the description of the type of mental disorder of the main character and the symptoms will be discussed and analyzed based on data obtained from the novel itself, from relevant books and other sources.

The data analysis is conducted by classifying the obtained data based on the research problem. The analysis focuses on the protagonist's, Alif's characterization in Ahmad Fuadi's novel *Negeri 5 Menara*.

4. Discussion

4.1. Good characterization

4.1.1. Good prejudice

Good prejudice is someone thinking good of another person for his belonging to a certain race, or for having different religious beliefs. It is wise for a person to have good prejudice of someone without ever acting on it.

In *Negeri 5 Menara*, Alif, the protagonist, begins to get good prejudice to all problems that he faces. He begins to have positive thinking, and to realize that such this character can bring goodness. Therefore, he studies good prejudice in his heart and mind. It is shown below.

“I would have just presumed that my prayers would be answered. But praying alone did not feel sufficient. I declared that I add an additional night prayer called *SunnahTahajjud* at two o'clock every morning. (Fuadi, 2011: 183)

It shows that Alif begins to make commitment that he must have positive thinking in his daily life so he keeps improving his prayer and he believes that his prayer will be answered by God.

4.1.2. Honesty

Alif and his friend make a mistake again and Tyson knows it. Then, Tyson asks some questions, and Alif answers honestly although he feels disobedient to the rule but he does not tell a lie. It is shown below.

“What did you do wrong!?”

“Sorry, sorry, we are late. But only a little, just five minutes. We had to carry these heavy cabinets from the field.

“For how long have you all been official students at MP?” he said, cutting me off.

“T-two days, kak,” I answered shakily. (Fuadi, 2011:62)

According to the above quotation, it is clear that they disobey the rule at MP. They break the prayer time, so they get punishment from Tyson. This is one of the discipline forms from MP rules. The discipline can be also shown below.

“Have you ever gone to the MP court and gotten a punishment?” he asked. A lot of hands, including mine, went up. (Fuadi, 2011:101)

From the above, it can be seen that the discipline is applied for all students, and all students have got punishment. The discipline can improve their character.

4.1.3. Respecting people

Alif's father visits him and Alif asks a question in his heart why his father visits him suddenly. He respects his father and welcomes him as soon as he arrives. It is shown below.

I kissed his hand and sat down beside him, somewhat lethargically. Father just laugh silently and said, "Durian is season back in the village now," what does that have to do with his coming? Nothing. I knew well that when father spoke out of context, it meant he was nervous and looking for a way to start a conversation. (Fuadi, 2011: 351)

The above quotation shows that a father is a figure who protects and nurtures the well-love to his wife and children. He is even willing to do anything and sacrifices everything for the sake of the people he loved. Father is also a person who has never thought of himself. The only thing he thinks of whether the people he loves fell happy.

A father is also a person who is responsible. He never throws the duties and obligations to others, to the wife, and especially to children. And a father is also a person who is wise, capable to address all the issues with a clear mind and heart, and capable of taking decisions by considering various aspects and perspectives. It is a strict father in making policies, decisions, and actions. Although it may be a little hurt those who love her, all are done for the goodness and happiness of the people whom he loves. A father never retracts his words, never reneges on his promised, and will always strive to keep his promise despite any difficulty. A father loves his wife and children with sincere and honesty. He loves his family with all his soul. He never hurts the people that he loves so much. A father never blames his wife and children. He always blames himself when treating his wife and children badly. Because he realizes himself as a leader, he cannot always educate children and wife well. That is why a child also has to respect his father.

4.1.4. Friendship

Alif and his friends begin to make friendship, and they are always together. They are also roommates. When they are asked to buy anything that they need, they agree to go shopping together. It is shown below.

Atang, Dulmaji, Raja, Baso, and Said turned out to be my roommates. We agreed to go shopping together. (Fuadi, 2011: 56)

The above statement shows that friendship is a term that describes the behavior of cooperation and mutual support between two or more social entities. In this sense, the term *friendship* describes relationship that involves the knowledge, appreciation and affection. Companions will welcome the presence of each other and show loyalty to one another. Their tastes are usually similar and may converge, and they enjoy the activities they love. They will also engage in mutual helping behavior, such as the exchange of advice and helping each other in trouble. A friend is one who exhibits

reflective behavior. But for many people, friendship is often nothing more than a belief that someone or something will not harm or hurt them.

Often there is a presumption that a true friend could express deepest feeling, which may not be disclosed, except in circumstances that are very difficult, when they come to help. To compare with personal relationship, friendship is considered closer than just an acquaintance. Friendship and acquaintance differ in the level of intimacy. For many people, friendship and relationship between contacts are in the same continuum. Friendship is also shown below.

We so frequently gathered at the base of the *Menara* that our other friends dubbed us the fellowship of the *Menara*. We happily accepted the title. Said even came up with the idea of a code name for each person. We called Said *Menara One*, Raja *Menara Two*, me *Menara Three*, Atang *Menara Four*, Dulmajid *Menara Five* and Baso *Menara Six*. (Fuadi, 2011: 88)

The quotation above describes that Alif and his friend make a new group. The group is named *Sahibbul Menara*, and it is also as the symbol of their friendship. Said even comes up with the idea of a code name for each person. They call Said *Menara Satu*, Raja *Menara Dua*, Alif *menara Tiga*, Atang *menara Empat*, Dulmajid *menara Lima* and Baso *menar Enam*.

4.2. Bad characters

4.2.1. Insincerity

Alif, indeed, does not want to continue his school to Java due to the fact that he never thinks of going there. However, he has no choice, so he decides to follow his parents' willingness although he will have a hard life condition out there. This matter is regarded to be an insincerity that comes up from his deepest heart. If he rejects his parents' wish, he is afraid he will be accused of not being faithful to his parents, as shown in the following quotation.

It wasn't happiness, but a strange pain in my chest upon hearing their agreement. This clearly wasn't my first choice. In fact, even I wasn't completely convinced of my decision. This was a half-hearted decision. (Fuadi, 2011: 13)

Indeed, Alif never dreams of entering a religious school. For him, his parents have taken an unfair decision to him. Of course, he will be far away from them and live like in a jail. He is quite doubtful not only with his own ability but also with his own preparation. Still, he has no courage to argue with his parents to call off their wish. Alif really knows that his parents get the information about religious school from his uncle that make his parent highly interfered. He does not dare of taking decision for not to obey his parents, and he, therefore, insincerely tries to follow parents' willingness. The quotation below verifies this matter.

I was the darling son who always wholeheartedly obeyed Amak. This obedience changed to irritation when I was required to go to religious school. But

in the end, I was still willing to follow her orders, but my heart was upset.
(Fuadi, 2011: 132)

Based on the quotation above, Alif is irritated not only with parents' order but also with the way how he would follow his decision to realize it; meanwhile, he finds it hard to run away from it due to being afraid of sin if the disobedience flashes on his heart. It does not mean that he hates Islamic teachings, but it is a matter of interest in being a successful man in future. His disappointment really appears in his eyes; however, he has no courage to get involved in quarrelling with his own parents. He respects all his parents do to him, and there is no way to reject their wish.

4.2.2. Jealousy

Alif is still sad when he gets a letter from his best friend Randai because he always remembers Randai. Randai continues his school without any obligation that must obey his parents' willingness. As a result, Alif feels jealous with Randai. It is shown below.

"I read the letter one more time. I was happy to get a letter from an old friend and hear of his happiness at his new school, but I also felt a mixture of jealousy and sadness. The plan to go to public high school had been my plan too. While Randai was having fun at this orientation, I was busy getting my ear tugged and being a jesus. (Fuadi, 2011: 96 – 97)

According to the above quotation, Randai looks happy with his school while Alif is very sad with his parents' decision. He must face punishment at MP, but he cannot do anything.

5. Conclusion

After analyzing the novel of *The land of Five Towers* by Ahmad Fuadi. It can be categorized as a good novel because it has many values of the character's characterization, which can be applied in our daily life, especially the good characterization of the protagonist, Alif. On the contrary, some of the characterizations of the protagonist are not suggested to be followed for they can be bad patrait to the one who follws them.

The good characterizations found in the novel can be categorized the good the social and religious aspect. The novel tells how important we learn the goodness from the former, take all of our experience as a school of life, spend our life for goodness and create peace, harmony life and help each other. The readers of the novel are suggested to pay attention to the good aspects of characterizations and to make the aspects as guidance.

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Conference Paper

Speech Function on the Text *Romeo and Juliet* Drama

Dewi Juni Artha and Listiani

Faculty of Teacher's Training and Education, University of Muhammadiyah Sumatera Utara

Abstract

This research deals with speech function on the text *Romeo and Juliet* Drama. The objective of this study is to find out the types of speech function and the most dominant types of speech function on the test *Romeo and Juliet* Drama. Descriptive qualitative method was carried out to analyze the data. Source of data of this research would be taken from the text *Romeo and Juliet* Drama. Of the selected act, act 1 scene I to III, act 3 scenes I to V, and act 5 scene I to II. In collecting the data, some references related to speech function found out in the library. In analyzing the data, first each sentence in each act from the text *Romeo and Juliet* is underlined, second to identify the types of speech function which are mostly dominant, and the last to find the dominant type of speech function. The text of *Romeo and Juliet* drama were analyzed on the occurrences of speech function based on the types of speech function on the text *Romeo and Juliet* drama. There were 265 items, namely statements 154 items (58%), commands 41 items (15,5%), questions 40 items (15%), and offers 30 items (11,5%). And the dominant speech function is statements 154 items (58%).

Keywords: Speech function, drama, statement, command, question, offer

Corresponding Author:
Dewi Juni Artha
dewijuniartha@gmail.com

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1. Introduction

Language is one of the most important thing that human need to interact with other people. Language cannot be separated from the human being, its a media to say anything and express the ideas, by using language, people can interact well, exchanging their ideas and also to fulfill their needs. Halliday (1994:69) states that when exchanging and expressing ideas, human being performs two roles namely giving and demanding, for the commodity such as information and goods or services. In systemic functional linguistic (SFL), it is named speech function. Speech function is a way of someone delivers ideas in communication to make listeners understand the ideas well. Speech function itself can be divided into four kinds: statement, question, command and offer.

This study refers to the use of speech functions in the text *Romeo and Juliet*. The writer found that there are many types of speech function in the text *Romeo and Juliet*. The writer considers that types of speech function in the text *Romeo and Juliet* are important to be analyzed to show the most dominant types of speech function.

This study also deeply explains about speech functions which contain of two parts. They are giving and demanding which are the essence of communication must be

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noticed well to avoid misunderstandings occur towards the speaker and the listener. When the speaker utters something through question, he/she is actually requiring the listener to receive it. While requiring give information when he/she utters something through command or offer. The writer aware this issue also found in the text *Romeo and Juliet* so that she analyzed the speech functions of the text. In case there are some research through this theory and found some conclusions, for the examples about the adverbial clause in *Romeo and Juliet* Drama. The write chose this text because *Romeo and Juliet* Drama is the greatest creation of the best author William Shakespeare and speech function are used in the text.

2. Literature Review

2.1. Functional grammar

Functional Grammar views language as source for making meaning. Halliday (1994: 1) states language is a system of meaning. When people use language, their language act contains the expression of meaning. Functional grammar is an application function approach that shows language first and the system of communication and also sees how the grammar itself is organized to allow the speakers or the writers to exchange meaning.

Textual function is when the language is organized in written to the real world and any other linguistic events.

Interpersonal function is when the language is used to enable people to participate incommunicative acts with other people, to express and to understand their feelings, attitude and judgments. According to Gerot and Wignell (1994: 13), interpersonal function refers to a speaker's attitudes and judgments. These are meaning for acting upon the language with others. There are two levels of interpersonal function: they are speech function and mood. At the level of discourse and semantics, human being performs two roles namely Giving and Demanding. The commodity exchanged may be either information or Goods and Services as explained as follow:

Giving/information = statement (S)

Demand/information = question (Q)

Give/goods and services = offer (O)

Demand/goods and services = command (O)

2.2. Metafunction

Metafunction is the function of language based on human use of the language. The meaning of metafunction is to represent, to exchange, and to organize experiences. These metafunctions technically are termed as ideational, interpersonal, and textual function.

2.3. Interpersonal metafunction

Paziraei (2013:44) states that the interpersonal metafunction shows the way the addressor and the addressee interact and how they use the language to maintain the relations between them. During a conversation the addresser may give something to the addressee or ask something from the addressee. This metafunction is an exchanging.

This exchanging may be an offer, a command, a declarative, or an interrogative. The interpersonal function is realized at two levels namely at the level of semantics and lexicogrammar which is term mood. At the level of semantic human being perform two roles namely giving and demanding. The commodity exchange may be either information or goods and services.

Yipei and Lingling (2013: 93) states that delivering a speech is a typical interpersonal activity, and whether a speech succeeds or not, to a large degree, depends on the way speaker intrudes himself into the interaction. How to arouse audience interest and enthusiasm is the key point.

2.4. Speech functions

Ye (2006:36) states that speech functions are an action or performance done by language users such as asking, commanding and answering in order to fulfil the intention of the speakers and listeners. Speech functions are used as the medium exchanging experiences in order to fulfil their needs.

Sulistyowati (2010:71) states that to communicate effectively, we should clearly organize the messages that we want to convey through conversation. The organization of messages involves giving and demanding and this exchange might be more complicated than it seems. If we are demanding something, it means we are inviting to give, and if we are giving something, it means we are inviting to receive. Halliday (1994: 68) states that the most fundamental types of speech functions, which lie behind all the more specific types, are just two (1) giving and (2) demanding. Either the speaker is giving something to the listener or he is demanding something from him. Even these elementary categories already involve complex notions i.e. giving means 'inviting to receive', and demanding means 'inviting to give'. The speaker is not only doing something himself, but s/he also requiring something of the listener. These two basic types of speech functions related to the nature of the commodity being exchanged. This may be either (a) good-&-services or (b) information, as described in following table.

Halliday (1994: 69) states that there are four primary types of speech function; they are statement, offer, question, and command that realized by Mood to perform two roles, they are giving and demanding. When communicate with other people, we are actually trying to do something with our language. It may be either to give information, or demand something.

TABLE 1: The Basic Types of Speech function.

Commodity Roles in exchange	(a) Good – and –Services	(b) Information
(1) Giving	“Offer” Would you like a cup of Coffee	“Statement” He gives me a cup of coffee
(2) Demanding	“Command” Give me a cup of coffee	“Question” What is he give to me

Source: Halliday (1994: 69)

2.5. Types of speech function

2.5.1. Statement

Grolier (1992:44) states that statement is a way of giving information by stating or the act of stating in speech and writing. Statement can be positive and negative. Statement is usually begun with subject, followed by verb or auxiliary verb and ended by full stop.

Formula: Subject + verb/aux

For example:

- My uncle left for Timor Leste to serve in the army
 Subject Verb _____ Statement

2.5.2. Question

Grolier (1990:197) states that question is an interrogative question which is used to seek confirmation or to ask something or an inquiry that invites or calls for reply. Question is a way of demanding information in the form of interrogative statement that may be either information question (wh-question) or yes/no question and which inquire reply from listener. A question begins with auxiliary verb or WH-Question and will be ended with question mark (?)

Formula: aux. V or wh-question + S + V + question mark (?)

For example:

Do you like we spend our days in Bali?
 Aux.Verb Subject Verb _____ Question

2.5.3. Offer

Grolier (1992:268) states that offer as an expression of willingness to give or do something, or to put forward for acceptance, rejection. Offer also can be definitude as a way of giving good and service to someone. Offer is usually begun with modal and always ended with a question mark (?).

Formula: modal + S + V

For example:

Would you like help her?
Modal Subject Verb _____ Offer

2.5.4. Command

Grolier (1992:127) states that command is a way to receive information, good or service by forcing the listener to give them. Command also is a way of demanding good and service in form of imperative statement whether in the form of positive or negative command. In command sentences, the subject is omitted. It is begun with the predicate and it is usually ended with exclamation mark (!).

Formula: Verb + Object + Exclamation mark (!)

For example:

Open the door!
Verb Object _____ Command

The four type of speech function of statement, question, offer and command find their realization in mood (declarative, interrogative and imperative) which an aspect of interpersonal meaning at the level of lexicogrammar is. All the speech functions have marked representative of mood except offer.

Saragih (2010:20) states that in act interaction, the speech function is in initiated by speaker (addresser) and then the listener (addressee) responds to the speech function. Speech function recognize a correlation between the different structure of an initiating move and the structure of a responding move; position and negative responding speech function

3. Research Method

In this study the writer used descriptive qualitative method, because the final result of this study was analyzed by four types of speech function in text Romeo and Juliet, they were: statement, question, offer and command. Nazir (2003: 55) states that descriptive qualitative method was one used to make descriptive of situation, even or accumulate the basic data. This means that this research found the evidences to prove the truth of certain theory but didn't intend to find a new theory. Bogdan & Biklen (1982) states that descriptive means the data collected were in the form of words rather than numbers. Descriptive qualitative design tried to analyze the data with all of their richness as closely as possible to the form in which they were recorded and transcribed, and the written result of the research contains quotation from the data to illustrate and substantiate the presentation.

4. Discussion

Having analyzed the data, there were some findings that could be seen. The findings were separated into kinds of speech function, and the research findings of the study of the type of speech function were presented in table.

TABLE 2: The number of the types of Speech Function.

No	Scene	Amount of Speech Function	Types of Speech Function			
			S	Q	O	C
1	Act 1, Scene I to III	88	41	13	14	20
2	Act III, Scene I to V	119	75	19	11	14
3	Act V, Scene I to II	58	38	8	5	7
Total		265	154	40	30	41

Note: S = Statement; Q = Question; O = Offer; C = Command

The table 4.1, 4.2 and 4.3 show that the total numbers of speech function was 265. The dominantly use in the text Romeo and Juliet was Statement (154) and then follow by Command (41), Question (40), and Offer (30)

Then, this occurrence also was shown in the percentage. The following result was obtained in the table:

TABLE 3: The Percentage of Types of Speech Function.

No	Types of Speech Function	Number (F)	Percentage % (X)
1	Statement	154	58%
2	Question	40	15%
3	Command	41	15,5%
4	Offer	30	11,5%
	Total	265	100%

From the table 4.4 the percentage of statement was 58%, Question was 15%, Command was 15,5%, and Offer was 11,5%.

There were 4 types of speech function that researcher analyzed. From 4 types, there were 265 sentences of speech function found in the text Romeo and Juliet. Statement were 154 (58%), Question were 40 (15%), Command 41 (15,5%), and there were offer 30 (11,5%).

The speech function dominantly used was Statement (58%). The highest proportion in the use of speech functions due to the fact that speech deals with give information to the audience. Statement means that give information to the audience/listener. Giving means invite to receive. When the speaker said something in the form of statement, it means that the speaker expected the audience to receive the information.

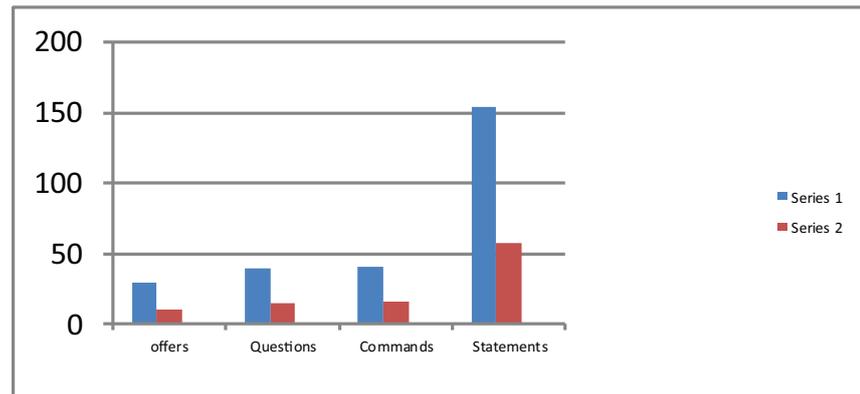


Chart 1: The Percentages and Frequency of the Speech Function.

5. Conclusions

Based on the data analysis, the conclusion drawn is that there were four types of Speech Function found in the Text Romeo and Juliet Drama in the selected Act; act 1 scene I to III, act 3 scenes I to V, and act 5 scene I to II. In collecting the data, some references related to speech function found out in the library. In analyzing the data, first each sentence in each act from the text Romeo and Juliet is underlined, second to identify the types of speech function which are mostly dominant, and the last to find the dominant type of speech function. The text of Romeo and Juliet drama were analyzed on the occurrences of speech function based on the types of speech function on the text Romeo and Juliet drama. There were 265 items, namely statements 154 items (58%), commands 41 items (15,5%), questions 40 items (15%), and offers 30 items (11,5%). And the dominant speech function is statements 154 items (58%).

Statements were the most dominant type of Speech Function used in the Text Romeo and Juliet Drama. It means the way a write delivers a conversation on the text to deliver or entertain the readers, to be narrated in chronological, the stories for the readers are by using statements.

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Conference Paper

Moral Education Value in Ahmad Fuadi's Novel *Rantau Satu Muara*

Dewi Susanti

Master's Program Student, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This study analyzes the moral education Value in the novel *Rantau Sastu Muara* written by A. Fuadi. The purpose of this study is to find out the moral values found in the novel which are depicted in the characterization of the characters. This study is also done with objective to reveal the intrinsic elements as the supporting elements in analyzing the moral values or lessons. The results of this study show that there are six moral values which can be taken from the novel: Religious, Hard Work, Love Country, Communicative/friendly, Love Reading, Responsibility. The theory used in this study is proposed by Lickhona (2012) and the method used in analyzing the problems is proposed by Moleong (2009). The findings of this study are hoped to be the reference of individuals to have good morality in life.

Keywords: moral, education, value, love

Corresponding Author:

Dewi Susanti

dewisusanti4378@gmail.com

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1. Introduction

Moral Education Values is a value made to create and give moral lessons to someone in order to become a qualified human being. Moral education values play a major role in the formation of one's personality. The formation of a good personality should start from an early age so that later one can recognize, care and internalize the values to behave in accordance with the values and norms that exist in society. Moral Education Values aims to form a strong, competent, noble, moral, science and technology-oriented person. The education of true morality does not just educate right and wrong, but includes the process of habituation of good behavior so that someone can understand, feel, and want to behave well [5]. Moral Education Value is a method of teaching habitual ways of thinking and behaving that help individuals to work together as members of family, society and state and help them to make responsible decisions.

The strengthening of moral education value in the present context is very relevant to overcome the current moral crisis in our country. The crisis, among others, in the form of increasing promiscuity, the rise of violence of children and adolescents, crime against friends, theft of teenagers, cheating habits, drug abuse, poultry, and the destruction of property of others has become a social problem that until now cannot solved completely, therefore the importance of moral education.

According to Lickona (2012), moral education value relates to moral concepts (moral knowing), moral attitude (moral felling), and moral behavior (moral behavior). Based

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on these three components it can be stated that the good moral is supported by knowledge of goodness, the desire to do good, and do good deeds. The chart below is the third linked frame of mind. This opinion is the basis of the reason why this analysis of moral education value is carried out.

Another reason is that the problems in this research are the values of moral education in Ahmad Fuadi's novel *Rantau Satu Muara*. We often encounter in our environment that many people acts contrary to moral education values, such as juvenile delinquency, ditching school, and still many actions that are done away from the values of moral education. The phenomenon shows that the low value of the existing moral education values found in society, especially in the school ages.

In the current era of globalization, education can be obtained widely one of them is by reading novels. The novel is a fictional literary work written normatively in the form of stories. Reading the novel readers can indirectly feel, experience, the various problems that exists in the novel and also can take advantages values from every sentence written from the novel.

According to Elmustian (2004) the novel is a work of literature that tells of an extraordinary event of the story character, where the incident caused an inner turmoil that changed the fate of his character journey. Elmustian (2004) concludes that the novel is a fictional story depicting a remarkable event of the life of a story-teller who created a crisis and an inner turmoil that changed his destiny.

In this study, researchers examine the values of moral education in novel *Rantau Satu Muara* by Ahmad Fuadi. The values related to religious, hardwork, love country, and communicative/friendly. This novel can be used as a guide for parents, teachers, and educators in growing and instilling the values of moral education for children. Therefore, the purpose of this study is to describe the values of moral education depicted in the novel. The purposes of the study are to reveal the moral education values found in the novel and to describe how the moral education values depicted in the novel.

2. Literature Review

2.1. Moral education value

According to Lickhona (2012) value is something that gives meaning to life, which gives a reference, starting point, and purpose of life. Value is something that is upheld, which can color and animate the action, the value is always about the mindset and action so there is a very close relationship between values and ethics.

According to Adisusilo (2012) values or moral education or character is not enough just to know or understand the values or morals without implementing it, will only produce the smart, but immoral. According to him education will be very useful if proceeded at the stage of moral filling.

In this case, there are six aspects of emotion that must be felt by a person to become a moral person or character, that is conscience, self esteem, empathy, loving the truth, self control (self-control), and humility.

Moral education includes and complements a broad range of educational approaches such as whole child education, service learning, social-emotional learning, and civic education. All share a commitment to helping young people become responsible, caring, and contributing citizens (Adisusilo, 2012: 56).

Moral education is not new and it is something we can all agree on. It was an important objective for public schools and today it is mandated or encouraged in most schools. The current movement is simply a reminder of education's long history of stressing shared values and character.

2.2. Values of moral education in literary works

Lickona (2012: 79) defines moral education as a genuine effort to help one understand, care, and act with the core foundations of ethical values. He also identifies eighteen moral values derived from religion, *Pancasila*, culture, and national education goals, namely (1) religious, (2) honest, (3) tolerance, (4) discipline, (5) (10) the spirit of nationalism, (11) the love of the homeland, (12) appreciate achievement, (13) friendly/communicative, (14) love for peace, (15) love reading, (16) care about the environment, (17) social care, and (18) responsibility. The eighteen values will be described in more detail as follows.

2.3. Religiousness

Lickhona (2012: 134), Zubaedi, (2011: 74) reveals that the religion is a submissive attitude and behavior to implement the religious teachings that are adhered to, tolerant of the implementation of other religious services, and live in harmony with the followers of other religions.

Religious is attitudes and behaviors that adhere to the implementation of religious teachings that are adhered to, tolerant of the implementation of other religious worship, and live in harmony with the followers of other religions [9]. The formation of religious character of this child can certainly be done if all components of stake holders of education can participate and participate, including the parents of the students themselves [7].

2.4. Hard Work

According to Lickhona (2012: 146), hard work is a term that complements a continuous effort (never give up) in completing the work that became his task to completion. Hard work is an activity that is done seriously without tireless or stop before the target work is achieved and always prioritize or pay attention to the satisfaction of results in every activity undertaken Kesuma (2012). Hard work can be interpreted to work has a serious

nature to achieve the goals to be achieved. They can take advantage of the optimal time so sometimes do not recognize the time, distance, and difficulties it faces. They are very excited and strive to achieve good and maximum results.

2.5. Loving the country

The way of thinking, acting, and doing that shows, loyalty, awareness, appreciation, and high interests on the language, environment, social, economic, and politics of nations and nations. Love of the country is the love of the nation itself, namely the emergence of feelings of love by citizens for his country by willing to serve, sacrifice, maintain unity and unity, protect his homeland from all the threats, disturbances and challenges faced by his country Likhona (2012).

2.6. Friendly communication

The actions performed and show the pleasure of talking, socializing, and cooperating with others. Communicative is able to deliver the message well. meaning the message received by the recipient is the same as the message delivered by the sender of the message Likhona (2012).

2.7. Love of reading

The habit of taking the time to read the various readings that give, the many insights, and the benefits of virtue for him. Fond of reading can be interpreted diligent or like reading or can be interpreted as like to read Likhona (2012).

3. Research Method

This research includes the type of qualitative research with descriptive analysis method. This research also uses the approach of literary sociology as well as content analysis techniques [6]. Data source in this research is novel *Rantau Satu Muara* by Ahmad Fuadi published in 2013 with number of page 395 by *PT Gramedia Pustaka Utama*. In this study used the first printing in 2013.

The data of this research is a dialogue and exposure story containing the values of moral education related to religious, hard work, homeland love, friendly or communicative, likes to read and responsibility. The main instrument in this study is the researchers themselves. The researchers recorded and analyzed data during the study to collect data such as quotations taken in the novel text. Then the researchers themselves process and analyze data in detail.

4. Discussion

4.1. Moral education values related to religious

4.1.1. Sincerity

One indicator of educational values of religious character is sincerity. A sincere character relates to the actions and behaviors of a person who is done unconditionally, merely hoping for the blessings of God.

I sat kneeling in front of Amak and did not dare to move until I heard the answer. After a few moments of silence, Amak repeated his advice again, "Wherever and whatever we do, always renews our intention that our short life is only because of God and to bring benefits. Do not be material-oriented. If it is a school that far brings benefits and intention as worship, go." (Fuadi, 2013: 174)

In the above quotation it appears that the value of religious education with a sincere indicator is the advice of Amak which states that this short life is only because of God. Therefore, use it in the way that He blessed and practice all good deeds of worship.

4.1.2. Diligence in praying

The second educational indicator of religious value is diligent praying. Prayer is a form of worship to God Almighty. Through prayer we will build closeness with the creator. Prayer is the most important form of worship and is the essence of human devotion to its creator. By doing prayers in an orderly and timely manner indicates the obedience and worship of a servant to his Lord. In the novel *Rantau Satu Muara (R1M)* the Alif character strives to perform midnight prayers or tahajud prayers in addition to the obligatory prayers, and he feels the greatness of God in his prayers. This is seen in the following quotation.

The nights I wake up and lie on the prayer mat for ease in my life and career. (Fuadi, 2013: 71)

In the above quotation, denotes Alif carrying out Allah's commands by performing the prayers and practicing good deeds worthy of worship in order to obtain the blessings of Allah SWT which then gives inner peace within him.

4.2. Moral education values related to hard work

4.2.1. Seriousness

Being earnest is a work hard and earnest to achieve a goal. Really does not have to physically exert energy, but this attitude can also be done with genuine thought in executing the work. Working earnestly to achieve goals or accomplishments and

then accompanied by surrender to Allah SWT both for the benefit of the world and the hereafter. Thus, this earnest attitude can be done in studying, seeking sustenance, and performing duties in accordance with their respective professions. This is shown by Alif's character in the following quotation.

"Because my profession as a writer will be stuck, then the business of applying for a job cannot be delayed anymore. The night of March 9 I stayed up late to write a cover letter and the next morning I had arrived at the big post office of Bandung to send the correspondence." (Fuadi, 2013: 18)

In the above quotation Alif looks persistent in trying to get a job. Alif's seriousness in this effort should be taken as an example for us to achieve a job.

4.2.2. Never giving up

Abstinence is the attitude of doing something seriously and seriously. Abstinence to surrender is all forms of business done with an effort that always based on sincerity, hard work in the form of struggle. When someone wants to reach what he wants, then people cannot escape from perseverance or struggle. This is shown by Mas Garuda's character in the following quotation

When my boss did not continue the contract, I decided to look for other jobs in Arab. Although I do not have a work permit, I'm desperate. I work anything, odd jobs. Never sell sandals, so a sweeper, a driver to the cook. Anyway my determination was to raise capital to buy a house for parents and treat my Mbok pain. I also want to open a business, build a shop, and certainly apply for a wife. (Fuadi, 2013: 216)

The unyielding attitude that Mas Garuda performs is seen in his determination to find a job by working as long as it is halal from selling sandals, so a sweeper, a driver to a chef. Mas Garuda intention wants to make his parents happy and also wants to raise capital to open a business.

4.3. Moral education values related to love country

4.3.1. Nationalism

Nationalists are an attitude of society or individuals in feeling a deep loyalty to their own nation. The word nationalist in a large Indonesian dictionary (2008: 775) is defined as lovers of *nusa* and nation itself. The love attitude of the homeland within this novel is shown by the character of Alif in the following quotation.

I interrupted, "do not forget, Indonesia is longing to have elections democratic. The June election will be defended and guarded by everyone. I disagree with your opinion. In my opinion, on the other hand, this is the beginning of the rise of Indonesia. Maybe in five years it will be smooth sailing." (Fuadi, 2013: 103)

In the above quotation, the defense of Alif's character against the homeland was expressed by the opinion of disagreeing to the foreign journalist about his view of the reform era and Alif hoped that Indonesia would rise.

4.3.2. Diversity appreciation

We live in a country full of diversity, whether from ethnicity, religion, culture or culture. To live peacefully and side by side would require tolerance of each other. Respect for diversity is open behavior and appreciate all the differences that exist with others. Usually people who tolerate cultural and religious differences are people who value diversity. Respecting diversity means respecting and learning from others. An example is religious role, where adherents of morality in a society allow the existence of other religions. As contained in the text of the novel *Rantau Satu Muara*.

The only comfortable and unused place on Friday is a room called Miriam's Kitchen in the basement. it turns out this church pastor allowed us to use this room as a place for Friday prayers. Incidentally we held several social activities together with the caretaker of this church. "(Fuadi, 2013: 210)

The value of moral education with an appreciative diversity indicator is seen in the above quote that the church pastor gave permission to Muslim students who want to worship the Friday prayers, before which students and pastors have established good relationships by holding social activities together.

4.4. Moral education values related to communicative/friendly

4.4.1. Cooperation

Human social beings cannot be separated from the community. Every human being in this world no one can stand alone doing all activities to meet the needs without the help of others. Every success of his business there must be the role of someone or another party. Cooperation will make it easier for us to do something possible if we do it ourselves will be difficult and thanks to the cooperation will feel lighter. Cooperation essentially indicates an agreement between two or more people who are mutually beneficial and in need of one another. This is shown by Mas Aji's figure who supported Alif and gave him a leave of absence in work to continue his studies abroad with Alif's notes as a correspondence for *Derap* magazine, during which he worked as a journalist in *Derap*.

I shake his hand and I shake it hard. I do not think Mas Aji supports me like this. She smiled her mustache till it followed her lips. (Fuadi, 2013: 176)

4.4.2. Social care

Humans are essentially social beings who cannot live alone and need others. Therefore, humans are expected to help each other and benefit others. Humans in social life

must respect each other, love and care about the environment. Social concern means the attitude of caring for others in helping to solve the problems facing them with the goals of kindness and peace.

“Tomorrow Wira’s day will appear in front of my room.” Lif, want to come in? To the solidarity of fellow students who died in Jakarta in the Sate building with friends.” (Fuadi, 2013: 21)

In the second quote, there is a concern for others shown by the Wira leaders by inviting Alif to join the solidarity of students who died in Jakarta and join with other friends.

5. Conclusion

By reading the novel *Rantau Satu Muara* by Ahmad Fuadi indirectly it teaches us about moral education and it becomes one of alternative way to improve moral crisis in our life. Moral education needs to control our behavior so we can do right behavior. As a religious person we must be able to differentiate which is good behavior and which is not. The most important thing to remember is that a good literary work is creative, “clever” (or gifted or talented), and heaving much knowledge and experience [8]. A good novel has two characteristics, to educate and to amuse. The term to amuse does not necessarily mean to take people laugh but it can arouse the feelings of sadness, curiosity, love, horror, beauty from the readers. A good novel, however, will always be created by author, usually be read by a great number if readers. A good novel usually brings something interesting like a new story or a new style and some useful like knowledge, experience, and moral values [8].

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Conference Paper

Feminism in Pramoedya Ananta Toer's Novel *Gadis Pantai*

Diaz Febrina

Master's Program Student, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This study deals with the life of woman in the novel *Gadis Pantai* by Pramoedya Ananta Toer. The purposes of this study are to analyze and described feminism in Pramoedya Ananta Toer's novel using theory of feminism proposed by Clark (1990). Feminism is then a belief that women should be equal to men and now are not, and that it is also any actions, especially organized, that promote women's rights to move towards equality with men. Feminism addresses economic, social, political and cultural disparities of power and rights. The study focused on rights of living allowance and nursing children. Qualitative method is applied in this study supported by Bogdan and Biklen (1992: 59). The source of data in this study consists of two types, i.e. primary data and secondary data. The primary data is the novel by Pramoedya Ananta Toer and the secondary data are documents, script and other relevant sources. The data are collected by using content analysis. The result of this study shows that feminism theory on living allowance and nursing children are clearly reflected in the novel by the character of Gadis Pantai.

Keywords: feminism, living allowance, nursing children

Corresponding Author:
Diaz Febrina
diazfebrina@yahoo.co.id

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1. Introduction

Pramoedya Ananta Toer was born in Blora, in central Java, on February 6, 1925, when Indonesia was still a colony of the Netherlands. He was one of the nine children in the family. Pramoedya's father was an educator and a member of a pro-independence group called Budi Otomo. Pramoedya Ananta Toer is a literary maestro who became one of the old classes of literature. His works have been well known by all circles at that time and he had received the Nobel Prize for his works after he died. Pram's name, in the process of success he experienced in and out of prison on suspicion of his works that inspire society smells of communism, Pram was considered as a rebel. Most of his works also depict the realities of the people at that time, namely priyayi and women. One of the novels that raises about women issues is *Gadis Pantai*.

Pramoedya Ananta Toer's *Gadis Pantai* was published in Jakarta by Hasta Mitra in 2000. This novel tells about the life of a young girl named Gadis Pantai who was born in a fishing village in Central Java, Rembang. Gadis Pantai is a sweet girl. She is sweet enough to captivate a magnifying local student, a Javanese who is working on (administration) Dutch. She was taken as a magnifying wife and became what is

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known as Bendoro Putri, a woman who serves the "needs" of sex of Bendoro's until he decides to marry a woman that has the same class or his equality. She slept with him, helping to manage and govern the *Karesidenan* complex, pavilion, cages and even a mosque. The marriage gave her prestige in her village because she is seen to have increased in rank. But this does not last long. She sank back into the ground. This novel, is narrated with a tender young girl, "*Gadis Pantai*" really having lost everything, no husband, house, kids (or rather deprived her magnifying taken Java to remain in Rembang) and no job. "*Gadis Pantai*" is so shy to get back to her village so that she rotates towards the south, to the small town of Blora. This story represents the life of a woman to the defense of women's rights and liberties and tells of the loss of morality of a poor woman who wants to get her right as a wife to earn a living and to nurture a child even if they become oppressed and live with low social stratum.

The concept is interesting particularly when applied in literary works written by male writers. Feminism then is also seen on men perspective. *Gadis Pantai* is one of Indonesian novels written by Pramoedya Anantya Toer which discusses feminism. The story is about a girl, whose name is *Gadis Pantai*, living in Rembang in the beginning of the twentieth century. She is the symbol of ordinary or laymen. She suffered when Bendoro, the symbol of noble- men, took her as his wife.

2. Literature Review

2.1. Feminism

One of the distinctive notions of feminism is already proposed by Clark (1990), in which he claims that feminism in general speaks what the woman does within literary criticism and other perspectives.

In general, feminism is a movement that stands against oppression and injustice; and specifically those oppression and injustice are usually exercised on women. Rebalancing the standing of the sexes in social life is termed feminism. This notion derives from a highlighted point that men and women have been treated unequally in society. And a desire to change such situation gives a way to feminism to emerge. Equality does not merely mean equality under a certain norm or law but also mean philosophical and social equality as every individual has its own standing and every individual that has raised by women must how to treat women respectfully. (Clark, 1990: 112)

Friedan (2000: 12) notes that there are four types of feminism as follow.

1. Liberal Feminism: Works within the structure of society observing the roles of women in all aspects of society.
2. Radical Feminism: Domination of women over men.
3. Marxist Feminism: Oppression of women owing to capital system.

4. Cultural Feminism: Eulogy of women as one of the important elements nature.

In modern societies, the phrase 'human rights' refers to a set of basic civil liberties that should be available to everyone in a democratic country. Although the justification for human rights is essentially ethical, they are almost always also aspired to as legal rights (Almond, 2010: 261).

The first generation of rights were civil and political and were developed in the seventeenth and eighteenth centuries by English political philosophers such as Locke (1632–1704) who claimed the rights to life, liberty and property. These rights are negative in the sense that they prohibit interference with rights holders' freedom. The second generation of human rights consisted mainly of social, economic and cultural rights. They are positive rights entitling the rights holder to, for example, education, medical care and food. The third generation of human rights – contained in the Universal Declaration of Human Rights and Fundamental Freedoms (the Declaration) – was adopted by the United Nations in 1948.

2.2. Right for living allowance

According to Association of Prince Edward Island, Inc. woman rights after separation are as follows:

1. Support for your spouse

Spouses have a legal duty to financially support each other while they are living together.

2. Child custody and visiting rights

Parents of a child, married or not, are joint custodians of their children while living together. Each has equal right to custody of the children if they decide to live apart.

3. Property

The Family Law Act is the law that deals with property of married persons. This includes the house, furniture, money, investments, and car.

2.3. Right for nursing children

Agreement on what constitutes adequate care and nourishment for a newborn baby may be far easier to reach than on what constitutes an adequate education for an older child (Bainham, 2005: 102).

According to an alternative scheme proposed by Bevan (1989), children's rights consist of two broad categories.

1. Protective rights: Included in this category are children's rights to nurture, love, care, and so on, as well as protection from abuse and neglect. These protective rights derive from children's innate dependence and vulnerability and their need for nurture, love and care (Fortin, 2003: 17).

2. Assertive rights: Echoing some of the claims of the so-called child liberationists (who generally argue for children to be given all the rights that adults enjoy)

3. Research Method

This research was library research that used qualitative method to analyze the data from the novel entitled *Gadis Pantai* by Pramoedya Ananta Toer. The object of the study is the feminism aspect of the main character named *Gadis Pantai* and there are two dominant points directly concerned with the main object of the study. The next steps taken were collecting, identifying and understanding fully the concepts and meanings as well as the feminism aspects. Various sources out of the novel are also taken to better analysis. The qualitative data are considered to be the rough materials researchers collect from the world they are studying; they are the particulars that from the basis of analysis (Bogdan and Biklen, 1992: 59).

The source of the data in this research consists of two types. They are primary data and secondary data. Khotari states "The *primary data* are those which collected afresh and for the first time, and thus happen to be original in character. The *secondary data*, on the other hand, are those which have already been collected by someone else and which have already been passed through the statistical process" Khotari, 1990: 95). In this research, the primary data is the novel *Gadis Pantai* written by Pramoedya Ananta Toer. The secondary data is documents, script and other relevant sources that are related to the topic.

The data collection procedures divided into some steps. The first step is the researcher observed the novel. Then, the researcher read the novel. Next, the researcher was searching information that is related to the novel and the topic of this study also. After that, the researcher underlined all the data needed are collected which are right living allowance and nursing children.

To analyzed right living allowance and nursing children, the researcher used content analysis as technique of analyzing the data. Khotari states "Content-analysis consists of analysing the contents of documentary materials such as books, magazines, newspapers and the contents of all other verbal materials which can be either spoken or printed" (Khotari, 1990:110).

4. Discussion

4.1. Living allowance

"*Gadis Pantai*" as a Bendoro's wife has an obligation to serve and obey her husband. It can be seen that "*Gadis Pantai*" is not being a wife, but just a maid who must fulfill all Bendoro's needs. Serve all Bendoro's needs, including his sexual needs. (Pramoedya, 2000: 211)

As a mother, "*Gadis Pantai*" was portrayed as a strong woman mentally. It was seen when she was pregnant of her baby girl without support from

her husband and family. Nevertheless she does all the process as unusual, without her husband and family support. She is not regarded as a member of Bendoro's family as she is not given rights to make a decision on finance; or in other words *Gadis Pantai* is never given some money in the form of living allowance, though she never feels hungry in the house. But the right for allowance is gone. (Pramoedya, 2000: 211-212)

Bendoro's was disappointed, he expelled "*Gadis Pantai*" and told her to look for a better husband. Although "*Gadis Pantai*" was expelled by bringing all the jewelry and clothes given by Bendoro, but she could not carry her baby girl. As a mother, she was very sad and disappointed. But she could not do anything besides just giving breast milk to her baby for the last time and as a good husband Bendoro did not give "*Gadis Pantai*'s right for her living allowance". (Pramoedya, 2000: 219)

The above quotations show that *Gadis Pantai* is never regarded of her existence in the house. She is like a slave in the house and there is no reward of any kind for all her services. It is distressing to see *Gadis Pantai* claiming to be a feminist turning all heterosexual relationships in which she does not earn a salary at least close to that of her partner into a simple sex-for-cash transaction, one in which her man has the reasonable act of sex. But unluckily she never receives anything worthy of respect from her husband. She is actually exploited sexually by her husband and such an act is regarded normal in the tradition of that time. She is a concubine, giving her body for the sexual satisfaction of her man, not her husband. She has to wait until her man, Bendoro, gets an appropriate woman for his legal wife. And during that time she is not given any right since she is regarded only as a slave.

Apart from all the suffering she obtains, *Gadis Pantai* has also proved herself to be strong. Growing up she is very quiet, shy, timid, lonely and sad. However she wants to put it up; she patiently bears all these things. She rarely speaks up. She never says what she feels, whether someone hurts her feelings or she is being yelled at or someone asks her opinion. All these things are routinely encountered when she becomes the maid in Bendoro's house. Even then it is hard for her to communicate especially with her family. She just does not want to deal with them. She is trying to work on this and is not perfect yet but getting slowly better. Without any money given, *Gadis Pantai* has proved herself to be a strong woman. Her strength is triggered by her hardship in her life.

4.2. Nursing children

After the baby was three and a half months, the girl's father came to pick up "*Gadis Pantai*" was divorced by Bendoro. Nothing would deter Bendoro power, and thus habit. When she brought forth, The experiment wife would be divorced, and the wife would be replaced with other experiments wife before he got a real wife, a wife who came from a family gentry. *Gadis Pantai* was not permitted by Bendoro to nurse her baby girl. (Pramoedya, 2000: 218-219)

She must leave her house without carrying her baby girl and she could give the permission form Bendoro to nurse her baby girl. Her father was called to pick her up from the village because she had been divorced by her husband. How a "*Gadis Pantai*"'s heart was broken because she had to leave her child alone without supervision and could not devote her affection. (Pramoedya, 2000: 219-220)

"*Gadis Pantai*" gave her baby breast food for the last time. After that "*Gadis Pantai*" would be out from Bendoro's house and never got nursing her baby girl again. (Pramoedya, 2000: 220)

The experiences of *Gadis Pantai* reflected in this study amount to violations of human rights, which unequivocally recognize the role of the tradition at that time in ensuring access to affordable and high-quality child care so that she can structure her life with autonomy and dignity, and so her child can fulfill its potential. She is expelled by her man, Bendoro and she is not given any chance to take care of her child as she is not allowed to bring along her child.

She has to lose her child and this is a distressing and sorrowful sight. Actually Bendoro has acted inhumanly towards *Gadis Pantai*. No one could imagine how the feeling of a mother is, when she is taken away from her child; but that is the reality to be faced by *Gadis Pantai*. And this is an exact picture of violation against woman which becomes the issues in feminism.

5. Conclusions

Gadis Pantai is a novel that shows the understanding of feminism theoretical knowledge about women's responsibilities to face life through *Gadis Pantai*. The researcher analyzes the rights of living allowance and nursing children by implementing feminism theory. After analyzing the novel, the researcher points some conclusions in this section.

Gadis Pantai conveys the react of woman towards the oppressions which is reflected in the presentation of female major character, "*Gadis Pantai*". Her manner, action and thought show the idea of being female in the old Javanese tradition.

The portrayal of female character, "*Gadis Pantai*" shows that women should be submissive to her husband. She must accept her fate and she must play her role based on the oriental values. However "*Gadis Pantai*" does not get her rights well from her man Bendoro. As a maid, she is under oppression by her man.

From "*Gadis Pantai*", it can be observed that her portrayal can lead to idea of woman oppressed by her rights in *Gadis Pantai*. The novel elucidates the hardship that woman must endure in old Javanese tradition. Thus, it tells how man treats woman and how woman should behave and performs. Firstly, woman is regarded to be obedient to her husband. She must accept her role being a wife who must follow her husband's command. In the marriage life, woman's position.

It is not as the partner of her husband in sharing life but as the servant satisfying lust. She must be able to sacrifice her life to her family. She is just only being a

experiment wife. Next, the woman is considered as important as long as she gives her husband. Having a daughter is not expected in old Javaneese tradition since a girl is judged worthless since she will be a burden and expense for her family. Even she wants to rout it, she cannot do it. Thus, through *Gadis Pantai* Pramoedya' wants to picture the condition of being a woman in old Javanese tradition that never gets real rights in living allowance and nurshing children.

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Conference Paper

Pragmemic Triggers in the Acehese Commensality

Dohra Fitrissia¹, Robert Sibarani^{1,2}, Mulyadi¹, and Mara Untung Ritonga³¹Postgraduate Department of Linguistics, Faculty of Cultural Sciences, University of Sumatra Utara, Medan, Indonesia²University of Syiah Kuala, Banda Aceh, Indonesia³University of Negeri Medan, Indonesia

Abstract

Food is one of the ways through which humans make meaningful connections and hospitality with each other. Commensality is one of the social events of people to eat together that involves linguistic acts from the public to the intimate. The Acehese culture in commensality is the way to honor guests by inviting them to eat together to show the host's hospitality. This qualitative study is about the Acehese language use functions in commensality. In this study the linguistic formula called 'pragmemic triggers' by Beeman (2014) was applied. Pragmemic triggers are speech acts which move the participants by stages through the ritual process and back to the external world that they accomplish social action. The result indicates eight stages with seven transitions between stages and seven pragmemic triggers that initiate these transitions which have the same structure and use based on the pragmemic triggers formulas by Beeman (2014). However, the act of commensality is transformative of social relations as the way to make connections between one another.

Corresponding Author:

Dohra Fitrissia
fitrissiadohra@yahoo.com

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1. Introduction

Food is essential for human biological survival. All people eat and drink, as all people live and die. Food is more than just a nutrient and it does not end in filling the stomach. Also, language is not only a tool to transmit information. Both food and language are made by building larger units out of smaller entities: ingredients make dishes make meals and sound make words make utterances make text (Halliday's analogy in Gerhardt, 2013:4). Food consumption and language use depend on the social context and their use by people in specific moments for their meaning. Food and language are part of social activity through which people construct their lifeworlds by displaying stances, identities, shared values, belief, etc. (Szatrowski, 2014: 4). There is a connection between 'eating food' and 'language use' as two fundamental human social acts. Physically, while food enters the body through the mouth, languages leaves the body through the same cavity in its primary, spoken form (Swadesh, 1971 in Gerhardt, 2013).

Food items are produced or acquired, transformed through cuisine rules and combined with other dishes in expected arrangements to comprise eating events. There is

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a process of moving from nature to culture. That is why only human can flavor their food and create unique dishes and food styles [7]. Food is a bridge between nature and culture and so is language (Fischler, 1988 in Gerhardt, 2013: 1). The way someone speaks and what he eats are not based on his choice but also on the society and the place in the society he lives in. For example, the distribution of meals that father gets is served first and dinner talk in having meals together in families to socialize the children into value systems about language related and food related behavior. Therefore, the meaning of food is an exploration of culture through food. It is a form of communication which tells what someone consumes, how he acquires it, who prepares it, who is at the table and who eats first that is rich in meaning [16].

Further, each culture has its own distinct foodstuffs and language which can be used to describe the cultural behaviors and identity of its people. The famous aphorism of Brillat-Savarin (1926), a French gastronomist, in Szatrowski (2014: 5) "*Dis-moi ce que tu manges, je te dirai ce que tu es.*" 'Tell me what you eat, and I will tell you what you are.' also shows the connection between food and identity. That is why foodways can only be understood holistically, with every aspect of human life taken into account (Anderson, 2014: 7), in this study linguistically.

A number of research studies related to food and language have been conducted on various food and languages in the world, such as cooking vocabularies [11], eating and drinking verbs [15], taste and flavor in Southeast Asia [6], the connection between language and sense [13], role of food in workplace discourse [9], food metaphor [12], Boholano culinary linguistics which is about Philippine's food and language [10]. However, a number of studies showing how language use functions in relation to food include speech acts concerned with the offering of food and drinks to guests that is strongly dependent on cultural norms [18], the analysis of instrumental family dinner talk [3], the relation between language and food family dinner table talk [4] and the stages of commensality that participants pass through when going from the outside world to the meal that compares the passage to the meal in four cultures, namely Middle East, Japanese, German and American [2]. This study adapted the linguistic formulas created by Beeman (2014), i.e. 'Pragmemic Triggers', to demonstrate how language use functions to the meals passage in the Acehese culture.

2. Literature Review

Commensality is the social event of people eating together (Beeman, 2014:32). Eating together is a powerful act which is one of the most basic human social acts. It is the activity which is defined by eating and drinking together in common physical or social setting. It means that food and drink play a central role in hospitality in every culture. It can show the host's hospitality by inviting the guest to eat together as the most basic form of human's social action. The culture of eating together or commensality is closely related to the culture of the people of Aceh which is often called *khanduri*.

Food and commensality can foster relationships which are the key to build social relationships (Stajcic, 2013: 8; Barthes, 2004 in Mufidah, 2012: 159). Therefore, according to Beeman (2014: 32), if one rejects an invitation to eat, he or she also refuses a

social relationship. The culture of eating together or also called *khanduri* in Acehese is also part of the custom shown in the Acehese term '*Pemulia Jamee adat geutanyoe*'. It is defined as honoring guests by inviting them to eat together to show hospitality. It also shows the embodiment of a human's faith. The Acehese tradition of honoring guests includes the relation of humanitarian and religious dimensions [8].

Furthermore, the Acehese custom also regulates how to invite someone to eat together and manner as a form of politeness. It involves a demonstration of how to call guests or body movements (Eriksson, 2009 in Gerhardt, 2013: 32) and also includes some of the stages that guests will be moved during the meal [2]. So the speech when letting guests eat or drink is also very dependent on the cultural norms of a community [18]. This is similar to the opinion of Darwis (2011: 128) that the way a person eats or how to invite a meal will show whether or not someone is paying attention to manners.

Commensality is a social ritual in which kinship relations, social hierarchy and the passage from the public 'outside' to the intimate 'inside' are negotiated by stages [2]. The movement from the everyday world to the state of commensality is pragmatic. According to Beeman (2014), pragmemes can be seen as meaningful linguistic and behavioral acts in social and cultural life. That is why Beeman (2014) used the term "pragmemic trigger" which moves the participants by stages through the ritual process and back to the external world in a transformed state. The passages are divided into three elements, namely (1) the 'states' between which actors move, (2) the 'transitions' between states, (3) the pragmemic triggers that initiate the transitions between states. There are eight stages with seven transitions between stages and seven pragmemic triggers that initiate these transitions in analyzing the social rituals of movement to the place of commensality. The stages are summarized in the table below.

TABLE 1: Stages of commensality and their pragmemic triggers (Beeman, 2014: 34).

Stage	Pragmemic trigger	Transition
The "outside world"	The invitation	Outside world to threshold
The "invited state"	Greeting/Welcome	Crossing the threshold
The "gathering place"	Summons to "the table"	Passage to "the table"
The "arrival at the table"	The signal to eat	Beginning the meal
Commensality	Invitation to leave "the table"	Leaving "the table"
The "post commensality activity"	Statement of departure	Departure (crossing the threshold)
The "departing place"	Expression of gratitude	Re-entry into the 'outside world'
The "reciprocating"	(Invitation)	(Passage from outside world to threshold)

As shown in Table 1, the pragmemic triggers in the middle column begin the transition in the right column to each new stage in the left column of the next row. The process starts over at the top when the 'reciprocating status' is reached. It is a cyclical process.

3. Research Method

This study utilized a qualitative descriptive method by describing the Acehese language functions in commensality. It focused on the stages of commensality that participants pass through when going from the outside world to the meal and back. It adapted set linguistic phrases that serve as "pragmemic triggers" for each stage which is introduced for the first time by Beeman (2014).

The three stages in this research were data collection, data analysis, and presentation of the data analysis results. The data source was the speakers of the Acehese language selected based on certain criteria including the native speakers of Aceh, physically and mentally healthy, understanding and mastering the culture of Aceh. In collecting the data, interview and observation methods were used in accordance with the research requirements.

4. Discussion

Pragmemic triggers are the utterances that signal the transitions from one stage to another. The analysis of social rituals of movement to the place of commensality by using 'pragmemic triggers' formula [2] has identified eight stages with seven transitions that move participants from the outside world to commensality and back to the outside world. The study analyzed the Acehese utterances to show the functionality of the expressions and the symbolic used in the formulation of these expressions.

4.1. The "outside world" and departures from it

It is the everyday outside world which is a social construct (Schuetz, 1945 in Beeman, 2014:34). People transform the world of everyday life through the construction of special events. As Beeman (2014) described that the individual departs into different cognitive framed events to understand the passage into and out of specialized social and cultural, such as commensality.

4.1.1. The invitation

Invitation can move people from the everyday world into the world of commensality. Invitation is a simple oral informal or formal written message in the Acehese culture. The purpose of invitation is related to the kinds of commensality. There are commensality invitations to the host's close relatives, friends or guests they respect. However,

there are also invitations for big events such as the life cycle of eating together (birth, wedding, death).

The instance of the invitation for close friends or relatives in oral invitation is as follows:

singoh leuho neumeulangkah u rumah lon, neu pajoh khanduri sira ta duek-duek ta meuproh haba

'Please come to our house tomorrow, let's eat together and chit chat there'.

The time of an invitation is generally mentioned such as for lunch or dinner. However, the invitation for a big event of commensality such as wedding party or life cycle events is for example:

nyoe uroe Sabtu neuk khanduri meukawen si dara lon, man neu meulangkah u rumah, meunyoe na aneuk-aneuk ngen meulinte sigoe

'This Saturday, please come to my daughter's wedding party. Please inform all members of your family'.

Some people bring *ranup* 'betel leaves' to the invited people while inviting them to the wedding party.

4.2. Transit: Outside world to threshold – The “invited state”

The invited people should respond to an invitation whether they want to accept or reject it. When those people accept the invitation to a commensal event, it means that their social status changes because there is the bonding to a future event of commensality.

4.2.1. Pragmemic trigger: Greeting/Welcome

When the invited people are close to the time and place of the commensality event, they cross physically into the place of gathering. Also, it involves a verbal greeting between the hosts and the guests and exchange of gifts.

In Acehnese, the host welcomes the guest by answering the 'salam':

Walaikumsalam. Piyoh..Neu meulangkah u dalam

'and unto you peace, please come in'.

The guests of men and women shake hands of the same gender. Then, they take off their shoes and present a gift to the host which is based on the kind of commensality events.

4.3. Transit: Crossing the threshold – The “gathering place”

The guests gather at some point where in many societies the social gathering or commensal space is the same. However, it can be transformed into the other by a change in furniture. In the Acehnese traditional house, the commensal space is at

seramoe keu 'living room'. The guest can be served at the same room (*seramoe keu*) or at the other room (*seramoe likot*).

4.3.1. Pragmemic trigger: Summons to "the table"

When all the guests have gathered, the host makes an announcement that the meal is to be served. The announcement involves a performativity and pragmatically situated speech act. In the Acehese culture, there is a social ranking that guides the movement to the table. For example, the priest is going first in the commensal meal like life cycle commensality or father (man) also goes first in commensality at home.

If the guests are already seated in the commensal space, plates, glasses and eating utensils have been placed before the plates of food. The host ushers the guests to the table from another space or the same space by using a verbal act, for example:

Nyoe neulangkah u seuramoe likot, neu pajoh khanduri bacut bah pih ngen sira
'Come to *seuramoe* (dinning) room, please serve yourself, do not hesitate.

4.4. Transit: Passage to "the table" – The "arrival at the table"

The guests take their commensal place and are prepared to eat. In the Acehese society, men and women are not allowed to sit together while enjoying their commensal food, especially one who is not married yet. Occasionally, men go to eat first and then women follow. The tables for the foods are different between men and women.

4.4.1. Pragmemic trigger: The signal to eat

The signals that the guests begin to eat in the Acehese society is commenced by washing hands in the basin (*glok*) before eating and then followed by saying *Bismillahirrahmanirahim* 'in the name of God, the Most Gracious, the Most Merciful'. Sometimes, the signal is started by the host who gives kind words to please the guest to start eating.

Neusilahkan neurasa pue yang ka kamoe tagun nyoe... masen ngen masam bek neukira..bek male-male beh.. boh kajeut bismillah..

'Let's eat' (figurative language).

4.5. Transit: Beginning the Meal - Commensality

There are some table manners which are different between one society and another. They are the reflection of cultural attitudes and social practice such as status, aesthetics, rank and purity values. The activities that take place in the commensality frame are largely rule-governed [2]. Some societies allow conversation while eating, while other societies prefer silence or minimal conversation while enjoying the commensal food. These also apply in the Acehese society. The guests should not make intense conversation while eating and those commensal participants should wait for the priest

to finish his meal, and then they can clean their hands after the priest in the commensal activity. The priest and respected guest may go to eat first and finish it first, and then other commensal participants follow. It shows the politeness of the commensal participants.

4.5.1. Pragmemic trigger: Invitation to leave “the table”

When the commensal guests are finished, they are invited to move to another room or the commensal food may be removed from the table. In the Acehnese society, the guests signal that they have finished eating by saying *Alhamdulillah* ‘Praise be to God’ and washing their hands. It is important to note that the commensal participant should wait for the priest, respected guests or the older one to finish their meal, and then they can wash their hands.

The guest is common to say a good response to the food that is served by the host. The guest can say:

Alhamdulillah, cit meukeunong that pue yang ka neuhidang keu kamoe nyoe ‘Alhamdulillah, Praise be to God, ...this food is delicious’.

4.6. Transit: Leaving “the table” – The “post commensal activity”

According to Beeman (2014), in many cultures there are activities following a meal; for example, entertainments, games, further conversation and other amusements can prolog the event. In the Acehnese society, there are activities after a meal such as further conversation with food and drink continuing to be served.

4.6.1. Pragmemic trigger: Statement of departure

There is a conversation activity continuing for a while before the guests prepare to leave. Mostly, the guests are served with tea, coffee or cake in this activity. The guests commence the departure with a pragmemic expression as a time signal for departure. The instance of the expression is as follows:

Kamoe meujak woe, pue na leubeh kureung neupeumeuah. Nyoe kamoe meujak gisa teuma man neupeumeuah ka hek drone meususah payah neu jak meuhidang keu kamoe (‘thank you for the food and hospitality’).

Normally, the host expresses some reluctance to let the guests leave, *bek neu wo dile..preh siat teuk* (‘do not leave..stay for a while’).

According to Beeman (2014), the pragmemic trigger for departure consists of a series of verbal and behavioral routines for leave taking in the following structure: (1) the guests announce that they are leaving and the reason for it, (2) there is a response from the host to stay longer, (3) the routine of putting on shoes and outdoor clothing to emerge into the “ordinary world”, (4) chitchat at “the threshold”, (5) eventual departure.

In the Acehnese culture; leave taking is accompanied by hugs and handshake between people of the same sex and promises to meet again:

beuteugeh bak jalan, beuseulamat neu jak ngen wo... Insyallah, meunyo na umu ta meureumpok lom, ('be careful on your way home, and see you again')

4.7. Transit: Departure (crossing the threshold) – The “departing place”

Mutual pleasantries about the event are exchanged with promises to meet again. It takes place at the threshold of the location of commensality.

4.7.1. Pragmemic trigger: Expression of gratitude

The guests express gratitude for the meal and the host for the guests who come to commensality. A final expression of gratitude to be expressed as the guests depart and re-enter the 'ordinary world' is as the following:

Nyoe teurimong genaseh beurayek that, kamoe kaleuh meurasa mandum pue yang ka neuhidang, ban mandum mangat... Insyallah, meunyo na umu neujak cit bak rumoh kamoe ('thank you for the delicious food, and we look forward to seeing you).

4.8. Transit: Re-entry into the “outside world” – The “reciprocating status”

The guests move again from the world of commensality into the everyday world. However, the social relationship between the member of guests and the host are changed. It is in line with Beeman (2014) who states that the commensal event changes the social universe permanently for all participants. Then, the guests express a final expression of gratitude as they depart and re-enter the 'ordinary world'.

It is common that the commensal event denotes reciprocation as the obligation on all guests who attend to repeat the process in the future.

5. Conclusions

Commensality is eating together which is the most basic human social acts in order to make meaningful connections with each other. The rituals of commensality are interesting to be examined, which shows the structure how language use functions to carry out cultural transitions from setting to setting and scene to scene. The stages move the commensal participants from the external world to an inner luminal space. The speech act to accomplish this social action that moves the participants by stages through the ritual process and back to the external world is called 'pragmemic triggers'. The result indicates eight stages with seven transitions between stages and seven pragmemic triggers that initiate these transitions which have the same structure and the use of these triggers is the same in the Acehnese society, meanwhile the form

of it can be different between one society and another. In the Acehnese society, the commensality participants use speech acts to accompany their physical and behavioral action which is different based on the kinds of commensality they have. However, the Acehnese also use figurative language in their structure of speech.

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Conference Paper

Supernatural Power in William Shakespeare's *the Tempest*

Doni Efrizah

University of Pembangunan Panca Budi, Medan, North Sumatra, Indonesia

Abstract

This paper analyzes about supernatural power which is found in the Drama *The Tempest*. It is a play comedy or romance works written by William Shakespeare around the year 1610-1611 which is one of Shakespeare's best works. There are some protagonist characters in *The Tempest* who use supernatural power to defeat their enemies for a purpose. It is absolutely full of magic. Prospero is the main character who uses magic as a supernatural force to regain his position as Duke of Milan. However, he is helped by his fairy servant, Ariel, throughout the play, whom he saved and liberated from a cloven pine tree by using his magic and supported by some other spirits. There are several theories of supernatural including magic given by Marcel Mauss who describes about magic. Magic is one of supernatural power which is very useful in Prospero's life as the protagonist person in the story of Drama *The Tempest*.

Keywords: supernatural; power, magic.

Corresponding Author:

Doni Efrizah
defriz19@gmail.com

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1. Introduction

The Tempest written by William Shakespeare tells about the Duke of Milan, Prospero, and his daughter, Miranda, doing survival for their life using supernatural power. It is a kind of Drama. Orkus (2012) states that Drama is one of those neat words that can be used in several different ways. It can be used to describe a certain type of play or movie where lots of stuff happens. Also, a person or an event can be described as dramatic.

Drama has many characters of the play. In *The Tempest*, Some of the characters have supernatural power. The main characters who use supernatural power are Prospero and Ariel. Prospero, as the first actor, uses his supernatural power to survive in the island and to return his position as duke of Milan. He uses magic and some other spirits to help him to revenge without harming the people. He uses supernatural power as called supernaturalism. Supernaturalism is belief in supernatural forces or agencies as producing effects in this world [2].

In this research, supernatural power which is used by some characters in the story is discussed. This is significant to discuss to make sure that supernatural power can be a positive thing to learn in Literature. Long time ago, some people told that supernatural power is a negative thing to learn and can injure other people. But in this story, the

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supernatural power does not show that it is a harmful thing to learn but it is very useful to return the life of Prospero.

2. Literature Review

According to Oxford Advanced Learner's Dictionary (Hornby, 1995: 1199) supernatural means something that cannot be explained by the laws of science. It relates to superstition which cannot be explained by science, Supernatural is beyond the approach of science. It has been evident by the nature. It is considered either above nature and the powers of nature or an answer to the unanswered events. Thus, it is contradiction with naturalism. In addition, superstition (Hornby, 1995: 1199) is the belief that certain events cannot be explained by reason or science, or that they bring good or bad luck; fear of what is unknown or mysterious. The use of the Supernatural in Shakespeare's work is generally well-known. In *The Tempest*, Prospero uses magic as a supernatural force in the story.

In A General Theory of Magic, Mauss (1972: 24) classifies magic as a social phenomenon, akin to religion and science, but yet a distinct category. In practice, magic bears a strong resemblance to religion. Both use similar types of rites, materials, social roles and relationships to accomplish aims and engender belief. They both operate on similar principles, in particular those of consecration and sanctity of objects and places, interaction with supernatural powers mediated by an expert, employment of symbolism, sacrifice, purification and representation in rites, and the importance of tradition and continuation of knowledge. Magic and religion also share a collective character and totality of belief. The rules and powers of each are determined by the community's ideals and beliefs and so may slowly evolve. Additionally neither supports partial belief. Belief in one aspect of the phenomena necessitates belief in the whole, and each incorporates structural loopholes to accommodate contradictions.

3. Research Method

This research is done by analyzing data in the form of description. The method used is Descriptive Method in which the discussion will be described to show that the supernatural power can be discussed scientifically. Type of this research based on the approach is called as qualitative research. Qualitative research collects large amounts of information on subjects that are often too complex to be analyzed. Judith Preissle in Cresswell, J (1998: 24) stated that qualitative research is a loosely defined category of research designs or models, all of which elicit verbal, visual, tactile, olfactory, and gustatory data in the form of descriptive narratives like field notes, recordings, or other transcriptions from audio and videotapes and other written records and pictures or films. The data used in such research are usually text that has been collected. There is one main kind of sources of data in this research, that is, Drama *The Tempest* by William Shakespeare. The research focuses on the supernatural power in the story. The topic becomes significant thing to study and analyze. Thus, by using this approach, this is a descriptive qualitative research.

4. Discussion

The play tells a big tempest which is made by Prospero who is the protagonist character using supernatural power. Duke of Milan and a master magician who was ousted by his opponent ended up stranded on an island was uninhabited. He has a daughter. Her name is Miranda. Prospero's brother, Antonio is jealous with him. He does not want Prospero to ascend the throne so conspiracy scenario started organized. Thus, Prospero and his daughter who was still three years old are abandoned on the island. His supernatural magic skill is considered as a dangerous thing for all countries. They use a boat. Undetected by any other people, Gonzalo, the King's counselor, had secretly supplied their boat with plenty of food, water, clothes and the most-prized books from Prospero's library. They lived on the island for twelve years. Prospero has some magician power, and with the study of magic, and the help of his power, he will be able to get what he wants. One day Prospero's enemies have sailed at sea. All these passengers are returning from the wedding of Alonso's daughter Claribel with the King of Tunis. They are on a ship with sailors caught in a tempest. The storm comes to them. It scares all of the noblemen to abandon the ship, fearing it split in half. When the storm subsides, the exiled Duke Prospero and his daughter Miranda appear on the island which they have inhabited. Miranda tells him she saw the ship crack in the storm, but Prospero calms her, explaining it was a magical illusion he created. Caliban, a son of Sycorax, a deformed monster and the only non-spiritual inhabitant before the arrival of Prospero, was initially adopted and raised by him. He taught Prospero how to survive on the island, while Prospero and Miranda taught Caliban religion and their own language. Caliban became Prospero's slave.

The main factor in which Shakespeare makes up the atmosphere of the island is around the supernatural: the magic of Prospero is based in the tradition of the alchemy with which he controls all that occurs on the island, including the captivating music of Ariel, the references to Sycorax (the previous master of Ariel), etc. Magic is the only tool that Prospero uses to exercise his power. But finally Prospero will refuse his power, because he gets the Duke of Naples for his daughter, so it won't be necessary any more to practice that power. Shakespeare did not really explain why Prospero refused to his magic, but he gave Prospero a God-like status to return to the world.

There are some characters who use supernatural power. They are Prospero, Ariel, and other spirits such as Iris, Ceres, and Juno. We can't exactly see the action of Iris, Ceres and Juno in the story but they help Ariel do all Prospero's command.

Prospero is the central character of the play. He controls the action and ends it with happy ending. He is Duke of Milan, was so transported and rapt in secret studies that he grew stranger to his state. He is not altogether a likeable person. He is like a tyrant when he is in the island to control all includes Caliban and Ariel. He is not a very attractive or sympathetic character. In such moods he becomes a terrible old man as tyrannical as Lear. Prospero has a supernatural power. He learned it by using his book. He increased his supernatural power in the island by learning the book and by helping some spirits which he found there. To survive in the island Prospero used his magic. In the drama, it is called as his art. Prospero and his daughter Miranda overcame many

obstacles to survive in life. His surviving started from leaving the affairs of his duke of Milan which was managed by his brother Antonio who was an ambitious man to become the ruler of Milan. He set creatures of his own, then he plotted with Alonso, King of Naples. One mid night a certain man who had been hired by Antonio for a purpose came to Prospero at his studies. They seized Prospero and hurried him and his daughter Miranda, a child of three years old, in a rotten little boat. The boat reached to an unknown island. In this island, Prospero starts to survive with his daughter Miranda and he built himself a cell. After waiting for the time for twelve years, Prospero knew that the day comes, he used his supernatural power to make his enemy came to him. He does not use his supernatural power for any evil purposes. He makes use of his power only to reach the best results. The waves sucked the ship of his enemy and carried on the rocks. Miranda protested to his father what Prospero had done to the people of the ship. Miranda did not know what happened in the past time thus his father, Prospero did it by using his supernatural power. It is seen in the following scene:

Miranda:

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them,
They sky, it seems, would pour down stinking pitch,
But that the sea, mounting to the welkin's cheek,
Dashes the fire out, O I have suffer'd
With those that I saw suffer! A brave vessel,
Who had, no doubt, some noble creatures in her,
Dash'd all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perish'd!
Had I been any god of powers, I would
Have sunk the sea within the earth, or ere
It should the good ship so have swallow'd and
The fraughting souls within her,

Prospero:

No more amazement: tell your piteous heart.
There's no harm done

Miranda:

o, woe the day! (Act I, Sc II, Lines 1-17)

Miranda asked his father, Prospero, to calm the sea from violence by his magic to help the passengers who were on the ship which became his enemy who had made him leaving the affairs of his duke that was managed by his brother Antonio. Prospero convinced his daughter that no harm had been done to the passengers who were on board. He created it himself by using his magic art. He created a great storm. It arose. It made their ship was carried to Prospero's island. It is explained like in the following dialogues:

Prospero:

No harm

I have done nothing but in care of thee,
Of thee, my dear one, thee, my daughter, who
Art ignorant of what thou art, nought knowing
Of whence I am, nor that I am more better
Than Prospero, master of a full poor cell,
And thy no greater father.

Miranda:

More to know

Did never meddle with my thoughts

Prospero:

Tis time

I should inform thee father. Land thy hand
And pluck my magic garment from me-so:

(Lays down his mantle)

Lie there, my art-wipe thou thine eyes; have comfort

The direful spectacle of the wreck, which touch'd

The very virtue of comparsion in thee

I have with such provision in mine art

So safely ordered, that there is no soul

No, not so much perdition as an hair

Betid to any creature in the vessel

Which thou hears't cry, which thou saw'st sink

Sit down;

For thou must know farther (Act I, Sc II, Lines 18-39)

The conversation above states that Prospero convinced his daughter Miranda that there had been no harm on the ship. He told Miranda that she does not know who she is. She does not know who Prospero is. Prospero told about them more. The fact is that Prospero just used his magic power to survive in that island by helping Ariel. Miranda just knew the fact about them. But the time has come when Prospero should enlighten Miranda about it.

Prospero is helped by Ariel. Ariel is the first supernatural element that appears in the play of *the tempest*. He is the main and most important supernatural character. He is the spirit of the island.

Ariel was pinned and imprisoned in a cloven pine tree where Sycorax had left him twelve years before. Prospero released him by using his magic art hence Ariel became

his servant to do everything whatever Prospero wanted. He made Ariel as the source of his magical powers and became Ariel's master. Ariel helped Prospero much. He used many ways to trick the enemies of Prospero, Gonzalo, his usurping brother and others. He used music to captivate others.

The supernatural spirits summoned by Ariel can be classified as those of fire, air, water, and earth. Ariel created all of incidents which came to the ship using his supernatural power. Ariel got into the King's ship. In the shape of a flame, he appeared on the bow of the ship, then in every cabin and thus he terrified everybody. Fire is evoked in lightning and the forms taken by Ariel as flames on the masts of the ship. The spirits of the air, which include Ariel, are of the highest type. The music, noises, thunder, sounds, and sweet airs which flood the island pertain also to the air. A reference to these is given by Caliban.

Ariel:

All hail, great master! grave sir, hail! I come
To answer thy best pleasure; be't
to fly, To swim, to dive into the fire, to ride
On the curl'd clouds, to thy strong
bidding task Ariel and all his quality.

Prospero:

Hast thou, spirit, Perform'd to point the tempest that I bade thee?

Ariel:

To every article.

I boarded the king's ship; now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I'd divide,
And burn in many places; on the topmast,
The yards and bowsprit, would I flame distinctly,
Then meet and join. Jove's lightnings, the precursors
O' the dreadful thunder-claps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring the most mighty Neptune
Seem to besiege and make his bold waves tremble,
Yea, his dread trident shake. (Act I, Sc II, Lines 223-243)

From the sentences above, Prospero asked Ariel to execute all task from him. He assigned Ariel to make a storm in sea when his enemies are shipping after going back from the wedding. Ariel will do everything what his master, Prospero wishes, whether it to be fly, to swim, to plunge into fire, to ride on the curling clouds. Ariel will do whatever his master wants although it is the most difficult thing to execute. Prospero ask for Ariel to execute every particular the task which he has given to Ariel with connection with the storm.

In few minutes, Ariel got into the King's ship. He appeared suddenly on the bow of the ship in the shape of a flame. He also appeared on the waist, on the deck, in every cabin of the ship and terrified everybody there. He appeared into several flames and at several places. He also showed himself as a burning on the ship simultaneously and combine into one single flame. He took out lightning and thunder bolts. The flashes of lightning and the loud roar looked as the powerful God of the sea.

Prospero:

My brave spirit!

Who was so firm, so constant, that this coil

Would not infect his reason?

Ariel:

Not a soul

But felt a fever of the mad and play'd

Some tricks of desperation. All but mariners

Plunged in the foaming brine and quit the vessel,

Then all afire with me: the king's son, Ferdinand,

With hair up-staring,-then like reeds, not hair,-

Was the first man that leap'd; cried, 'Hell is empty

And all the devils are here.'

Prospero:

Why that's my spirit!

But was not this nigh shore?

Ariel:

Close by, my master.

PROSPERO

But are they, Ariel, safe?

Ariel:

Not a hair perish'd;

On their sustaining garments not a blemish,

But fresher than before: and, as thou badest me,

In troops I have dispersed them 'bout the isle.

The king's son have I landed by himself;

Whom I left cooling of the air with sighs

In an odd angle of the isle and sitting,

His arms in this sad knot. (Act I, Sc II, Lines 224-266)

Prospero praised his brave spirit for what he has done well. Everyone on the ship behaved like a mad when the fit is upon him. All of them jumped into the wild oceans except the sailors. They left their ship when it seemed to be burning because of Ariel's flames. The first person who jumped into the sea is Ferdinand, the son of the King of Naples.

Prospero praised Ariel more. He is his trust-worthy spirit! Prospero wished that all the people will swim to the shore. Ariel left them close to the shore. But Prospero is afraid if they are not safe. Ariel told him that nobody has lost even a hair. Ariel ordered all. He makes Ferdinand, the son of King Naples separated from his groups but others are in the same group.

Prospero:

Of the king's ship

The mariners say how thou hast disposed

And all the rest o' the fleet.

Ariel:

Safely in harbour

Is the king's ship; in the deep nook, where once

Thou call'dst me up at midnight to fetch dew

From the still-vex'd Bermoothes, there she's hid:

The mariners all under hatches stow'd;

Who, with a charm join'd to their suffer'd labour,

I have left asleep; and for the rest o' the fleet

Which I dispersed, they all have met again

And are upon the Mediterranean flote,

Bound sadly home for Naples,

Supposing that they saw the king's ship wreck'd

And his great person perish.

Prospero:

Ariel, thy charge

Exactly is perform'd: but there's more work.

What is the time o' the day?

Ariel:

Past the mid season. (Act I, Sc II, Lines 267-285)

Prospero asks Ariel what he has done with the sailors and how's the ship? Ariel answered that the ship is safe in the harbor. All the sailors have been packed away by him in the lower deck to prevent their escape to the sea shore. Ariel made them fall asleep because of the exertions and his spell. All of the sailors back to their native Naples. They are sailing sadly. They are under impression that the King's ship was wrecked and the King was drowned.

Prospero:

This blue-eyed hag was hither brought with child
And here was left by the sailors. Thou, my slave,
As thou report'st thyself, wast then her servant;
And, for thou wast a spirit too delicate
To act her earthy and abhorr'd commands,
Refusing her grand hests, she did confine thee,
By help of her more potent ministers
And in her most unmitigable rage,
Into a cloven pine; within which rift
Imprison'd thou didst painfully remain
A dozen years; within which space she died
And left thee there; where thou didst vent thy groans
As fast as mill-wheels strike. Then was this island—
Save for the son that she did litter here,
A freckled whelp hag-born—not honour'd with
A human shape.

Ariel:

Yes, Caliban her son.

Prospero:

Dull thing, I say so; he, that Caliban
Whom now I keep in service. Thou best know'st
What torment I did find thee in; thy groans
Did make wolves howl and penetrate the breasts
Of ever angry bears: it was a torment
To lay upon the damn'd, which Sycorax
Could not again undo: it was mine art,
When I arrived and heard thee, that made gape
The pine and let thee out. (Act I, Scene II, Lines 328-355)

Prospero told that Ariel claims to be his servant or slave was at the time Sycorax's servant. He is old, ugly, malignant witch with pale-blue, sunken eyes. Ariel was prisoned in a cloven pine tree. Ariel suffered for twelve years. During that period, Sycorax died leaving Ariel a prisoner in cloven tree. No human lived in that island until Prospero

comes except Caliban, son of Sycorax who was born with spotted body was no better than a dog. Caliban now is kept as his service. Ariel is saved by Prospero when he and her daughter came first to the island. Ariel groaned so pitifully. Prospero saved him by his magic and liberated him. Prospero used magic as his tool to exercise his power. Prospero is successful to make his enemies on the ship to strand in the island by helping of Ariel. They are safe. Nobody is harm. But finally Prospero will refuse his power, because he gets the Duke of Naples for his daughter, so it won't be necessary any more to practice that power. Shakespeare didn't really explain why Prospero refused to his magic, but he gave Prospero a God-like status to return to the world.

5. Conclusions

After doing analysis of the story of Drama *The Tempest*, some results are found. From the results, conclusions can be described. First, supernatural power is exist in the story. It can be seen from the act and scene. The story is full of supernatural power. There are some characters using supernatural power. The main character, Prospero use magic or supernatural power. The second, the supernatural power is used by the main character for a purpose. He is Prospero. It is done to reach his position as Duke of Milan. He does not use his power for negative thing but for his and his daughter future. To reach it, Prospero is helped by some spirits who have supernatural power. First spirit is Ariel. Prospero is like his master for Ariel. Prospero has saved Ariel from the tree when first Prospero heard Ariel' groans where he was imprisoned by Sycorax, a wicked witch, in a tree. The third, some characters have supernatural power in spite of Prospero. One of them is Ariel who has big contribution for Prospero. Prospero is also supported by some other spirits who do not have any dialogues in the Drama *The Tempest*. Finally, the story ends with happiness. Prospero did all well using supernatural power without harming either any other people or his enemy.

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Conference Paper

Speech Act in Arafat Nur's Novel *Tanah Surga Merah*

Donny Adiatmana Ginting

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This study focuses on the speech act in the novel *Tanah Surga Merah* written by Arafat Nur. The researcher uses Searle's speech act theory in John R. (1985). The speech act theory consists of declarations, representatives, expressive, directives and commissives. This study aimed to find out the kinds of speech act and to reveal the kinds of speech act expressed by the first character. This research is library research proposed by Khotari (2004). The design of the research is descriptive qualitative research. The aim of descriptive qualitative research is to clarify the nature of a phenomenon in a specified, static context while viewed from a specific, fixed perspective [8]. The data are the utterances in the novel. The source of the data is the novel *Tanah Surga Merah* written by Arafat Nur. The research findings show that, declaratives are used for 14.28%, representatives 21.42%, expressive 28.57%, directives 21.42% and commissives 14.28%. Based on the findings, the expressives are the dominant form of speech acts in the novel.

Keywords: declaration, representative, expressiveness, directives and commissives.

Corresponding Author:
Donny Adiatmana Ginting
donyginting26@gmail.com

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1. Introduction

Tanah Surga Merah by Arafat Nur is a novel that tells about *Murad*, the first character and political conflict in *Aceh*. *Murad* is a former soldier of *GAM* standing for the Free *Aceh* Movement (*Gerakan Aceh Merdeka*). In the past, he was a deputy leader in *Sagoe*, a forest near *Pidie* regency. After agreement between government and *GAM* in 2005, all of *GAM* members stop to conflict against government and give their weapons to the government. They move into political field and they make red party as representative of their interest in political field. However, *Murad* has different perception about politics. He is trying to make a party of his own, thinking that his party could be expected to do good for the people.

The points of discussion are concerned about the utterances expressed by the first character in the novel by means of linguistics approach. The writer wants to know the relation between linguistics and literary work through this research. It is common that literary work, such as novel, is analyzed through linguistic approach. Green (1993) states, "It is very common to analyze literary works through literary stylistics, but analyzing literary works from linguistics, especially from semantics and pragmatics is uncommon".

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Some experts have given their statement about the relation between linguistics approach, consisting of declarations, representatives, expressive, directives and commissives. In linguistics, it is represented by speech act theory which is a part of pragmatics. The writer cites from some experts about the relation between speech act and literary works. Gaynesford (2010: 3) states, "Speech act theory stands to benefit from the fact that utterances in poetry can be performative, and explicitly so. We can add to what we know about such acts from the study of non-poetic uses of language alone". In addition, Miller (2001) states,

"Speech act in literature can mean speech acts that are uttered within literary works, for example promises, lies, excuse, declaration, imprecations, requests for forgiveness, apologies, pardons and the like said or written by the characters or by the narrator in a novel."

2. Literature Review

Yule states, "The action performed by producing an utterance will consist of three related acts. The first is locutionary act which is the basic act of utterance, or producing a meaningful linguistics expression. Next, the second is illocutionary acts which are performed via by the communicative force of an utterance. We might utter to make a statement, an offer, an explanation, or for some other communicative purpose. The third is perlocutionary acts which are the utterances with a function without intending it to have an effect" (Yule, 1996: 48).

Yule (1996: 48), based on Searle's categorization, classifies five types of general functions performed by speech acts. There are:

- i. Declarations, which are kinds speech acts that change the world via utterance, e.g., sentencing, christening, naming, appointing, etc.
- ii. Representative, which are kinds of speech acts that state what the speaker believes to be the case or not, e.g., statements of fact, assertions, conclusions, and descriptions.
- iii. Expressive, which are kinds of speech acts that state what the speaker feels, e.g., statements of pleasure, pain, likes, dislikes, joy, and sorrow.
- iv. Directives, which are kinds of speech acts that are used by the speaker to get someone to do something, e.g., commands, orders, requests and suggestions.
- v. Commissives, which are kinds of speech acts that the speaker uses to commit themselves to some future action, e.g., promises, threats, refusals, and pledges.

The above classification is the part of illocutionary acts presented by Searle. Those are the basis of taxonomy of fundamental classes of illocutionary acts. Searle believes if the basic unit of human linguistics communication is the illocutionary act (Searle, 1976: 1).

3. Research Method

This research is conducted by descriptive qualitative research. The data are utterances in the novel *Tanah Surga Merah* written by Arafat Nur. The data collection procedures are divided into some steps. The first step is the writer observes the novel. Then, the author reads the novel. Next, the author is searching information that is related to the novel and the topic of this study also. After that, the author classifies all the utterances.

4. Discussion

4.1. Declaration

4.1.1. Sentencing

Five years ago, when this happened, the shari'ah police would arrest **them**, bringing them to the punishment stage, and whipped **them** after a *Shari'ah* court ruling. The religious advocates also incessantly attacked the evil makers, and demanded that the government punished them as hard as they could. It seemed that the enactment of this law had failed miserably and nobody cared anymore. (Fielding, 2016: 66-67)

From the above utterance, it can be seen that the first character used the word "them" referring to the people who were consciously breaking the rules determined by the *sharia* court ruling. But, in fact, the implementation of the law failed and nobody cared anymore.

4.1.2. Naming

Saifud, the man who was familiarly called **Petua** or **an old and respected man** was watching me closely, and for a moment he seemed to begin to be doubt. (Fielding, 2016: 17)

The above excerpt shows that the first character referred to Saifud as "petua". *Petua* means the man who is highly respected in certain place. The goal of the first character in this section is to bring the reader to the new state of reality.

4.2. Representative speech acts

Yule (1996: 53), based on Searle's, states that, "Representatives are kinds of speech acts that state what the speaker believes to be the case or not". On the other side, the first character wants to convey his belief that some argument is true. Examples of representatives are statement of fact, assertions, conclusions, and descriptions.

4.2.1. Statement of fact

Sunday, February 9, 2014, just in two months time before the council elections would be held, I arrived back in Aceh after five years of living as a fugitive. (Fielding, 2016: 1)

The above excerpts shows that the first character confirmed if Sunday of 2014 was 9th February 2014. It is appropriate with calendar of 2014 or two months before the general election was held in May, 2014.

4.2.2. Assertion

The government must enforce the death penalty in place for anyone who does not read the book. (Fielding 2016: 37)

From the above quotation, the first character gave assertion to the government if anyone who did not read a book, then they were proper to get death penalty. It happened because some students were lazy to read a book. If they were lazy to read a book, automatically, they would become stupid students.

4.2.3. Description

I did not know of my sleep, I was surprised when I woke up and immediately looked around. I glanced at my watch, almost to the Ashar time. The atmosphere of the beach was already busy, from whence they came. There were several youth couples sitting on the rock while enjoying the snack, as if this Aceh was so peaceful and there was nothing else to be afraid of. (Fielding 2016: 63)

From the above utterance, the first character described the condition when he fell asleep on beach. After he woke up, he looked at the Acehnese people living in peace without conflict anymore.

In conclusion, the goal of the first character in this section is to bring the reader into his belief if some propositions are believed by him based on fact.

4.3. Expressives speech acts

Yule (1996: 53), based on Searle's, states that "expressives are kinds of speech acts that state what the speaker feels". The first character wants to express psychological state by making an utterance. Examples of expressives are statements of pleasure, pain, likes and dislikes.

4.3.1. Statements of pleasure

I showed a fascinating novel of wonder, not for criticism, but a flattery that I could not show in any other way. (Fielding 2016: 30)

From the above utterance, the first character showed his fascinating to Abduh. Abduh had many books which were from different aspects. There were language book, history, novel and philosophy. Abduh was different from the others. Abduh liked to read a book but the others did not.

4.3.2. Pain

I felt my whole body hurt all. My face was throbbing, double-puffed, I felt my head full of bumps, near the crown of a bigger head, where the blow fell heavily. (Fielding, 2016: 19)

From the above utterance, the first character felt his whole body hurt all. He was hit by the attackers who were trying to kill him.

4.3.3. Likes

The *param* oil was efficacious too, I thought. I felt and pressed the bumps near the crooked head. (Fielding, 2016: 49)

From the above utterance, the first character liked param oil that gave good treatment for him.

4.3.4. Dislikes

I was lazy to meet them only for the mercy of a hundred thousand, the amount given every morning for their child's snack. (Fielding, 2016: 51)

From the above utterance, it happened while the first character visited his friend, Mukhtar. Mukhtar said if he did not like to visit his other friend because his friends were arrogant.

In conclusion, the goal of utterances performed by the first character in this section is to express what the first character feeling and deliver the feelings to the reader.

4.4. Directives speech act.

Yule (1996: 53), states based on Searle's, "directives are kinds of speech acts that are used by the first character to reign someone to do something". Examples of directives are commands, orders, requests and suggestions.

4.4.1. Commands

Hadi ordered the guard to unlock the gate. Abduh immediately turned on his motorcycle and said he had to go. (Fielding, 2016: 114)

From the above quotations, the picture was seen that while the first character visited his friend, Hadi. Hadi was one of council members. Hadi ordered the guard to open the gate and let the first character enters his house. During the conversation between them, Hadi rejected to fight against the ruling party.

4.4.2. Requests

Please, you do not be so rude in this house. What if my wife and children heard. Now things had changed. Please, our language in the forest was not brought here. (Fielding 2016: 117)

From the quotation above, Hadi requested the first character not to be so rude in his house. Hadi stated that the condition was changed. Hadi was a former fighter from *gam*, but nowadays, Hadi turned into political field and he was as one of the council members. The languages which are uttered in his house are inappropriate to say in his house.

4.4.3. Suggestions

You could ask for help from Aminah. Selling a bit of land was not problem. Later, after getting married, you could buy a larger house. (Fielding, 2016: 127)

The above utterances happened while the first character visited his mother. The mother told the first character to marry immediately.

In conclusion, the goal of the first character in this section above is to express the orders done by the first character.

4.5. Commisives speech act

Yule (1996: 53), based on Searle's, states "commisives are kinds of speech acts that the speaker uses to commit themselves to some future action". Examples of commisives are promises, threats, refusals and pledges. In this section, the author finds threat and refusal in the novel.

4.5.1. Threat

The members of orange party were getting harder to move, said Imran wagging the ends of his shirt. The two candidate councils of orange party

here often got pressure and threats. But, they did not dare to act roughly because if anything happened, there was no other party that would be blamed by the police. (Fielding 2016: 136)

From the above utterance, the members of orange party were getting obstructed from the others, especially from red party members. They often got pressure and threats. But, they did not dare to act.

4.5.2. Refusal

I gave half of the money which I found in Hadi’s jacket to the mother. Mother refused because I could save the money for the additional cost of dowry. (Fielding 2016: 129)

From the above utterance, the first character gave money to his mother. But, the mother rejected the money. The mother said to the son, that the money could be used as additional cost to marry.

The findings show that there are five types of speech acts. The result of the study is formulated into the following table.

TABLE 1

No	Speech Acts	Numbers of Utterances	%
1	Declarations	2	14.28%
2	Representatives	3	21.42%
3	Expressives	4	28.57%
4	Directives	3	21.42%
5	Commissives	2	14.28%
	Total	14	100%

The research findings show that, 14.28% is declaratives, 21.42% representatives, 28.57% expressives, 21.42% directives and 14.28% commissives. Based on the findings, the expressives are the dominant form of speech act in the novel.

5. Conclusions

Tanah Surga Merah is a novel that shows the social condition and political conflict through the first characters by the name of Murad. The author analyzes the utterances in the novel by implementing Searle’s speech act theory. Searle’s speech act theory consists of declarations, representatives, expressives, directives and commissives. In each element, there are sub-elements. These elements are called as taxonomy of illocutionary act created by Searle. After analyzing the novel, the author writes points of conclusion in this section.

The author finds there are two declarative speech acts, three representative speech acts, four expressive speech acts, three directives speech acts and two commissive

speech acts. The total of utterances are fourteen utterances. The expressives speech acts are the dominant form of speech act in the novel with the percentage of 28.57%.

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Conference Paper

Moral Value in Charlotte Bronte's Novel *Jane Eyre*

Elya Susana

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research is intended to describe the moral values based on the protagonist of the novel *Jane Eyre* written by Charlotte Bronte. The objectives of this research are to describe the moral values, referring to a person who is determined to follow a meaningful life patiently following moral values in his life without the fear of getting judged and hence standing out in the crowd. The researcher uses a descriptive qualitative method in this research applying content analysis proposed by Sugiyono (2017). The theory applied in this research is adopted from Hurlock (1997). The primary data were derived from a document or record containing first hand information or original data on the topic. The data were collected from libraries and therefore this research also applied library research. The findings indicate that the protagonist could practice the three kinds of moral values; namely patience, sincerity and responsibility, which may also be followed by anyone.

Keywords: moral value, patience, sincerity and responsibility.

Corresponding Author:

Elya Susana

elyasusana245@gmail.com

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1. Introduction

In a sense, moral is the study of what thought to be right and what is generally done by a group, society, or culture. In general, moral corresponds to what actually is done in a society. However, right or wrong is relative to be done. It means that moral is studied as psychology, sociology, or anthropology, so each society has different moral codes. The people view moral, values, beliefs, generally influenced by the way of life of their society (Nurgiyantoro 2010: 321). Morals in literary works usually reflect truth values according to the author's view, and that is what it is delivered to the reader. As for Kenny (in Nurgiyantoro, 2015: 430) states that morality in the story is intended as a suggestion relating to certain practical moral teachings, and taken or interpreted through the story concerned by the reader. In addition, moral of the story is a "clue" that the author deliberately delivers about various things related to life issues, such as attitude, behavior, and sociable manners.

Jane Eyre is a novel published in 1847 by a feminist author Charlotte Bronte. This novel tells about a woman's struggle, love and gender relations in 1800's, when Charlotte Bronte grew up. Charlotte had to face hard times when she wanted to publish the novel; she sent the script with the fictitious names, Currer Bell, in order to conceal her true identity as a woman. In 1800's woman had limitation to work even as a writer.

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Her sister, Emily and Anne Bronte who were also a writers did the same. They were writers known as Bronte's sisters. The background of this story is in Victorian era where woman set up by traditional that they must depend on man.

This research provides an analysis about moral values in Charlotte Bronte's novel *Jane Eyre*. The word 'moral' is generally defined as message that is conveyed or a lesson to be learned from a story or event. The moral may be left to the hearer, reader, or viewer to determine for themselves, or may be explicitly encapsulated in a maxim. A moral is a lesson in a story or in real life in the story of the novel. That is why the focus of the analysis is the main character's moral values shared by Jane Eyre and Rochester.

2. Literature Riview

Moral is from the Latin word *mos* and the plurals is *mores* meaning custom or ways of life. Discussions about morals usually refer to ethics and ethics and morals are the same meaning, but in the daily life there are some differences. Morals or morality are used to measure values of happening, while ethics to study value system well done.

According to Hurlock (1977), moral is an ethical norm, a concept of life upheld by most certain societies. Moral is primarily concerned with the understanding of good and bad. Goodness is regarded as moral, while the badness is considered as immoral behavior. Barcalow (1994) says that moral can be evaluated with the actions and potential actions of others, and may be evaluated as good or bad; right or wrong; and acceptable or unacceptable; required, prohibited, or permitted; praiseworthy or blameworthy.

In relation to the values, morals are part of the value, namely moral values. Not all of the values are moral values. Moral values are related with human behavior about goodness and badness. It is a kind of doctrine accepted by society regarding the actions, attitudes, obligations, morals, manners, and decency [3]. Understanding certain good and bad things is relative. This means that something which is in general considered good for someone or a nation may not be good for the other people or other nations. Someone's opinion about morals and values are usually influenced by the view of life.

Furthermore, moral values are the values which are associated with customs, manners, and behavior [20]. The word 'moral' always refers to the good or the bad people as people, so that fields of human life are seen in terms of kindness as human (Margis in Budiningsih, 2004). Overall, the moral teachings are norms and understandings determining the things which are considered good and bad.

Darajat (1977: 8) in the Hurlock's book *Child Development* conclude that moral is: (1) Behavior which conforms to social standards and which is also carried out voluntarily by the individual; (2) responsibility toward their action; and Consideration to the welfare of the group, while personal desires or gains are relegated to opposition of secondary importance.

Based on description above, the researcher states that morality is the measurement used to determine what is right or wrong of human beings' attitudes and actions in terms of the goodness and badness.

Children learn about what is right and wrong, good or bad from their parents and other members of the family. They learn everything they need such as learning how to eat something in a good manner, how to speak, how to act etc. and when they grow up they will have interacting with others who are not usually a member of the family like neighbors and societies. Children must be able to conform with them and able to adapt with environment where they live. Children need socialization in order to know how they should act in the middle of societies and cultural environments.

Moral values are beliefs and values of people that conform to normal standards of what is right and wrong and deals with people. The standard moral values are different between one society and others. The different standard of morals and ethics is on the basis of determining standards measure that is right and wrong and based on customs or agreement of the society. If the society regards that some behaviors are good so it is also good for their values. Finally, the characteristic standards of morals and ethics are local and temporal. A moral value is the principle of rightness and wrongness that are accepted by an individual and social group. Morals arise from human consciousness to develop personal self and society, developing a means to correct errors and improve what has been good. Morals are the foundation of human life as the regulatory toward the perfection of life. Moral values arise from the human conscience, which will determine behavior

3. Research Method

The researcher used descriptive qualitative methods. Sugiyono (2017: 14) states that qualitative research is data in the form of words, schemes, and images. The type of research used is descriptive qualitative using content analysis. This research is literature research. Data source in this research is a written document of literary result in the novel of *Jane Eyre*. This study aims to find and describe the form of moral values, the moral of the main character in the face of life issues and the delivery of moral values in the novel. All phenomena are obtained from the units that indicate its relevance to the objectives to be achieved and automatically recorded as data research.

4. Discussion

Positive attitude usually gets a good reaction from others. According to Hurlock (1997: 323-324) the type of moral teaching itself can include problems, to be said, to be infinite. It can encompass the whole issue of life, all issues concerning human dignity and prestige. Broadly speaking the problem of life and human life can be distinguished into the problems of human relationships with oneself, human relationships with other human beings in the social sphere including its relationship with the natural environment, and human relationships with God.

According to description above, the writer makes points on the kinds of moral values.

1. Individual Moral is the attitude of the human to him/herself, meaning that humans have the right to make their decisions and spirit to do something or actions.
2. Social Moral is the attitude of the humans to others. The personal freedom is limited to the social freedom so, the relationships between personal and social is very close because when a person takes actions usually followed by the reactions from the others. Finally, people should respect each other.
3. Religion Moral is the attitude of the human to God by daily activities, meaning that all the activity is connected with the worship to God.

4.1. Patience

Patience is the personal ability to accept annoying behavior or difficulties without becoming angry and complaining [12]. Patience is one of the important indicators of health of soul.

It is far better to endure patiently than to commit a hasty action whose evil consequences will extend to all connected with the person concerned. [6]

From the quotation above, he always has creative thinking to get solutions of his problems. He always trusts himself, he is able to change to suit new conditions or situations as he is all the time patient.

4.2. Sincerity

Rochester is sort of like the Beast half of a "Beauty and the Beast" story. (Forget for a minute that Jane's no beauty.) He's even got a sort of shaggy mane of hair that makes him look beast-ish, and at the end of the novel, when he's locked himself away at Ferndean to wallow in his own self-pity, he's described as "some wronged and fettered wild beast or bird, dangerous to approach in his sullen woe" [6]

Through her sincerity, Jane could tame Rochester, who formerly appears so rough, in beastly manner at times. Jane is confident that her sincerity could win all the cases including all her problems with Rochester. Basically Rochester is a good man, only due to some inconvenient circumstances; he is changed but not totally. Rochester at first all the time is sullen but through her kindness and sincerity all begins to change.

Meantime, Mr. Rochester affirmed I was wearing him to skin and bone, and threatened awful vengeance for my present conduct at some period fast coming. I laughed in my sleeve at his menaces. "I can keep you in reasonable check now," I reflected; "and I don't doubt to be able to do it hereafter: if one expedient loses its virtue, another must be devised. Yet after all my

task was not an easy one; often I would rather have pleased than teased him. (2.9.171-172)

Again it is seen that Jane has been successful to tame Rochester. Rochester initially says various rough words to Jane, accusing her of something illogical but again through her simplicity and sincerity, Jane could make Rochester understand the real problem and the real situation to be faced.

4.3. Responsibility

The health of humans' soul is showed in their actions. When our soul and our body are healthy we can do anything and when we have done with ourselves we can do things to others people. One of the important characters of harmonious personality is responsible for many kinds of responsibility such as responsible for our duties, families, jobs, clients, friends, neighborhoods and person who have relations with us as personality and general society.

If people were always kind and obedient to those who are cruel and unjust, the wicked people would have it all their own way: they would never feel afraid, and so they would never alter, but would grow worse and worse. When we are struck at without a reason, we should strike back again very hard; I am sure we should—so hard as to teach the person who struck us never to do it again. [...] I must dislike those who, whatever I do to please them, persist in disliking me; I must resist those who punish me unjustly. It is as natural as that I should love those who show me affection, or submit to punishment when I feel it is deserved." (1.6.50, 52)

From quotation above, here Jane is responding to Helen Burns, who argues that they should "return good for evil," "turn the other cheek," "love your enemies," and all that sort of good Christian forgiveness stuff.

"It is not its cure. Reformation may be its cure; and I could reform—I have strength yet for that—if—but where is the use of thinking of it, hampered, burdened, cursed as I am? Besides, since happiness is irrevocably denied me, I have a right to get pleasure out of life: and I **will** get it, cost what it may." (1.14.63-65)

From the quotation above, the difference between "repentance" and "reform" is important here. Jane thinks it's enough to repent—to feel bad for what you've done. Rochester thinks that's not enough and that you actually need to reform—to actively change your ways. We will be watching through the rest of the novel to figure out which of them the text supports.

Through the above quotations, all is clear that Jane has shown great responsibility upon all the problems happened, either to herself individually or to other around her.

5. Conclusion

In the *Jane Eyre*, there are moral values conveyed by author where the most dominant is the values that are being conveyed explicitly, can be easily seen by the readers. Based on the analysis, the results reveal that there are moral values in the *Jane Eyre* written by Charlotte Bronte which are presented through the actions and statements of characters as well as the depiction of the atmosphere in the novel. These moral values are about the issues of human relationships with themselves (individuality), the relationship of humans with other (society), and the human relationship with God (god). The issues of human relationships with themselves are honesty, humility, sincerity, patience, responsibility, yearning, tenacity, self-control, bravery, regret, hard work, fear, hatred, hypocrisy and grudge. Next is the relationship of humans with other humans are friendship, kinship, loyalty, superior and subordinate, harmony and mutual help. Finally, the human relationship with God are obedience, have positive thought, gratitude and repentance.

Moral values presented in the *Jane Eyre* Troops can be used as a guide to live a life meaningfully. This novel describes how we establish a good relationship with ourselves, fellow humans, and God. Living their lives, people deal with their own conscience so that the author delivers that tenacity is something to be realized and implemented in every occasion. People are also social creatures where they cannot possibly dwell in a place without the existence of others. The author, in this respect strengthens the point of friendship to be kept well in society. Furthermore, people are dependent on God. The author emphasizes the point of obedience as it is mostly portrayed in the characters activities when performing prayer on time. This fact is unsurprisingly in harmony with Islamic principles that is being upheld by our university. The values found in the lives of the characters teach us to be better human beings.

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Conference Paper

Engagement and Graduation in Text of the Law on Electronic Information and Transaction

Ernawati Br Surbakti^{1,2}, Tengku Silvana Sinar¹, Eddy Setia¹, and Suriyadi⁴

¹Postgraduate Department of Linguistics, Faculty of Cultural Sciences, University of Sumatra Utara, Medan, Indonesia

²Politeknik Negeri Lhokseumawe, Aceh, Indonesia

³Politeknik Negeri Medan, Medan, Indonesia

Abstract

The objective of this study was to describe the pattern of Engagement and Graduation in text of *UU ITE* (the Law of the Republic of Indonesia No. 11/2008 on Electronic Information and Transaction). The data were collected from the text transcript of *UU ITE*. This study employed the theory of Systemic Functional Linguistics with parameter of category of Appraisal. The data were analyzed, distributed and interpreted to observe the status and type of semantic and grammatical means of categories found in the context of the discourse based on the Appraisal framework. The results of the study demonstrated that (1) the pattern of the lexical means conveying positioning used in the text of *UU ITE* tended to be Engagement \wedge Heterogloss \wedge Intra-vocalization \wedge Open \wedge Modality. Based on the design form or structure, the lexical means conveying Engagement in *UU ITE* was dominantly found in Chapter VII on prohibited actions and in Chapter III on electronic information, document and signature (2) the pattern of the lexical means conveying Graduation used in the text of *UU ITE* tended to be Graduation \wedge Force \wedge Quantification \wedge Time. According to the design form and structure, the lexical means conveying Graduation in *UU ITE* was dominantly found in Chapter XI on criminal provisions.

Keywords: engagement, graduation, *UU ITE*, modality.

Corresponding Author:

Ernawati Br Surbakti
ernawati@pnl.ac.id

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1. Introduction

The rapid development of technology has created *UU ITE* (the Law No. 11/2008 on Electronic Information and Transaction). *UU ITE* meets people's needs in taking actions in cyber world. It is issued to accommodate material and procedural provisions. It ensures the legal certainty in performing activities in electronic system. However, understanding and socialization of *UU ITE* to public due to social changes is not yet effective, as seen from the high number of violations of information technology use [13]. The language in *UU ITE* is still difficult for public to understand. Some of the articles have ambiguous interpretation; thus, it was claimed to be revised in 2016, and the claim was granted. The author took *UU ITE* (the Law No. 11/2008 on Electronic Information and Transaction) as the object of the study. The objective of this study was to describe



the pattern of Engagement and Graduation in text of *UU ITE*. The analysis of Positioning and Graduation was applied to discover the essence of legal language and to enrich Indonesian Language in legal field. It did not only convey the linguistic functional system in *UU ITE*, but it also directly conveyed its social and cultural system. This study discussed the evaluation of language used in *UU ITE* by applying Functional Systemic Linguistics in the framework of Appraisal (Engagement and Graduation). Appraisal can be used to explore, explain and describe how language is used to evaluate, have belief, build textual personal and arrange positioning and interpersonal relationships [6].

2. Literature Review

2.1. The law on electronic information and transaction

UU ITE (the Law No. 11/2008 on Electronic Information and Transaction) is legally grounded on Article 5 paragraph (1) and Article 20 of the Constitution 1945 of the Republic of Indonesia. *UU ITE* is necessary to be implemented considering the Indonesia is one of the countries that use information technology today. It was validated in Jakarta on April 21, 2008 by the President of the Republic of Indonesia Dr. H. Susilo Bambang Yudhoyono. It was enacted in Jakarta on April 21, 2008 by the Minister of Law and Human Rights of the Republic of Indonesia, Andi Mattalata.

2.2. Appraisal of engagement

The terminology of Engagemen is related to the speaker's/author's positioning in their language. Engagement uses language resources to place the speaker's/author's opinion related to the proposition and proposal contained in a language or text (Martin & White, 2005: 92). This system is related to who makes the evaluation in the text. There may be one or a number of opinions in a text i.e. the speaker's/author's opinion. The participation consists of monogloss and heterogloss. Monogloss indicates that it does not use or refer to other person's opinion. The terminology of Engagement is traditionally labelled as modality, polarity, evidentiality, intensification, attribution, concensus, consequence (White, 2003; [6]). The orientational framework of this Engagement is oriented more on the meaning in the context and rhetorical effect of a dialogue than the grammatical forms. Consequently, it has differences in choosing locution lexically or grammatically to the referred text. The role in the text will create a meaning making process in which the speaker/author negotiates the relationships found in the text.

Martin & White (2005: 97-8) explain the indicators to assess Engagement in a text as follows.

- Denying: the textual voice positions itself as at odds with, or rejecting, some contrary position:

Examples:

(deny) negation (You don't need to do that)

(counter) concession/counter expectation (Although he eats all day long, he is still thin).

- Proclaim: by representing the proposition, textual voice; against, suppresses or rules out alternative positions: (concur) naturally..., of course..., obviously, ..., admittedly..., etc; some types of 'rhetorical' or 'leading' question

(pronounce) I contend..., the truth of the matter is ..., there can be no doubt that ...etc.

(endorse) X has demonstrated that ...; As X has shown....etc.

- Entertain: represent the proposition explicitly as the grounded in its own contingent, individual subjectivity, authority voice which describes proposition.

Example:

It seems, the evidence suggests, apparently, I hear.

Perhaps, probably, maybe, it's possible, in my view, I suspect that, I believe that, it's almost certain that..., may/will/must; some types of 'rhetorical' or 'explanatory' question.

- Attribute: By representing proposition as the grounded in the subjectivity of an external voice, the textual voice represents the proposition

Acknowledge: X said ..., X believes..., according to X, in X's view.

Distance: X claims/emphasizes that..., it is rumoured that...

2.3. Appraisal of graduation

Graduation is related to the use of language function of strengthening or weakening Attitude and Engagement connected by text (Martin & White 2005: 136). Attitude is frequently related to level. Therefore, Attitude can be strengthened or weakened. Gradability is generally the characteristic of Engagement system. In Engagement, meaning is scaled and it will be varied from one to another sub-system. Engagement values scale of speaker's/author's intensity level (Martin & White 2005: 135). Graduation consists of force and focus. Force is used to strengthen or weaken the evaluation level. Focus is used to sharpen and or smooth the quality of what is said.

2.3.1. Force

Force has two sub-categories; intensification and quantification. Force includes judgement on the level of intensity and as to amount (Martin & White, 2004: 140). Assessment on intensity can be used over quality (slightly stupid, extremely stupid), over process (the noise is slightly disturb us, the noise is greatly disturb us), over the verbal modalities of likelihood, usuality, inclination and obligation (eg *it's just possible that, it's very possible that*). Term of intensification is used to refer scale of quality and processes. Meanwhile, the term quantification provides for the imprecise measuring of number (eg *a few miles, many miles*) and imprecise measuring of the presence or mass of entities according to such features as their size, weight, distribution or proximity (eg

small amount, large amount; nearby mountain, distant mountain). Moreover, Martin & White (2004: 141) divide intensification into two-class of grammatical, they are isolation and infusion. Isolation is related to assessment by using up-scaling/down-scaling realisation over quality. Infusion is related to assessment by using up-scaling/down-scaling realisation over one of meaning aspect in singular term

2.4. Distribution of scale in isolation

Up/down-scaling of qualities

[pre-modification of an adjective]

A bit miserable, somewhat miserable, relatively miserable, fairly miserable, rather miserable, very miserable, extremely miserable, utterly miserable.

[pre-modification of an adverb]

Slightly abruptly, somewhat abruptly, fairly abruptly, quite abruptly, rather abruptly, very abruptly.

Up/down-scaling of Verbal Processes

[adverbially modified verbal group]

It's confusing me slightly, It's confusing me a bit, It's confusing me somewhat, It's confusing me greatly

Up/down-scaling of modalities

quite possible, very possible

quite often, very often, extremely often

2.5. Distribution of scale in Infusion

Quality

Contented, happy, joyous

(she performed) competently, skilfully, brilliantly

warm, hot, scalding.

Processes

this disquieted me, this startled me, this frightened me, this terrified me

Modality

Maybe, probable, certain, rarely, occasionally, sometimes, often, always

Next, quantification provide scale which related as to amount (size, weight, strength, amount) that includes time and space (how much is distributed, how long it ended) and estimates in time and space (how close, how new). According to Martin & White (2004), the semantics of this sub-system is complicated because in reality the entity of quality can be concrete (big fish, many fish, near fish) or abstract (big problem, lots of problems, little fear, great success).

2.5.1. Focus

Focus is part of graduation which function to sharpen and to soften Engagement.

Example:

sharpen: a true father, a true friend

soften: *They sort of play jazz, they are kind of crazy.*

3. Research Methods

The research uses descriptive qualitative method. Descriptive method is a method used to analyze the collected data as it is and without any intention to make conclusions to be generalized (Sugiyono, 2010: 147).

3.1. Data and resource of the data

3.1.1. Data

The data of this study is the text transcription of the Law of the Republic of Indonesia No. 11/2008 on Electronic Information and Transaction. As a whole, the text of *UU ITE* consists of 4964 words. It consists of 25 pages. The structure of *UU ITE* has Introduction, Chapter I General Provisions, Chapter II Principles and Purposes, Chapter III Information, Documentation, and Electronic Signatures, Chapter IV Electronic Certification and Electronic System Providers, Chapter V Electronic Transactions, Chapter VI Domain Names, Chapter VII Prohibited Acts, Chapter VIII Settlement of Disputes, Chapter IX The Role of Government and the Role of Communities, Chapter X Investigations, Chapter XI Criminal Provisions, Chapter XII Transitional Provisions, and Chapter XIII Closing Provisions. The data in this study are words, lexicons, phrases and clauses that are classified into: (1) Engagement sub-categories; monogloss and heterogloss (2) Graduation subcategories of force and focus.

3.1.2. Data resource

The data resource of the study is text of *UU ITE* taken from the official site of the Constitutional Court of the Republic of Indonesia (MKRI) (www.mahkamahkonstitusi.go.id). Written document as the secondary data such as academic articles of ITE bill, the final report of law research on the effectivity of law number 11 year 2008 about *UU ITE*, and the legislation related to text of *UU ITE* become the object of study.

3.1.3. Method of data collection

The method of data collection refers to Miles, M.B., Huberman, A.M. and Saldana, J. (2014). The data collection in this study is gathered from written documents related to the text of the *UU ITE*. The data of document text of the *UU ITE* is transcribed again and

then performed the next steps (1) Assigning codes or themes to a set of documents. In this step the data of text transcription of the *UU ITE* is given a theme based on the text body structure of the *UU ITE* (2) sorting and sifting through these coded materials to identify similar categories, in this step the text transcription data of the *UU ITE* is classified according to the Appraisal subsystem (3) Isolating the categories to the field in the next wave of data collection. Alienate and mark text data that has been classified or categorized as a preparation for data collection as a whole. (4) Gradually elaborating a small set of generalizations, giving a brief description of the findings of the Engagement and Graduation subsystem.

3.1.4. Technique of analysing data

The process of analysing data had been started since the process of collecting the data. The process was analysed from all the available data, that is the text transcription of *UU ITE* Number 11 Year 2008. To answer the problem identifications, data analysis of the study referred to Miles, M.B., Huberman, A.M. dan Saldana, J. (2014). Data analysis consisted of three subprocesses which inter-related, they are (1) data condensation, (2) data display, (3) conclusion drawing and verification.

The process of data condensation consisted of:

1. selecting is the process of selecting data of all text of *UU ITE*. The text was read thoroughly and carefully, then analysed. Then, the findings of appraisal pattern including words, lexicons, phrases and clauses of *UU ITE* were collected and marked or classified for the next process
2. focusing is the process of focusing data analysis over the text of *UU ITE* contained Appraisal
3. simplifying is to simplify Appraisal data. In simplifying process of finding data the writer classified based on the sub-system of Engagement and Graduation Appraisal
4. abstracting and transforming, to record and to organize carefully all the findings Engagement and Graduation Appraisal from the text transcription of *UU ITE*.

It is corresponded on Moleong's (2006: 247) which said that the process of analysis by reducing the data and executing abstraction. Then, they were organized in units. The units then were categorized on the next step. The units were categorized while coding. The final step of analyzing data is to check the liability of data (Moleong, 2006, 247). Seiddel (1998) in Moleong (2006: 248), also said that the process of analyzing data goes as follows: (1) notes that produces field notes, use codes in order to the source data can be traced, (2) collecting, sorting out, classifying, synthesizing, and indexing, (3) thinking in order to make the categories of data have meaning, searching, and finding patterns and relationships, and making general findings

4. Findings and Discussion

4.1. Engagement

From the findings of the study, the expressions of Appraisal in the texts of *UU ITE* are dominated Engagement than Graduation. It is found that the heterogloss element is used to utter the writer’s sound. This shows how the writer use language resource to engage the writer’s sound related to proposition and proposal brought by language in text of *UU ITE*.

TABLE 1: The Recapitulation of Engagement System choice of *UU ITE*.

No	Engagement System	Amount
1	Engagement: Heterogloss: extra-vocalization: asimilassion	19,58%
2	Engagement: Heterogloss: intra-vocalization: close: proclaim	4,89%
3	Engagement: Heterogloss: intra-vocalization: open: modality	39,86%
4	Engagement: Heterogloss: intra-vocalization: close: denial	34,96%
5	Engagement: Heterogloss: intra-vocalization: open: sensory	0,69%
	Total	100%

Based on the total of Recapitulation of Engagement System choice of *UU ITE*, it is found out that the most pattern of Engagement system, Engagement: Heterogloss: intra-vocalization: open: modality. The author of the *UU ITE* uses language to realize and express attitudes, views, judgments, and desires. The second system, Engagement: intravocalisation: close: denial.

The author of the *UU ITE* uses language to consider the author’s position to express denial, statement, acceptance, and reference. For example, a sentence that describes the text of Engagement elements of the *UU ITE*:

1. Everybody who state rights, rights, reinforces an existing right, or refuses the rights of others under the existence of Electronic Information and/or Electronic Documents shall ensure that the Electronic Information and/or Electronic Documents present thereof shall be from eligible Electronic Systems under the Laws and Regulations
2. Every Person without the right who intentionally distribute and/or transmit and/or make accessible Electronic Information and/or Electronic Documents which has content that violate ethics.

Lexis *states, based on, must, and that* are resources for engaging the author’s voice in Chapter III toward the informations documents, and electronic signatures found in chapter 7. There were lexis *based on* have different meaning on sentence of chapter 7. The first lexis *based on* contains meaning according to Electronic Information and/or Electronic Document. While the second lexis *based on* use the Legislation as the foundation for determining decisions. Lexis *state* has meaning of saying and expressing its rights. Lexis *must* has meaning: obligatory and have to in accordance with the legislation. Lexis *that* has meaning to strenghten the contents and descriptions of

statement of rights, strengthen the rights, or deny the mandatory rights in accordance with the legislation. Lexis *without* is a denial lexis that has a meaning no rights legally or act illegally. Lexis *may* indicate modality which means act illegally or act that make people receive Electronic Information and / or Electronic Documents that contains moral violations.

Lexis above have each contexts with the Engagement as follow:

TABLE 2: The draft or structure of the *UU ITE*.

Lexis	Engagement System
<i>State</i>	Engagement: Heterogloss: intra-vocalization: close: proclaim
<i>Based on</i>	Engagement: Heterogloss: extra-vokalization: assimilation
<i>Must</i>	Engagement: Heterogloss: inter: open: modality
<i>that</i>	Engagement: Heterogloss: ekstravokalisasi: asimilasi
<i>without</i>	Engagement: Heterogloss: intra-vocalization: close: denial
<i>may</i>	Engagement: Heterogloss: intra-vocalization: open: modality

Based on the draft or structure of the *UU ITE*, Engagements is dominated on Chapter VII about prohibited acts with 21,67% Engagement systems. The second most common appraisal of Engagement expression is on Chapter III about electronic signatures, documents and information, with 20,29% Engagement systems.

4.2. Graduation

Graduation provides descriptions of the use of language function to strengthen or soften attitude Engagement which related to text of *UU ITE*. Based on the research results of the *UU ITE*, it is found that the force or power which is the resource to strengthen and weaken the most dominant evaluation level of the focus is a source to sharpen or soften the quality of the *UU ITE*.

TABLE 3: The Recapitulation of Graduation System choice of *UU ITE*.

No	Sistem Graduasi	Jumlah
1	Gradution: Force: intensification: degree	2,32%
2	Gradution: Force: intensification: methapor	5,81%
3	Gradution: Force: quantification: number	27,90%
4	Gradution: Force: quantification: space	12,79%
5	Gradution: Force: quantification: time	39,53%
6	Gradution: Focus: sharpen	12,79%
	Total	100%

Based on recapitulation of Graduation System choice of *UU ITE*, the expressions of Graduation Appraisal appear mostly in the pattern Graduation: Forsa: quantification: time. The emergence of this graduation system based on the draft or structure of the *UU ITE* is dominated in Chapter XI on the criminal provisions of 37,20% graduation systems. As an example illustrating the Graduation system of the *UU ITE*.

1. The Government Regulation shall be stipulated no later than 2 (two) years after the enactment of this Law
2. Utilization of Information Technology and Electronic Transactions conducted for aiming to educate the life of the nation as part of the world information society.
3. Electronic Information and/or Electronic Documents and/or prints are (1) valid legal evidence.

Lexis 2 (*two*) years and *after legalized* are lexis time. Both lexis' both quantify the granting time scale to strengthen and weaken the text evaluation level of the *UU ITE*. Lexis educated life of the nation is a lecture metaphor with intelligent meaning in solving the problem. Legitimate lexis is the lexis of sharpening or reinforcing the proposition with the meaning of legal evidence in accordance with its truth. The Graduation System of the lexis above varies in context. The Graduation System is as follows.

TABLE 4: The Graduation System of Lexis.

Lexis	Graduation system
<i>Two years</i>	Graduation: Force: kuantification: time
<i>After legalised</i>	Graduation: Force: kuantification: time
<i>To bright the people's life legal</i>	Graduation: Force: intensification: methapor Graduation: Focus: sharp

5. Conclusion

The results show that (1) the tendency of use pattern of Engagement lexis in the text of *UU ITE* is Engagement \wedge Heterogloss \wedge open \wedge intra-vocalization \wedge modality. Based on the design pattern of the *UU ITE*, Engagement lexis is dominated in Chapter III Information, Documents, and Electronic Signatures and Chapter IV Prohibited Actions. (2) the tendency of use pattern of Graduation lexis in the text of *UU ITE* is Graduation \wedge force \wedge quantification \wedge time. Based on the design of *UU ITE*, Graduation lexis is dominated in Chapter XI of the Criminal Provisions.

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Conference Paper

Nominal Word Formations in Toba Batak Language: A Study of Generative Morphology

Esron Ambarita, Robert Sibarani, Dwi Widayati, and Eddy Setia

Postgraduate Department of Linguistics, Faculty of Cultural Sciences University of Sumatra Utara, Medan, Indonesia

Abstract

The objective of this paper is to explore nominal word formations in Toba Batak language. The theory applied in this study is generative morphology proposed by Halle (1973). The basic principle in generative morphology is that the process of word formations can generate actual words and potential words. According to generative morphology the mechanism of word formations will be postulated in list of morphemes, word formation rules, filter, and dictionary. The method of this study is qualitative descriptive; it is a method of study which describes language phenomena naturally without any exception. The results show that nominal word formations in Toba Batak language are distinguished in 3 main ways, they are: [1] by attaching affixations, [2] by inserting premodifier *ni* between adjectival bases and nominal bases, and [3] by moving the stress of free adjectival bases from the first syllable to the second syllable. There are 14 affixations that can form nouns in Toba Batak language, they are: (i) six prefixes (*par-*, *na-*, *sa-*, *sanha-*, *hina-*, *ha-*), (ii) two infixes (*-ar-*, *-al-*), (iii) one suffix (*-na*), (iv) four multiple affixations (*ha-...-on*, *pa-...-an*, *pa-...-on*, *par-...-an*), and (v) double affixations (*par-in-*). Nominal word formations derive from various free word bases, such as, free adjectival bases, free verbal bases, free nominal bases, free numeric bases, and free adverbial bases. The results of these affixations can be inflectional or derivational. Some complex words have to be put into filter to be processed morphophonologically before they are put into dictionary.

Keywords: nominal word formations, affixations, generative morphology, inflectional, derivational

Corresponding Author:

Esron Ambarita
esronambarita@gmail.com

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1. Introduction

Toba Batak language is one of the regional languages in Indonesia especially in North Sumatra province. Language cannot be separated from culture. What people mean is realized in language. Therefore, linguistics and cultures are the centre of analysis in the process of translating human's activities (Sembiring, 2016: 1142). In most villages in *Tano Batak* 'Batak Land' such as Samosir sub district, Toba Samosir sub district, Humbang Hasundutan sub district, and Tapanuli Utara sub district Toba Batak language is used in daily social interaction. A person might utter one sentence in different ways depends on where he is, with whom he is speaking to, etc. (Ambarita, 2017a: 8557). Toba Batak language belongs to Austronesian spoken by 3 million people in Sumatra

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(Crystal, 1993: 40). There have been a lot of studies on generative morphology, such as Loe (2018); Zainuddin (2012); Nasution (2011); Sukri (2008); Simpen (2008); Murdiyanto (2000); etc.

2. Literature Review

2.1. A brief note on word formations

Morphology is the study of morphemes and their arrangements in forming words (Haspelmath *et al*, 2002: 1). Morphemes as elements of words play important roles in word formation, therefore, there are a lot of morphological issues that can be discussed, not only free morphemes but also bound morphemes (Ambarita, 2017d: 131). In other words, a base morpheme can be modified in order to form new word by affixation processes (Ambarita, 2017c: 131). Affixations are divided into four types, namely, prefixations, infixations, suffixations, and multi affixations.

2.2. Theoretical frame

According to generative morphology in Halle's model (1973), the rules of word formation would then tell us among other things how the morphemes are to be arranged in sequences to form actual words (Halle, 1973: 4). Halle suggested that morphology consists of three distinct components, they are: (1) List of Morpheme, (2) Word Formation Rules, and (3) Filter containing the idiosyncratic properties of words. One can think of the morphology, then, as producing a long list of words is designated by the term *dictionary* [5, 7, 8].

List of Morphemes includes roots, stems, bases, and affixes. It is the Word Formation Rules that determine how the morphemes of a language are arranged in sequences to form the actual words of that language. Word Formation Rules must be able to generate all the well-formed words of a language and exclude the ill-formed ones. The words of a language, however, cannot be derived wholly by means of regular rules because there exist semantic, phonological, and lexical idiosyncrasies (Scalise, 1984: 25). Halle proposes to treat such words in *Filter*. The words that actually pass through the Filter constitute *Dictionary* of the language as the final component.

3. Research Method

This study applied qualitative descriptive method. This study is intended to describe the real phenomena of Toba Batak language. This study is both documentary and field research because the data were originated from written and oral sources.

4. Discussions

In reference to word formations in generative morphology (Halle, 1973: 8) there are four integrated components required, they are List of Morphemes, Word Formation Rules, Filter, and Dictionary.

4.1. List of Morphemes

Parts of word formations in List of Morphemes are realized as roots, stems, bases, and affixes. List of Morphemes in Toba Batak language are manifested in free word root, stems, bases, and affixes, such as prefixes, infixes, suffixes, and multi affixations (Ambarita, 2017b: 191). The affixes that can generate nouns in Toba Batak language is discussed in the following parts. Apart from free word bases, affixations are the other elements of List of morphemes. This study found that nominal affixations in Toba Batak language are distinguished into five types of affixations, they are: [1] prefixes (e.g. *par-*, *na-*, *sa-*, *sanha-*, *hina-*, and *ha-*), [2] infixes (e.g. *-ar-* and *-al-*), [3] suffix (e.g. *-an*), [4] multi affixations (e.g. *ha-...-on*, *pa-...-an*, *pa-...on*, and *par-...-an*), and [5] double affixations (e.g. *par-in-*).

4.2. Word formation rules

Nominal word formations as the central issue in this study can be derived from various free word bases, such as, free adjectival bases, free verbal bases, free nominal bases, free numeric bases, and free adverbial bases. The results of these affixations can be inflectional or derivational.

4.3. Nominal word formations

Based on the data collected, nominal word formations in Toba Batak language are distinguished in 3 main ways, they are: [1] by attaching affixations, [2] by inserting premodifier *ni* between adjectival bases and nominal bases, and [3] by moving the stress of free adjectival bases from the first syllable to the second syllable.

4.4. Prefix *par-*

Prefix *par-* can be inflectional and derivational. Prefix *par-* is inflectional if it is attached to free nominal bases as in the following data.

- [1] *parhuta* 'villagers'
- [2] *parhoda* 'the horse's owner'

The forms *parhuta* and *parhoda* as complex words are formed from free nominal bases *huta* 'village' and *hoda* 'horse' respectively by attaching prefix *-par*. The attachment of prefix *par-* both to *huta* and to *hoda* as nouns does not alter the word class.

Therefore, prefix *par-* is inflectional. Besides, prefix *par-* can also be derivational if it is attached to free verbal bases as in the following data.

- [3] *parkarejo* 'worker'
[4] *parjuji* 'gambler'

The attachment of prefix *par-* both to *karejo* 'work' and to *juji* as verbs changes the word class to noun. Therefore, prefix *par-* is inflectional. The meaning of prefix *par-* in this context is *person who* as indicated by the free verbal bases *karejo* and *juji*. *Juji* is a precategorial lexeme or a stem which does not have syntactic category. It can only have meaning after affix is attached. There is another variation of prefix *par-* to negate expression as shown in [5].

- [5] *par-dang-girgir* 'unhappiness'

Par-dang-girgir is formed from free adjectival base *girgir* 'happy' + *dang* 'not' -> *dang girgir* 'will not'. Furthermore, prefix *par-* is attached to *dang girgir* -> *par-dang-girgir* 'unwillingness'. Prefix *par-* in this word formation is derivational because it changes the word class from adjective becomes noun.

4.5. Prefix *na-*

Prefix *na-* functions as derivational affix if it is attached to free adjectival bases as in the following data.

- [6] *natigor* 'fair person'
[7] *namalo* 'clever person'

From data [6] and [7] it can be seen that prefix *na-* is derivational because its attachment to free adjectival bases *tigor* 'fair' and *malo* 'clever' respectively changes the word class to nouns. The combination of prefix *na-* to free adjectival base encodes person as indicated by the base morpheme to which the affix is attached.

4.6. Prefix *sa-*

Prefix *sa-* is inflectional if it is attached to free nominal bases as in the following data.

- [8] *sandangka* 'one branch (of fruit)'
[9] *sansisir* 'one bunch (of banana)'

The free nominal bases of *sandangka* and *sansisir* are *dangka* 'branch' and *sisir* 'scraper'. Prefix *sa-* is a bound morpheme. Thus, *sa-* + *dangka* -> **sadangka* and *sa-* + *sisir* -> **sasisir*. There is phonological idiosyncrasy in [8] and [9]. Therefore, these forms must enter FILTER to have morphophonological processes.

- Deep Structure: *#[*sa-*]pref + [*dan*ka] NP#]N
Additional phoneme /n/: *#[*sa-*]pref + /n/ + [*dan*ka] NP#]N

Surface Structure: sandangka

Deep Structure: *#[sa-]pref + [sisir] NB#]N

Additional phoneme /n/: *#[sa-]pref + /n/ + [sisir] NB#]N

Surface Structure: sansisir

The forms *sandangka* and *sansisir* are now ready to be put into dictionary.

4.7. Prefix sanha-

Prefix *sanha-* belongs to inflectional affix because its attachment to free word base does not change the word class as presented below.

[10] *sanhabona* 'one trunk (of tree)'

[11] *sanhababa* 'one piece (of word)'

The forms *sanhabona* and *sanhababa* are complex words formed from free nominal bases *bona* 'trunk' and *baba* 'mouth' as simple words. The combination of the two morphemes brings new meaning to prefix *sanha-* that is *one*.

4.8. Prefix ha-

Prefix *ha-* can be attached to free verbal bases, free numerical base, and to free adjectival bases. However, there is a special word formation rule for this category. The first syllable of verb or adjective to which prefix *ha-* is attached is doubled until vowel sounds as follows.

[12] *haboborhat* 'departure'

[13] *haoopat* 'the four'

[14] *hariringgas* 'diligence'

The forms *haboborhat*, *haoopat*, and *hariringgas* are formed from simple words *borhat*, *opat*, and *ringgas* by attaching prefix *ha-* added by the first syllable of the word until vowel sound. The first syllables of the word *borhat*, *opat*, and *ringgas* are *bor-*, *o-*, and *ring-* respectively. The forms *bor-*, *o-*, and *ring-* as the first syllables of those words until vowel sound are *bo-* from *bor-*, *o-*, and *ri-* from *ring-*. Later, *bo-*, *o-*, and *ri-* are attached to *borhat* and *ringgas* which generate *bo-borhat*, *o-opat*, and *ri-ringgas*. Finally they are added by prefix *ha-* to form *ha-bo-borhat*, *ha-o-opat*, and *ha-ri-ringgas*. Based on the data above, prefix *ha-* is derivational.

4.9. Prefix *hina-*

Prefix *hina-* can be attached to free adjectival bases as in the data below.

[15] *hinadenggan* 'kindness'

[16] *hinarooa* 'ugliness'

The function of prefix *hina-* is derivational if it is attached to free adjectival bases. The forms *hinadenggan* and *hinarooa* are formed from simple words *denggan* and *rooa* respectively. The meaning of prefix *hina-* in this data is the quality of being ... as mentioned by the free adjectival bases. There is another variation of prefix *hina-* to negate expression as shown in [17].

[17] *hina-so-olo* 'unwillingness'

Hina-so-olo is formed from free adjectival base *olo* 'will' + *so* 'not' -> *so olo* 'will not'. Furthermore, prefix *hina-* is attached to *so-olo* -> *hina-so-olo* 'unwillingness'. Prefix *hina-* in this word formation is derivational because it changes the word class from adjective to noun.

4.10. Prefix *ha-*

Prefix *ha-* as a derivational affix can integrate with word combination in which the base of the word combination is adjectival bases.

[18] *ha-so-ra-malumon* 'the impossibility to get recovered'

[19] *ha-hurang-turean* 'the quality of being less kind'

[20] *ha-dang-olo* 'unwillingness'

[21] *ha-nabadiaon* 'the quality of being holy'

The form *ha-so-ra-malumon* is a very complex word combination which is formed from free adjectival base *malum* 'recovered'. The sequence of processes to form the word *ha-so-ra-malumon* is started by presenting premodifier *ra* 'possible' to *malum* -> *ra-malum*. Later, premodifier *so* 'not' is attached to *ra-malum* -> *so-ra-malum* 'not possible to get recovered'. Finally, confix *ha-...-on* is attached to *so-ra-malum* -> *ha-so-ra-malumon* 'the impossibility to get recovered'. The same procedures also occur to [19], [20], and [21].

4.11. Infix *-ar-*

Infix *-par-* can be inflectional and derivational. Infix *-par-* is inflectional if it is attached to free nominal bases, such as in [22], [23], [24], and [25].

[22] *darede* 'saliva'

[23] *barungbung* 'a valley between two mountains'

[24] *haratak* 'sound *tak-tak-tak*'

[25] *haruok* 'the name of bird of which the sound is *huok huok huok*'

The forms *darede*, *barungbung*, *haratak*, and *haruok* as complex words are formed from nominal bases morphemes *dede* 'a drop of saliva', *bungbung* 'a big open hole', *hatak* 'sound *tak*', and *huok* 'sound *huok*'. The attachment of infix *-ar-* to nominal bases indicates plural or look like as indicated by the nominal bases. Infix *-ar-* can also be attached to verbal base category as in [26] and [27].

[26] *hariar* 'the handle of a spoon'

[27] *garantung* 'traditional musical instrument for Toba Batak ethnic consisting of five pieces hung when they are played'

The forms *hariar* and *garantung* are complex words. They are formed from simple forms *hiar* 'scrape (sth, usually rice) out of container' and *gantung* 'hang' as transitive verbs that need the presence of objects in sentence valence. The attachment of infix *-ar-* both to *hiar* and to *gantung* as verbs alters the word class becomes nouns. Therefore, infix *-in-* is derivational. The meaning of infix *-ar-* shows the noun of the verbal bases. Infix *-in-* can also be attached to free adjectival base, such as in [28] below.

[28] *harungkut* 'contraction'

The form *harungkut* is a complex word which is formed from lexeme *hungkut* 'wrinkled' by attaching infix *-in-* within the free adjectival base *hungkut*. Therefore, infix *-in-* + *hungkut* -> *harungkut*.

4.12. Infix -al-

Infix *-al-* is an alternative usage of infix *-ar-* that can be inserted within free nominal base. In this context, dental phoneme /r/ and /l/ are interchangeable reciprocally as shown in the following data.

[29] *hosuk* 'civet' -> *halosuk* /*harosuk* 'civets or civets like'

[30] *gunsang* 'shake' -> *galunsang* /*garunsang* 'sea wave'

[31] *gege* 'torture' -> *galege* /*garege* 'troublemaker'

[32] *tindan* 'crooked' -> *talindan* /*tarindan* 'crooked root'

4.13. Suffix -na

Suffix *-na* is a derivational affix because it changes the word class to which the affix is attached as in the following data.

[33] *ulina* 'beauty'

[34] *timbona* 'height'

Ulina and *timbona* are formed from *uli* and *timbo* as adjectives. It can be seen clearly that the attachment of bound morpheme *-na* to free adjectival base changes the adjectives becomes nouns. Therefore, suffix *-na* is a derivational affix.

4.14. Multiple affixations *ha - on*

Multiple affixations *ha-...-on* is a derivational affix as presented in the following data.

No	Adjectival Base	Gloss	<i>ha-...-on</i>	Gloss	Form Change
35	<i>hipas</i>	healthy	<i>hahipason</i>	health	Adj -> N
36	<i>mora</i>	wealth	<i>hamoraon</i>	wealthy	Adj -> N

The forms *hahipason*, *hamoraon*, *hasangapon*, and *hajorbuton* as complex words are formed from adjectival base morphemes *hipas*, *mora*, *sangap*, and *jorbut* respectively by attaching multiple affixations *ha-...-on*.

4.15. Multiple affixations *pa- ... -an*

Multiple affixations *pa-...-an* is a derivational affix because it changes the free verbal base to noun as in the following data.

- [37] *lompa* -> *pangalompaan*
- [38] *sungkun* -> *panungkunan*
- [39] *seat* -> *paneatan*
- [40] *pele* -> *pamelean*

Those forms must enter filter to be processed.

Deep Structure: *#[pa-an]M. Affixations + [lompa] VB#]N

Additional phoneme /ŋa/: *#[pa-an]M. Affixations + /ŋa/ + [lompa] VB#]N

Surface Structure: pangalompaan

Similar process also occurs to other data.

4.16. Multiple affixations *pa- ... -on*

Multiple affixations *pa-...-on* is a derivational affixation because it changes the free verbal base to noun as in the following data.

- antusi* + *pa-...-on* -> *pangantusion*
- tanom* + *pa-...-on* -> *pananomom*
- pinsang* + *pa-...on* -> *pamissangon*
- hophop* + *pa-...-on* -> *panghophopon*

The forms *pangantusion*, *pananomom*, *paminsangon*, and *panghophopon* as complex words are formed from free verbal bases *antusi*, *tanom*, *pinsang*, and *hophop* respectively by attaching confix *pa-...-on*. Free verbal bases *antusi* + *pa-...-on* -> **paantusion*, *tanom* + *pa-...-on* -> **patanomom*, *pinsang* + *pa-...-on* -> **papinsangon*, *hophop* + *pa-...-on* -> **pahophopon*. These forms cannot enter DICTIONARY before they are processed in FILTER.

Deep Structure: *#[pa-on]M. Affixations + [antusi] VB#]N

Additional phoneme /ŋ/: *#[pa-on]M. Affixations + /ŋ/ + [antusi] VB#]N

Surface Structure: pangantusion

Deep Structure: *#[pa-on]M. Affixations + [tanom] VB#]N

Phoneme assimilation /ŋ/: *#[pa-on]M. Affixations + /n/ + [tanom] VB#]N

Surface Structure: pananomom

Deep Structure: *#[pa-on]M. Affixations + [pinsan] VB#]N

Phoneme assimilation /m/: *#[pa-on]M. Affixations + /m/ + [pinsan] VB#]N

Surface Structure: paminsangon

Deep Structure: *#[pa-on]M. Affixations + [hokkop] VB#]N

Additional phoneme /ŋ/: *#[pa-on]M. Affixations + /ŋ/ + [antusi] VB#]N

Surface Structure: panghophopon

The form *pangantusion*, *pananomom*, *paminsangon*, and *panghophopon* are now ready to be put into dictionary.

4.17. Multiple affixations par- ... -an

Multiple affixations *par-...-an* can be attached to verbs as in the following data.

No	Verbal Base	Gloss	par-...-an	Gloss	Form Change
41	dahan	cook	pardahanan	place for cooking rice	V -> N
42	saor	mix	parsaoran	the way to socialize	V -> N
43	mangan	eat	parmanganan	place for eating	V -> N
44	juji	gambling	parjujian	place for gambling	V -> N

The forms *pardahanan*, *parsaoran*, *parmanganan*, and *parjujian* as complex words are formed from free verbal bases *dahan*, *saor*, *mangan*, and *juji* respectively by attaching confix *par-...-an*. The attachment of multiple affixations *par-...-an* to free verbal bases changes the word class from verb to noun.

Multiple affixations *par-...-an* can also be attached to nouns as in the following data.

No	Verbal Base	Gloss	pa-...-on	Gloss	Form Change
42	singkola	school	parsingkolaan	school complex	V -> N
43	jabu	house	parjabuan	the place to build a house	V -> N
44	borngin	night	parbornginan	the place to stay at night	V -> N
45	gadong	cassava	pargadongan	the place to plant cassava	V -> N

The forms *parsingkolaan*, *parjabuan*, *parbornginan*, and *pargadongan* as complex words are formed from free nominal bases *singkola*, *jabu*, *borngin*, and *gadong* respectively by attaching confix *par-...-an*. Multiple affixations *par-...an* is an inflectional affix.

4.18. Double affixations par-in-

Double affixations are derivational affixes as in [46] and [47].

[46] *parsinuan* 'father'

[47] *parsinonduk* 'wife'

Double affixations in *parsinuan* and *parsinonduk* are the combination of prefix *par-* and infix *-in-*. Thus, the base forms of the two complex words are *suana* 'plant' and *sonduk* 'scrape (sth, usually rice) out of container' respectively. The meaning of the double affixations is to form figurative expressions.

4.19. Inserting premodifier *ni* between adjectival bases and nominal bases

Besides attaching affixations, inserting premodifier *ni* between adjectival bases and nominal bases also can form nouns as in [48] and [49].

[48] *Dang tarpatudos uli ni Tao Toba hu tao na asing*
 not compared beautiful [PREMODIFIER] Lake Toba to lake which others
 'The beauty of Lake Toba cannot be compared to other lakes'

[49] *Ise umboto timbo ni Gunung Toba najolo?*
 Who know high [PREMODIFIER] Mount Toba formerly?
 'Who knows the height of Gunung Toba formerly?'

Based on these two sentences, it can be seen clearly that lexemes *uli* 'beautiful' in [48] and *timbo* 'high' in [49] are adjectives. However, the presence of premodifier *ni* in the sentences changes the lexical category of *uli* 'beautiful' (adjective) -> *uli ni* 'beauty' (noun) and *timbo* 'high' (adjective) -> *timbo ni* 'height' (noun). In short, by the

presence of premodifier *ni* between free adjectival bases and noun has transformed free adjectival bases to nouns.

4.20. Moving the stress of free adjectival bases from the first syllable to the second syllable

The last way of forming nouns in Toba Batak language is by moving the stress of free adjectival bases from the first syllable to the second syllable as in [50], [51], and [52].

No	Adjectives	Gloss	Nouns	Gloss
50	' <i>garemor</i>	noisy	<i>ga'remour</i>	Noise
51	' <i>harumor</i>	humorous	<i>ha'rumor</i>	Humor
52	' <i>garellok</i>	crooked	<i>ga'rellok</i>	crooked thing

The forms '*garemor*', '*harumor*', and '*garellok*' are adjectives with infix *-ar-* of which the stress of the words is in the first syllable. However, those words can be generated into nouns by changing the stress of the words to the last second syllables.

5. Conclusions

As a theory of which has predictive power, generative morphology is eligible to be applied in language studies to explore language phenomena without exception. The theory stimulates the way of thinking critically. In so doing, other researcher especially linguistic students of master degree and doctoral degree are hoped to do other research using generative morphology to develop new theory. In other words, further research is expected to be theory finding rather than theory application.

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Conference Paper

Character Strengths in E. Rokajat Asura's Novel *Air Mata Surga*

Esti Alemia Puspita

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper is concerned with character strengths in E. Rokajat Asura's novel *Air Mata Surga*. The objectives of this study is to reveal the protagonist's character strengths in the novel and to analyze how the protagonist's character strengths reflected in the novel which cover *open mindedness*, *creativity*, *vitality*, and *gratitude*. The theory adopted in this study is based on Peterson and Seligman (2004). The result of this study shows that open mindedness, creativity, vitality and gratitude are vividly reflected in the novel. This study was done by using a qualitative research method by Holliday (2007). The result of this study is theoretically significant for the readers as they can learn about the theory of character strengths as adopted in this study. This is also practically significant as it will give a contribution to the readers that they can take lessons to practice about how important it is to lead life with character strengths in order to succeed in their life. The conclusion of this study is that the most important out of the four character strengths depicted in the novel is gratitude to Allah the Almighty.

Keywords: character strength, open mindedness, creativity, vitality, gratitude.

Corresponding Author:
Esti Alemia Puspita
disty.puspa@yahoo.com

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1. Introduction

The condition of human life is much determined by destiny endowed by Allah the Almighty; however, one's destiny can be changed through his own prayers and character strengths. The Almighty has promised to consent everyone's prayers and He will never change one's fate except when he himself endeavours to change it. Problems of life may come to someone any time. Sometimes, they are easy to solve, but in some cases they are difficult to find the solution. He can solve various problems if he has character strengths to do his best to solve it. Basically, all human beings have character strengths. They will suffer in disappointment if they cannot solve their problems. However, by a strong will and hard works, they can transform it into a great power which can be used to solve their problems. However, everything must be accompanied by prayers and devotion to Allah the Almighty Who has unlimited power to determine what to happen in this life.

Based on the above description, it is really interesting to discuss the very unique matter about character strengths. In this study, the protagonist's character strengths are the problems that will be analyzed. This topic may yield very significant scientific

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findings if it is supported by some convincing arguments. It is important to see the world from another perspective that reflects human life, especially the protagonist's character strengths found in the novel

Peterson and Seligman (2004: 28) claim that character strengths can be classified into: creativity, curiosity, open mindedness, love of learning, perspective, bravery, persistence, integrity, vitality, kindness, social intelligence, citizenship, fairness, leadership, forgiveness, humility, prudence, self regulation, appreciation of beauty, gratitude, hope, humour, and spirituality. However, in this study, the analysis will only focus on four of them: open mindedness, creativity, vitality, and gratitude.

Character strength has become a part of human life and will be a hot issue to be discussed and without having certain strength, human beings, especially a girl will not be able to face complicated problems and challenges that might come in her life. This study has used a theory proposed by Peterson and Seligman (2004) and was conducted by applying a descriptive qualitative method proposed by Halliday (2007).

2. Literature Review

Character, according to Peterson and Seligman (2004) is the state of one's soul that keeps doing things in a certain way. He also states that the character is a personality that is viewed from ethical and moral points of view that usually have a relatively fixed nature, such as one's honesty. The character will change due to the effects of certain circumstances such as age development and environment in which humans are located. Patty et al, (1982: 72) state further that character is an individual response to some kinds of incentive. The stimulus of the environment is as a result of the relationship between individuals.

2.1. Character strength

Peterson and Seligman (2004) define that character strengths are the psychological ingredients process or mechanism that define the virtues. Virtues are the core characteristics valued by moral philosophy and religious teachings. Someone who has religious faith will be strong to face any kinds of difficulty. Strength in faith determines how an individual faces difficulties and problems in life. Strength in character can be manifested in the range of an individual's behaviour, thoughts and feelings which can be assessed in his life.

Character strengths are influenced by family, society and other contextual factors. Family is the main factor in the formation of one's character strengths as the fruit of attention and affection in the family. Those are the things that strongly influence the formation of character strengths. Being a positive role model for children, it is important to develop their character strengths. Vaillant (2000) says that character strengths are the mature defences which have been linked to both psychological and physical well being and when habitual. A person can be also said strong if he has a healthy body both psychological and physical to have character strengths. Kohlberg (1984: 71) says that character strength is a thoroughly cognitive approach to moral reasoning

about the actions of other people, and he proposes that children pass through stages of reasoning constrained by their general cognitive ability. It means that children are able to digest actions they will do, good or right. They must be able to face all the actions that others do to them; good or bad.

2.2. Open mindedness

Open mindedness, according to Peterson and Seligman (2004: 13) is the willingness to search something actively for evidence against one's favoured beliefs, plans, or goals and to weigh such evidence fairly when it is available. It means that when talking, people always take into consideration evidence and beliefs. It can receive any response with the existing evidence. Stanovich (1999: 144) says that it is difficult for us to recognize open mindedness as general and persistent strength without knowing a person's thinking in detail. Because every person has different ways of thinking and different critical thinking abilities, the role of positive thinking is needed so that he can be trusted by someone else to be open to us.

Greenwald (1980: 144) says that the opposite of open mindedness has been called bias which refers to pervasive tendency to think in ways that favour one's current views. Bias means that people's thoughts and judgments are compared to an ideal standard, a normative model. The normative standard is one of fairness to ideas, regardless of one's initial views. Many of our beliefs are more likely to be true than false, so we have good reason to think any given beliefs is likely to be true.

2.3. Creativity

Peterson and Seligman (2004: 110) state that creativity in individual is differentiated into two essential components. First, a creative person must produce original idea or behaviours. The individual must be capable to generate new ideas or behaviours, surprising or unusual. An idea and behaviours can appear as an original tenet in their activity and interest. The second, the behaviours or ideas must be not only original but also adaptive. In order to have the adaptive originality, one must make a positive contribution to their life or to the life of others. Creativity is morally valued; the creation of something beautiful is a good moral because it elevates others. Creativity is often seen as a sign of mental health and emotional well being.

2.4. Vitality

Peterson and Seligman (2004: 273) say that a vital person is someone whose aliveness and spirit are expressed in personal productivity. Based on physical and mental senses, vitality refers to a feeling of aliveness. The word "vitality" is derived from "vita" or "life". Psychologically vitality is aliveness which brings a sense that one's actions have meanings and purposes. It is important to note that vitality is more than just an enthusiasm. Vitality is strongly associated with general physical and mental health. Ryan and Frederick (1997: 273) suggest that the most things that have a negative effect on

physical health or mood also have a negative effect on vitality. All negative effects are related to vitality in health like inactivity, stressful environment, and for adult like a poor diet and smoking.

2.5. Gratitude

Peterson and Seligman (2004: 554) define that gratitude is a sense of thankfulness and joy in response to receiving a gift, whether the gift be a tangible benefit from specific moment of peaceful bliss evoked by natural beauty. The word gratitude is derived from the Latin *gratia*, meaning "grace", "graciousness", or "gratefulness", gifts, the beauty of giving and receiving or getting something for nothing. A distinction can be made between personal and transpersonal gratitude. Personal gratitude is thankfulness toward a specific other person for the benefit that person has provided (or just for their being); transpersonal gratitude is a gratefulness to God, to higher power.

3. Research Method

This study makes use of a method called qualitative method to analyze the data found in the novel as proposed by Holliday (2007). This study constitutes a library research because most of the data are obtained from various sources in the libraries [9]. The main source of data is derived from Asura's novel *Air Mata Surga*. The first step conveyed in this study was by identifying and understanding fully the concepts of character strengths from various sources to get supporting theories and comparing several theories from different experts. The steps to collect the data are reading the novel, identifying important lines related to the subject matter, jotting down some lines which support arguments in the analysis. The next step is analyzing the data with some considerations what might count as relevant or important data in answering the research questions which are all analytic processes. Data analysis is an explicit step in conceptually interpreting the data set as a whole, using specific analytic strategies to transform the raw data into a new and coherent depiction of the thing being studied. The data analysis in this respect concerns with the protagonist's character strengths in the novel which are conducted in such a way that all aspects related to them and why and how she is postulated as having such character strengths are revealed.

4. Discussion

With reference to the topic of this study, the discussion in this section focuses on the analysis of character strengths depicted in the novel *Air Mata Surga* written by Asura (2012) covering the aspects of *open mindedness*, *creativity*, *vitality*, and *gratitude*. The novel has been inspired by the real story of a little girl named Baraah who has instrumental motivation and determination as strong as steel so that she is able to overcome all transverse in realizing her desire to memorize al-Qur'an. She also has melodious voice which makes people amazed to hear her when she recites the Holy

al-Quran and when she sings religious songs in an Islamic Musical Group known as *Nasyid*. The story of Baraah, an orphan girl who has to fight against her critical cancer will slap us into the enormous vitality of life and her willingness to know and share, gratitude, creativity, vitality and the many life stories into lessons in this life we must put into practice.

4.1. Open mindedness

Open mindedness is one of the elements of character strengths reflected by Baraah the protagonist of the novel. Her character strengths are indicated through her life when she has a strong will to search actively for the evidence against one's favour beliefs, plans, or goals and to weigh such evidence fairly when it is available. Baraah is an open-minded girl who is always close to all her friends and likes to tell everything she experiences to them. Despite her critical thinking especially to her parents, she also likes to tell her parents frankly what she has undergone outside. She feels free to tell her parents whatever she wants from them. She knows that her father is very busy but she always disturbs him when he is at home by holding his hand and hugs him particularly when she wants something from her father. She is also close to her mother who always tells her some stories and some religious teachings such as about the beneficence of the Almighty Allah, about the punishment and rewards in the day hereafter, about hell and heaven. Baraah is also close to her teachers at her school and her teacher at her informal school for memorizing the Holy al-Quran known as *Tahfizul Quran*. She is familiar with all of them even she sometimes considers them her own father and mother; she always tells all about her parents, her experience in *Tahfizul Qur'an*, and her friends.

Baraah has a friend named Dinia who tells her about her dream going to the heaven. From Dinia's story she becomes curious to know more about the heaven, what it is and how it is and how she can go there. When she arrives at home she asks her mother about her curiosity. She keeps on asking a number of people about heaven until she finds an answer that makes her very sure of it and her mind can accept it. Her curiosity about Islam is also so strong that she always asks her mother about many things related to the religion.

4.2. Creativity

Creativity is another aspect of character strength of Baraah, the protagonist of the novel. It is depicted when she is in the Elementary School or *Ibtidaiyah*. Since her young age she has endowed high intelligence. Her ability to memorize verses of the Holy al-Qur'an has led her to follow the competition of memorizing al-Qur'an called *Musabaqah Hifzil Qur'an* which is organized by Ministry of Wakaf of Saudi Arabia. Besides memorizing verses of the Holy al-Qur'an she has a creativity to write them on a piece of paper in beautiful styles and share it to her friends in order that her friends can also memorize the verses that she has written. Indeed after sometime it spreads to many of them and her ambition is to share it further to many parts of the world.

Baraah is extremely happy when she is registered to participate in the competition of memorizing al-Qur'an in higher level abroad. She is so enthusiastic to go around the world. In her mind she wants to encourage children all over the world to memorize the Holy al-Qur'an. She tells his ideals to her teacher Mrs. Fateema that she wants to encourage all Muslim children to recite and memorize al-Qur'an. She wants the number of the memorizers of the Holy al-Qur'an will increase significantly.

Despite her suffering from osteosarcoma cancer which causes her brain's ability to memorize al-Quran to be weak, her ideals to encourage the spirit of all children in the world to memorize al-Qur'an will never stop. Such a creative idea makes many people around her feel surprised at her intelligence. The brilliant idea really comes directly from her thought which is rarely owned children in her age.

Another creativity of Barrah's character strength is in her talent to be a good singer. She always sings in an Islamic music performance called *Nasyid*. When she has to struggle to resist to her disease that she has to go abroad to get medical treatment which requires a large amount of money, she can succeed to attract the attention of a philanthropist who voluntarily finance her treatment abroad. Her creativity is due to her intelligence and education that has been given by her parents, which affects her to grow up into a smart and creative child.

4.3. Vitality

Vitality is also a part of character strength indicated by the protagonist of the novel. It is reflected throughout her life. Her condition as an orphan since her childhood has shaped her spirit to survive to be very strong. In her limitation as a paralyzed little girl, she has to struggle for her life against her disease of osteosarcoma cancer, which has caused her legs to be amputated; she remains enthusiastic to do all of her activities. She remains having strong spirit to memorize verses of the Holy al-Quran and to travel to all over the world to share her memorabilia papers to the children around the world. Her vitality constitutes an impulse that makes her courageous to live longer.

The factor of her perseverance to embrace Islamic religion is a factor that makes her have strong spirit to survive. Her strong faith to the Almighty Allah makes her strong enough to face sufferings in her life. In the midst of her spirit and her happiness to memorize verses of al-Qur'an, she must accept the fact that her father passes away when a truck hits him on the road. In addition her mother must be hospitalized as she suffers from a stomach cancer which causes her to leave her as an orphan. Her vitality of her character strength is indicated from her spirit to continue to memorize the Holy al-Qur'an in her condition without father and mother.

Her vitality remains unchanged even when her disease has come to the highest stadium as the cancer has spread to her brain. Her uncle and aunt feel worried about her latest condition. In the middle of the doctor's examination, her aunt with all her strength keeps on supporting her in order that Baraah never loses her patience and spirit but she just smiles. The smile makes her uncle and her aunt stunned and it also makes the team of doctors feel like they are dealing with a little angel who descends

from heaven. For such a small child as Baraah, her vitality is so strong that she can bear all the sufferings in her life with a smile.

4.4. Gratitude

The protagonist's character strength depicted in the novel is in the form of gratitude. It is portrayed through Baraah who leads a life full of sufferings as an orphan and as a paralyzed girl. She never complains to realize her condition as if she forgot all the misery of her life. She always feels grateful to Allah the Almighty for the days she passes in her life. When her uncle and aunt feels very sad to see her condition in the hospital when the cancer disease she suffers has spread to the brain, she still can smile and feel grateful to the Almighty because she thinks that if she dies she can meet her mother in the heaven.

Despite various sufferings she undergoes in her life, she is always grateful because she thinks that Allah loves her very much for Allah has endowed her a lot of lucks. A number of successes that she dreams of can be achieved. In the world competition of Memorizing al-Qur'an in Saudi Arabia she gets an award. In addition she is also endowed with a melodious voice so that when she recites the Holy al-Qur'an in the competition, the quality becomes the jury's consideration to grant her better marks so that she can win in the competition

At the time when she is hospitalized due to her cancer disease which has spread to the brain, the news quickly spreads and a journalist comes to interview her because of her achievement as the world champion of al-Quran memorization for the level of children. Baraah who is lying in the hospital remains excited and grateful with her condition. She even cheerfully answers every question from the media.

In her illness she does not feel worried about whatever might happen to her life as she thinks that if she can recover from her illness she feels thankful as she can continue to memorize the whole contents of the Holy al-Quran and if she has to pass away she also feels thankful as she can soon meet her father and mother in the heaven. The critical condition of her illness comes to its climax and she has to be sent to the ICU division but she is grateful because a benefactor from Saudi Arabia voluntarily pays her for all the expense in the hospital and even she is finally sent to a famous cancer hospital in London, England. She keeps on being relaxed and having no burden. Baraah accepts whatever happens to her patiently. Everyone around her watches her condition hopeless and not possible to save her. On the other hand she feels grateful because in the end she can go around the world. Her strength to resist from the disease makes the doctors in the cancer hospital in London surprised. Her body endurance from the sense of gratitude to accept her condition sincerely makes her stronger to survive.

5. Conclusion

No one can choose what is supposed to happen in his life because there is a supernatural power which has been designed what to happen to everyone. It is determined by Allah the Almighty Who has designed every one's destiny. No one can reject

such God's wills but they can still be possible to be changed through prayers humbly to the Divine Allah and one's strong endeavour. Thus, character strengths constitute important capitals to survive and to change fate. Through the study of the novel *Air Mata Surga* written by E. Rokajat Asura, the character strengths are reflected through the protagonist named Baraah. The character strengths cover the aspects of *open mindedness, creativity, vitality, and gratitude*.

Baraah, the protagonist of the novel, is an open-minded girl who is always close to everyone. She likes to share ideas not only with her friends but also her parents and teachers. Although she always criticizes her parents, she likes to tell them frankly what she has undergone outside. She is very close to her mother who always tells her some stories and some religious teachings. She is also close to her teachers at her school and her teacher at her informal school for memorizing the Holy al-Quran. Baraah is considered as a creative child in her age. Her ability to memorize verses of the Holy al-Quran has led her to follow the competition of memorizing al-Qur'an of international level in Saudi Arabia. She is creative to write verses of the Holy al-Quran on a piece of paper to be shared to her friends in order that they can also memorize the verses. Vitality is another character strength which is worth imitating as reflected in the protagonist's life in which her condition as an orphan since her childhood gives her strong spirit to survive. In her limitation as a paralyzed little girl, she has to struggle for her life against her disease which has caused her legs to be amputated, she remains having vitality to do all of her activities. Her perseverance to embrace Islamic religion and her strong faith to the Almighty Allah are factors that make her have strong vitality to survive and quite strong to face sufferings in her life.

Baraah's feeling of gratitude to the Almighty is regarded as the most significant character strength. It is reflected through her life which is full of sufferings as an orphan and as a paralyzed girl. She always feels grateful to Allah the Almighty on the days she passes in her life. She thinks that Allah loves her very much for Allah has endowed a lot of luck to her. A number of successes that she dreams of can be achieved. She succeeds to get an award in the international competition of memorizing al-Qur'an in Saudi Arabia. She is also endowed with a melodious voice so that when she recites the Holy al-Qur'an in the competition, the quality of her voice becomes the jury's consideration to grant her better marks so that she can win in the competition. Baraah's feeling of gratitude that may make the readers amazed is her wise idea when her illness comes to its critical condition. She does not feel worried at all about whatever will happen to her life as she thinks that if she can recover from her illness she feels thankful as she can continue to memorize the whole contents of the Holy al-Quran and if she has to pass away she also feels thankful as she can soon meet her father and mother in the heaven.

It is recommended that the readers read Asura's novel entitled *Air Mata Surga* because it contains some invaluable moral lessons. The story will really stir the embellishment of the reader's heart and bring him into beautiful woe. The reader can also learn that physical and material weaknesses should be compensated by character strengths. It is illustrated in the novel how an orphan little girl who is paralyzed has strong motivation and determination so that she can pass all the transverse in realizing

her desire to memorize the Holy al-Quran. The story of the novel also slaps the readers how a girl with unfortunate calamities can lead a successful life with her character strengths of open mindedness, vitality, creativity and gratefulness.

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Conference Paper

Serdang Malay's Flora Lexicon of *Masam* (Sour) Category: The Representation of Environmental Treasury

Faridah

Management of Da'wah Department, Faculty of Da'wah and Communication, State Islamic University of North Sumatra, Medan, Indonesia

Abstract

This paper is aimed at analyzing Serdang Malay's richness in the flora lexicon of the *masam* (sour) category. The method is qualitative in which the data were obtained from interviews, participant observation and documentation. This study uses ecolinguistic parameters, namely, interrelation, interaction, interdependence, diversity, and environment. The results indicate that there are only three *masam* categories consisting of 21 lexicons. The lexicons in first category include *gelugur* acid (*asam gelugur*), *binjai* acid (*asam binjai*), star fruits, tamarind, nutmeg, *kasturi* lime (*limau kasturi*), citrus (*limau nipis*), and *purut* lime (*limau purut*). The second category is well known for appetizers, namely, orange (*limau manis*), grapefruit (*limau bali*), jelly guava (*jambu bertih*), water guava (*jambu air*), guava bell (*jambu lonceng*), guava boll (*jambu bol*), milk guava (*jambu susu*), and guava (*jambu klutuk*). The last category is considered as mild *halua* (sweets), such as *kecapi* fruit, ambarella fruit (*kedondong*), *rukam* fruit, lacy fruit (*buah renda*), and *boni* fruit.

Corresponding Author:

Faridah

ldahyafiz@yahoo.co.id

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1. Introduction

As a cultural medium in the region or in the center of Malay culture in Deli Serdang and Serdang Bedagai regencies, the Serdang Malay language [or BMS (Bahasa Melayu Serdang) for short] has reached its peak for centuries (Faridah et.al, 2014: 52). The language used by Serdang Malay community (hereinafter abbreviated as MMS or Masyarakat Melayu Serdang) was premier in the Serdang Sultanate in the 17th century to the 1946 Social Revolution. The Serdang Sultanate covered almost all of Deli Serdang and Serdang Bedagai regencies and its influence even reached Tanah Alas and Singkel (Sinar, 2007). Of course, this sultanate saved its precious wealth in the verbal tradition and the wealth was recorded in the Malay language which became the formal language in the Sultanate. The language which was having the ultimate role at that time built Malay culture and civilization successfully.

The MMS initially took great care of the natural environment and preserved the forest. The environment was very well maintained and forests had only be encroached if necessary, for example, for preparing cultivation, establishing a new hamlet (*huma*),

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or for making boats and musical instruments, or medicinal herbs. Old Malay words said "If there is no sea, abdomen is empty; if there is no forest, the body is destroyed; if densed forest is destroyed, institution breaks up and custom disappears".

All societies require their language preserved, used in the communication, and ably adapted to all social and environmental changes (Fishman, 1972: 24); the MMS is hoped to be the same. On the other hand, native speakers of a language are constantly changing because they are influenced by various factors such as social and cultural changes, and changes in speakers' language environment (Faridah, 2016: 13).

The fastest changes are found in the lexicon level (Lindo and Bundsgaard, 2000: 10-11) because life environment changes and as a result, the language that has ever lived in the speech community also changes over time. Such changes are influenced by three dimensions, such as, ideological, sociological, and biological dimensions. Nowadays, research in ecolinguistics is carried out because the role of language is very important in the recording of a number of lexicons which are increasingly shifted and even disappeared from time to time. The the shift and disappearance are due to the destruction of the environment which become the living space for the lexicon.

The interdependence between BMS community and the surrounding environment is also reflected in the lexicons used by MMS, especially with the flora lexicon of *masam* category. A number of linguistically named and encoded plants in MMS are familiar to the public in the past and inherited by old generation orally. This can be found in the well-known Malay poem (*pantun*) *Asam kandis asam gelugur, ketiga asam siriang-riang, menangis mayat di pintu kubur, teringat badan tidak sembahyang* 'The kandis acid, the gelugur acid, the third acid is the siriang-riang, weeps the corpse at the door of the grave, remembers he not pray for'.

2. Literary studies

2.1. Theories of ecolinguistics

Speakers of a language are constantly changing because they are influenced by various factors such as social and cultural changes, and the change of language speakers' environment (Edwards, 1985: 49). The rather same condition is stated by Lindo and Bundsgaards (2000: 10-11) who argued that when the environment is changing, the language that exists in the lives in the people's speech also changes over time. The change is influenced by ideological, societal or sociological, and biological dimensions. This is in line with Haugen (1972 in Fill, 2001: 57) who stated that:

"Language ecology may be defined as the study of interactions between any given language and its environment. The definition of environment might lead to one's thought first of all to the referential world to which language provides an index. However, this is the environment not of a language but of its lexicon and grammar. The true environment of a language is the society that use it as one of its codes. Language exist only in the minds of its users, and it only funtions in relation to these user to

one another and to nature, for example their social and environment. Parts of its ecology is therefore psychological: its interaction with other language in the mind of bi- and multilingual speakers. Another part of its ecology is sociological: its interaction with the society in which it functions as a medium of communication. The ecology of a language is determined primarily by the people who learn it, use it, and transmit it to others”

The language levels that are most rapidly changing are lexicons. Furthermore, the treasury of lexicons becomes the description of the knowledge, ideas, spiritual wealth, and the features as well as the characteristics of the speakers’ socio-culture as proposed by Sapir (2001: 14).

The term *ecology* was first introduced by Ernest Haeckel (1834-1914) and is a branch of science that studies how living things can sustain their lives by establishing relationships between living things and non-living objects in the place of life or environment. The ecolinguistic, an interdisciplinary science, becomes the umbrella for all research on language (and languages) linked in such a way to ecology as Fill (2001: 126) (in Lindo & Bundsgaard 2000) argued that it is an approach that studies the language and relates it to the environment. Three ecolinguistic parameters might include (1) interrelationships, interactions, interdependencies, (2) the existence of certain environments, and (3) the diversity in the environment, either human beings or other creatures who live on earth at specific locations and they can be considered to become objects of research in language and environment (Fill and Muhlhausler, 2001: 1)

The study of flora ecolexicon especially the *masam* category in MMS, in this case, is intended to illustrate the knowledge and the understanding on the environment, both the nature and the socio-cultural environment in the forms of lingual codes. Along with the language community’s knowledge and understanding on the nature and socio-cultural environment, this could mean the availability of interaction and interrelation in the language community. Sapir then suggested that the vocabulary of a language most clearly describes the physical and social environment of its speakers. The complete vocabulary of a language can in fact be seen as a complex finding of all ideas, interests and positions that may concern the community and perhaps we can extend it to the character of the physical environment and the characteristics and culture of those who use the vocabulary (Sapir in Fill and Muhlhausler, 2001: 14).

3. Research methods

The method in this study is qualitative and to obtain data, interviewing 5 informants, participant observation, and documentation are involved. Furthermore, after the data collection about the *masam* category, the analysis is then carried out in the following steps: identifying the lexicon forms, determining the categories, giving meaning, data reduction, interpretation as well as preparing conclusion and starting analysis.

4. Discussion

4.1. Flora lexicon of masam category used for food flavoring ingredients

General flora lexicon could derive a number of specific lexicons of the *masam* category because biodiversity is closely related and recorded in the local language (Skubnate Kangas and Phillipson: 2001: 2-3). The derivative lexicon might refer to the *asam gelugur* (Latin: *Garcinia atroviridis Griff*) which is generally known by BMS speakers as acid whose shape is round and has serratures. Before being consumed, this acid is cut into slices which are then dried in the sun until they are completely dry. The *asam gelugur* which is not completely dry will not long last when stored. Two slices of this dry *asam* can be consumed by putting them in the sour cooked vegetable (or *sayur asam*) and fish curry (*gulai ikan*) to attract people's taste to eat.

In case of the shape and category, the *asam gelugur* is classified as a compound lexicon and belongs to noun category. Semantically, the lexicon *asam* is classified as nonhuman and live object. The *asam gelugur* can be used by BMS to eliminate bitter taste of vegetables such as papaya flowers, papaya leaves, and bitter gourd (or peria) by boiling such vegetables with the *asam* with a purpose to vanish the bitter taste. Some minutes later the vegetables are lifted and cleaned. The lexicon *gelugur* is also used as the name of an area in Medan and it is indicated that in the past, in that area, the *asam gelugur* was planted by local people.

In terms of shape and category the lexicon *asam binjai* (Latin: *Mangifera enesia*) is also classified as a compound lexicon and belongs to noun category. Semantically, this lexicon is determined as nonhuman and live object whose size is the same as two or three adult male's fists and whose aroma is fragrant. This *asam* tastes very delicious as sauce (sambal) mixture. There is a city in North Sumatera whose name is binjai and this name is believed that long time ago there were found *asam binjai* trees. Moreover, some names such as Serdang, Pakam, and Pantai Labu Beach refer to respectively serdang tree, pakam tree, and squash.

Seen from the shape and category the lexicon *asam wulung* (Latin: *Averhoa belimbi*) is classified as a compound lexicon and included as noun and semantically, this lexicon refers to nonhuman and live object. BMS speakers describes this lexicon as the fruit having green, or sometimes, white in colour. Its tree might have dense fruits being piled and stucked on the stem and branches. This fruit has many seeds inside although its size is as big as adult male's thumbs or fore finger and it is generally used to vanish bad smell of fish, to cook sour vegetables (*sayur asam*) and fish curry, to make sauce, and to boil *pepes* (leave-wrapped fish). In addition, this *asam* can also be used to clean spots from white clothes by rubbing it on the surface that is spotted and leave the clothes for about an hour in the water.

With reference to its shape and category the *asam jawa* (tamarind; Latin: *Tamarindus indica*) is a compound lexicon and categorized as noun or object and semantically, it is animate and nonhuman. The *asam* is understood by BMS speakers as a seedy and black fruit having mild texture. This fruit whose leaves are small and green is also used for

making *rujak* (spicy fruit combination), *pecal* (mixed spicy vegetables), for vanishing fish bad smell as well as for making anchovy chilly sauce (*sambal ikan teri*). Its leaves can be processed for making facial powder and having been crushed its grains can also be processed as toothpaste for cleaning teeth naturally.

The lexicon nutmeg (Latin: *Myristica fragrans*) is a bitter fruit which is always used as a seasoning mixture for soup and stews (*semur*). Besides, BMS speakers utilize nutmeg for salving leg swollen or sprains and they grinding its seeds into powder. Its flesh can be made as *halua* (sweets) by carving it first and soak it with salt water to remove the bitter and sour taste and then it is boiled (Malay's *celur*). The boiled flesh is taken out in the open space to make it cool and then sugar is poured on it and leave it for several days. Two kilograms of nutmeg need two kilogram of sugar and BMS speakers believe that consumption of nutmeg sweets might keep their bodies healthy.

In terms of the shape and category, *kasturi limes* (*limau kasturi* or *jeruk kasturi*; Latin: *Cacas nucifera*) is a compound lexicon which is categorized as nouns or objects. Semantically, it is animate and nonhuman having small size and green colour. This lexicon can be processed by BMS to vanish bad fish odor or is also suitable to add sour taste to sauce. In addition, it can also be used to give a delicious flavor and a fragrant aroma when it is mixed with young coconut water. Viewed from its shape and category, the lexicon *limau nipis* (citrus; Latin: *Citrus aurantifolia*) is a compound categorized nouns or objects. Semantically, it is animate and nonhuman object which is understood by BMS speakers to have dark green colour and whose size is five times bigger than *kasturi*. It reserves water and has seeds and can be used to remove bad smell of fish, to change sauce to become sour, and to make *anyang* vegetable sour. Having been squeezed the citrus water plus ketchup might be drunk to remove cough.

The lexicon *limau purut* (Latin: *Citrus hystrix*) is a noun and semantically, it is animate and nonhuman object which has coarsely dark green colour and distinctive aroma. This citrus can be processed as traditional and herbal medicine when it is mixed with other ingredients for bathing. Of all the lexicons discussed above the percentage of young respondents' knowledge is that four respondents 'know and often use them' (or 3.33%), twenty five 'know little and seldom use them' (or 25.83%), thirty one 'know but not use them' (or 25%), and thirty 'neither know nor use them' (or 25%). The percentage from older respondent is that seventy 'know and often use' (or 58.33%), thirty 'know but rarely use' (or 25%), and twenty 'knowing but do not use' (or 16.66%).

From the percentage, older respondents still recognize and utilize those lexicons because they like the sour taste but unluckily, younger respondents have changed their taste so they neither know the lexicons nor the benefits. Nowadays, lime, citrus or orange trees are not anymore planted in the yards or in the fields. People who need them should buy from markets. The *asam binjai* has not even been found since five years ago.

Changes in the inter-generations are also followed by changes in the selection of food, for instance, currently, younger generation of BMS speakers are less fond of sour food such as *anyang*, coconut crust sauce (*sambal kerak kelapa*), *tempoyak* sauce, sour fish curry (*gulai masam ikan*), and *rujak* because they are difficult to find and the first three are even not sold anymore and if necessary, they are prepared by mothers at

home for their own sake. In contrast, new popular food, such as, pressed chicken (*ayam penyet*), fried duck, mie Aceh, bika Ambon, meatball, Kentucky fried chicken, pizza, and indomie are easily found.

Those changes actually cause the changes to the BMS speakers' environment because speakers no longer recognize the lexicons of traditionally natural culinary and the speakers, especially younger speakers, only know the culinary that exists today. In case of plants, especially those for herbal medicine, younger generation also no longer know their benefits. When they are sick, the young generations generally go to the doctors or directly buy drugs.

Traditional toys, such as making car toys from orange peel, is no longer found and, instead, they play with electronic car toys or play them in electronic games. Traditional toys have the value of togetherness since children help each other in the making process. Now, the child world is dominated by electronic games, for instance war games, which bring individualism, lose the nature of mutuality and the sense of love to each other. There appears egoism and the desire to knock down opponents as shown in the war games.

4.2. Flora lexicon of masam category used for appetizers

In terms of shape and category, orange (*limau manis*; Latin: *Citrus sinensis*) is a compound of nominal category and semantically, it is animate and nonhuman object. It has sweet taste which is similar with the oranges from Karo highland but not from Pantai Buaya. The name *limau manis* refers to a condition that it is generally eaten after meals and to a village which is called Desa Limau Manis located in Tanjung Morawa subdistrict so it is assumed that the fruit was planted in the village. The *limau manis* and the *limau masam* can be associated to face conditions, for example, the first is related to happiness or friendliness but the second refers to bad mood or unfriendliness. The lexicon *limau bali* (Latin: *Citrus maxima* or *Borm*) is a compound noun which is semantically a nonhuman and animate object. The *limau* is well known by BMS speakers and has big size like a football. Its tree looks like the tree of *limau jeruk purut* and has not spikes on the tree. The *limau bali* can be eaten or made for rujak. Children always make car toys from the skin and from this lexicon, there can be found a metaphor such as 'oranges eat oranges' (*jeruk kok makan jeruk*)

Seen from the shape and category, the lexicon *jambu* is the root word and a noun. Semantically, it is nonhuman and animate object having deep inter-relation and interdependence and becomes a versatile and multi-functional plant. The lexicon *jambu bertih* (Latin: *Syzygium malaclense*) is a noun which is semantically a nonhuman and inanimate. It has red colour, small in size, sour taste, and little content of water. This fruit is used by BMS speakers for rujak combination and for sweets. The lexicon *jambu air* (Latin: *Syzygium aqueum*) is a noun and semantically is a nonhuman and inanimate object. It has a bit sour taste and red colour, and is bigger than *jambu bertih*. BMS speakers make this fruit into sweets; this fruit is easily falling down.

In terms of form and category, the lexicon *jambu lonceng* (Latin: *Anacardium occidentale*) is a noun which is semantically a nonhuman and inanimate. The name indicates

its shape which looks like a bell. Meanwhile, the lexicon *jambu mawar* (Latin: *Syzygium jambos*) is a noun which is semantically a nonhuman and inanimate and it has nice fragrance like roses. In case of form and category, the lexicon *jambu bol* (Latin: *Syzygium malaccense*) is a noun and semantically, it is nonhuman and inanimate which is known by BMS speakers as a type of guava containing not so much water. The shape is oval and bigger than *jambu air*; it looks like human nose in its size and has sour taste with vitamin C content.

The lexicon *jambu susu* (Latin: *Family Myrtaceae*) is a noun which is semantically a nonhuman and inanimate. Its colour is milky and its shape resembles a bottle, and therefore, in Aceh it is called *jambu botol*. It is sour and slightly chipped, and is generally consumed as pickles. The tree is like a guava tree. On account of shape and category, the lexicon *jambu klutuk* (Latin: *Psidium guajava*) is a noun which is semantically non-human and inanimate, contains small seeds, and has green and red in colours. The red guajava can be used by BMS speakers to treat dengue fever by making it into juice and its leaves can be optimized for diarrhea herbal medicine by directly chewing and swallowing. It also has solid flesh with very little water but with a lot of calcium that can strengthen bones and teeth. Moreover, its leaves can also eliminate bitter taste in vegetables such as papaya leaves, papaya flowers, peria fruit by boiling them with such vegetables. Today, the guajava has been missing from community's cognition, especially those who are young. What they know is only the Taiwan guajava.

Ripe guajavas fall naturally and BMS speakers manufacture by making them into sweets as what their great grandfathers did in the past. Due to the short belonging of land, local people do not plant them anymore and as a result, import fruits such as apples, pears, dragon fruit dominate local markets including Taiwan guajava; however, the local fruits, for instance *jambu bol*, *jambu bertih*, *jambu susu*, and *jambu klutuk* tend to disappear. In conclusion, the percentage of BMS speakers who know and eat these fruits is summarized as the following: with regard to elderly respondents, ten 'often know and eat' (8.33%), 25 'rarely know and eat' (20.83%), 50 'still know but do not eat' (41.66%), ten 'do not know but still eat' (8.33%), and 25 'do not know but eat' (20.83%) and about young respondents, eight 'often acknowledge and eat' (6.66%), 15 'rarely know and eat' (12.5%), 25 'still know but do not eat' (20.83%), 20 'do not know but remain to eat' (16.66%), and 52 'neither know nor eat' (43.33%).

4.3. Flora lexicon of masam category used for light food

Viewed from the shape and category, the lexicon *kecapi* (Latin: *Spondias dulcis*) is classified as the basic noun form which is semantically nonhuman and inanimate. This lexicon is also called *sentul fruit* that has a slightly yellowish skin and tastes very sour. Another kind of this lexicon is *sentul kecapi* which has small shape and tastes sweet. The kecapi has dark green skin but its flesh is green and can be made as the sweets or *rujak* combination. Due to the lexicon *rukam* (Latin: *Fructus rukam*), it is a basic noun form and is semantically an animate nonhuman object. The lexicon is dark red when it is ripe but pink when it is raw having the small seeds like marbles and the sour taste.

Its tree looks like a guava tree and Malays eat the sweets made from this fruit but also combine it in *rujak* mixture.

Viewed from the shape and category, the lexicon *renda* (Latin: *Pieces Laciniarum*) belongs to the basic noun form and is semantically a nonhuman and animate. Its colour is reddish-white but dark red when it is ripe, and its shape is smaller than the *rukam*. Thorns can be found in its stem, branches, and tips. When the season comes, it has very dense fruit so it looks like a flower tree because of red colour. fruit. In addition, this young fruit is also containing a lot of sap but decreasing when ripe. Seen from the shape and category, the lexicon *boni* (Latin: *Antidesma Bonius*) is very small like peppers, its leaves look like *asam glugur* leaves, and the tree has very dense fruits. When ripe it is red but while young it is greenish red in colour. The BMS speakers always make sweets from this fruit.

Now, the *kecapi*, *rukam*, *renda*, and *boni* fruits are difficult to find so the less younger generation recognizes them. The *renda* fruit remains available but the traditional *kedondong* fruit having big shape is replaced with little kinds. Local people no longer plant the traditional one. Today generations does not like the sour foods but instead, they love sweet ones like ice cream, donuts, crackers (*kerupuk*) and chips (*keripik*). The sour *rujak* is no longer in demand although it contains various vitamins and calcium. It can be concluded that the percentage of BMS speakers who remain to know, like and dislike is narrated in the following data: ten of the old respondents 'often know and eat' (8.33%), 25 'rarely know and eat' (20.83%), 50 'know but do not eat' (41.66%), ten 'do not know but eat' (8.33%), and 25 'neither know nor eat' (20.83%); eight young respondents 'often know and eat' (6.66%), 15 'rarely know and eat' (12.5%), 25 'know but not eat' (20.83%), 20 'do not know but eat' (16.66%), and 52 'neither know nor eat' (43.33 %).

5. Conclusion

There remains to find a number of lexicons of *masam* category; the today's condition of MMS speakers indicates that they are still familiar with such lexicons and this is in line with their culture in consuming the culinary food. Due to the *masam* lexicons, 21 vocabularies are found and divided into three categories, such as (1) common category, for instance *asam gelugur*, *asam binjai*, *asam belimbing*, *asam jawa*, *pala*, *limau kasturi*, *limau nipis*, and *limau purut*; (2) appetizing category namely *limau manis*, *limau bali*, *jambu bertih*, *jambu air*, *jambu lonceng*, *jambu bol*, *jambu susu*, and *jambu klutuk*; and (3) light food category, for example *kecapi*, *kedondong*, *rukam*, *renda*, and *boni*.

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Conference Paper

Improving Students' Writing Ability in Recount Text Using Picture Series

Felix Ekarista

Master's Program Student, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The objectives of this research are: (1) To know the class situation during the implementation of picture series in teaching writing. (2) To know the improvement of students' ability in writing recount text using picture series. The subjects of the research are thirty students of class X SMA N 1 Barusjahe. In collecting the data, the researcher used observation, interview, field notes, photographs and test. The tests were conducted before the action (pre-test) and after the action (posttest). The result of the research shows that there are positive improvements in students' writing ability and the class situation during the teaching learning process. The results of the tests improved, from the pre-test (conducted before the action) to the post-tests (conducted after the action). The mean scores of the test result are 56 for the pre-test, 66.74 for the post-test of cycle 1 and 70.2 for the posttest in the second, and the final post-test is 70.68. And also there are improvements in students' writing ability; (1) the students were more motivated in joining the writing class, (2) they paid much attention when the researcher explain about the picture series and (3) they were also more confident when they were asked to write individually.

Corresponding Author:
Felix Ekarista
felixparopo@gmail.com

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Keywords: picture series, classroom action research, writing.

1. Introduction

Writing usually uses graphic symbols which are letters or combination of letters which relate to the sounds made in speaking. According to Donn (1988: 1) "writing is clearly much more than the production of graphic symbols, just as speech is more than the production of sounds. The symbols have to be arranged, according to certain conventions, to form words, and words have to be arranged to form sentences". In Christos and Mary Papoutsy (1998), writing skills could be defined as the creation of original text using the individual and linguistic resources, rather than copying someone else's text, using prepared list of words to create sentences or stories, filling in the blank or practicing handwriting. Further, Brainy (2003) also claims that writing skill is an important part of communication. Good writing skills allow you to communicate your message with clarity and ease to a far larger audience than through face-to-face or telephone conversations.

Barusjahe is a place of researcher field which is a district and village of Karo Regency. It is a major production centre for growing oranges, and for cut flowers. It is located in

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the east of Karo regency, bordering Merek District to the south, Simalungun Regency to the southeast, and Deli Serdang Regency to the North East. To the West is Tigapanah District. It is 16 km from Kabanjahe, and 101 km from Medan. It is located 1200 metres above sea level, and it has an area of 128.04 square kilometres. There are 19 villages within Barusjahe. The capital of Barusjahe is Barusjahe itself, which has a population of 1,991 as of 2007. Total population in 2007 was 23,188 in which 99% of primary-aged children attended school, and 94% of high-school-aged children. The populations in the sub-district are mostly Christians, being 1,470 Muslims, 7,655 Catholics, and 14,063 Protestants, as of 2007. Besides oranges, by far the most important crop, there is dry (*ladang*) and wet (*sawah*) rice production. There are also coffee, clove, chili, cabbage, pineapple, and green bean productions. There is no major industry in Barusjahe. The roads vary between paved and dirt roads.

In senior high school writing skills is one of the four English language skills in addition to listening, speaking and reading. Writing skills include productive, or produce other than speaking skills. Based on Indonesian syllabus for the X class (the first grade), it is said that *siswa dapat menangkap makna secara kontekstual terkait fungsi sosial, struktur teks, dan unsur kebahasaan teks lisan dan tulis terkait peristiwa bersejarah* (students can capture the meaning contextually related to social function, text structure, and linguistic element of written and oral texts related to historical event).

2. Literature Review

Bram (1995:7) says that writing means to try produce or reproduce written message, it should have something meaningful to convey. To put the messages successfully, the writer applies a number of writing strategies. According to Donn (1988: 2) writing is organizing the sentences into a text, into a coherent whole which is as explicit as possible and complete in itself that are able to communicate successfully with the readers through the medium of writing.

From the definitions above, it can be concluded that writing ability is capacity of someone to produce written message from words, into sentences, into text, into coherence whole where the readers can understand the meaning.

In Fenny and Muhammad (2015) teaching English there are four skills that must be mastered. The four skills are listening, speaking, reading, and writing. Writing is the most difficult skill because this skill involves the ability or mastery of grammar, vocabulary, and spelling. In addition, it also takes the ability of thinking, logic, the use of punctuation, and skills to concocting words into meaningful sentences. In the process of learning and teaching, students have difficulty in writing a recount text. The difficulty is because students have no idea to write so that difficulty in composing words and low understanding of students about the use of grammar and punctuation in a text recount.

For students in Senior high school, writing looks very difficult because the students lack of vocabulary and they do not have ideas on their mind, they do not understand English grammar and they also lack practice. Moreover, they have to express their ideas in English, in foreign language, rather than their mother tongue. They only will

look their paper for many times without result. Based on the preliminary research done in January in the First grade of SMA Negeri 1 Barusjahe, the researcher found that there were some problems in students' writing ability: (1) The students' difficulties in generating ideas, (2) The students' difficulties in organizing text, (3) The students' difficulties in constructing past sentences, (4) They are low in vocabulary mastery.

Moreover, there are some problems faced related to the classroom situation; (1) Students uninteresting in writing class, (2) Low attention in teacher's explanation, (3) Students spent much time in starting task about writing, (4) Students made noise in teaching learning process.

To help students solved their problem in writing, the writer used picture series when teaching writing. Picture series make them easier to get the ideas. They do not need to imagine too long, that can waste their time. By looking at the picture, first, students can develop their ideas in less time.

Robert and Walter (2010: 5) say that Instructional media are "the physical means by which an instructional message is communicated". By this definition, a printed text, an audiotape, a training device, a TV program, instructor's talking, along with many other physical means are all considered media. In Brainy, Quote. (2003), picture is an image or resemblance; a representation, either to the eye or to the mind; that which, by its likeness, brings vividly to mind some other thing; as, a child is the picture of his father; the man is the picture of grief.

According to Wright (2005) there are five roles for pictures in writing. First, picture can motivate the students and make them pay attention and want to take part. Second, pictures contribute to the context in which the language being used. They bring the world into the classroom. Third, pictures can describe in an objective way or respond to subjectively. Fourth, pictures can cue responses to questions or cue substitutions through controlled practice. Finally, pictures can stimulate and provide information to be referred to in storytelling.

The purposes of the research are: (1) To know the class situation during the implementation of picture series in teaching writing, (2) To know the improvement of students' ability in writing recount text using picture series.

3. Research Method

As a researcher, you will consider what method(s) might be most appropriate for answering the questions you want to investigate. Whether you are trying to get the basics of statistics and how to conduct statistical tests or use a statistics software package, looking to gain experience in using. When it happened in class activity, the method used in this study is classroom action research, Carr and Kemmis (1982) in Burns (1999: 30) states that action research is simply a form of self-reflective enquiry undertaken by participants in social situation in order to improve the rationality and justice of their own practices, their understanding of this practices and the situations in which the practices are carried out. In this study, the researcher uses observational and non-observational techniques for collecting action research data (Burns, 1999: 79). Observational techniques are used to find out the situation of teaching learning process

when the techniques is applied and the students' responses and feeling toward learning using the technique. Observational techniques used in this research are research diaries or journals, notes or field notes and photographs. While non-observational techniques used in this research are in the form of writing tests, and interviews. The quantitative data were analyzed by using statistical technique.

The research was carried out in two cycles. The researcher decided to conduct the first cycle in two meetings with time allotment of each meeting was 80 minutes. The first cycle was conducted in February 2012. The post – test 1 was conducted in 4th of February 2012. The second cycle was conducted in three meetings with time allotment 80 minutes. The post – test 2 was conducted in the 16th February. And giving the final post – test in 18th February.

4. Discussion

To know the condition of English teaching learning activity, the researcher conducted pre-observation in class XI IA.1 of SMA Negeri 1 Barusjahe before the action was done. In this pre-observation she found some problems of writing skill. The students had the problems in writing a text because they learned writing without using a good approach and treatment. They were just asked to write a composition based on the topic that had been prepared in the text book. Sometimes, the students didn't understand the explanation about a text for example the generic structure of the text, purposes and the language features of the text. The researcher also gave questionnaires to the students about English writing in their class. Based on the questionnaires which were completed in by eight grade students of class XI IA.1of SMA Negeri 1 Barusjahe, the researcher found out some problems dealing with writing skill: (a) about 27% of students disliked English writing class, 5% students much disliked English writing, 53% had neutral attitude, and only 15% students liked English writing, (b) about 32% of students still found it difficult to generate ideas into composition. Only 15% students agreed that generating ideas was easy, (c) there was no student who agreed that writing a composition needs a short time. 53% still needed very long time in composing paragraphs.

From the observation done after to, the findings can be concluded as follows: (1) The positive improvement of students' attitude towards writing during the teaching learning process indicated that the students were more motivated and confident to write individually after saw the picture series and listened the researcher's explanation. Some students actively discussed the picture series in their own group; most students could start their task better without wasting time and got involved in their group actively, and some students focused on their task and sometimes asked questions to the researcher or their teacher in joint construction session. Meanwhile, few students still made errors in using appropriate words. (2) Improvements are seen in students' writings (the students could write a story with more detailed information, make longer paragraph with sufficient supporting details, organize their story better from beginning, middle and ending, finish their story until the end on time; the students could make some opening sentences in various ways better, make past sentences

better and were more careful in constructing past sentences, change the verbs 1 into verbs 2 in correct forms and were able to use appropriate vocabulary better). In short, the students could write a narrative text better. Then, the comparison also showed that there was a significant improvement in students' writing skill.

Overall, the result of the research showed that there were some improvements. The findings of the result show positive improvements in students' writing skill and students' attitude towards writing in class. By doing more practices in writing using picture series, the students' writing skill could improve. They could write a story with more detailed information based on the picture series; they produced longer paragraph with sufficient supporting details. The students could get the ideas and inspirations to write a narrative text after they had seen the picture series and listened to the researcher's explanation. The picture series gave them stimulus so that they could have something to write on their paper.

They could also make stories in good organization according to the generic structure of narrative text. The students could produce writing in well organized text consisted of orientation, complication and resolution. They start their writing with opening sentences in variety of ways in the beginning of the story, such as; "My family and I went to my grandmother's house in Yogyakarta last month"; "When I was in Junior High School, my father once took me to go fishing with him at the river on Sunday morning"; "After a year working in Australia, I finally managed to come back to my hometown last month. They could use word transitions (time conjunction) to make their writing systematic from beginning until the end of the story. The picture series could also guide the students to write the story in good order because they present systematically story line from the beginning, middle and ending. The picture series contain simple stories that can be easily understood by the junior high school students. By seeing the picture series and listening to the explanation which contain simple stories, the students can easily write a good story.

Besides, the students could apply the appropriate tense in their writing. In this action the researcher give the students enough opportunity to write, so that the teaching learning focused on writing skill. Through this action, the students could have more practices in writing narrative text using picture series. They could create a better writing than before, including in constructing the past sentences by using simple past tense. Some picture series present the narrator in past tense, so that it can help the students to use the appropriate tenses in their writing actively seeing the picture series and listening the explanation. By the action, the students were also able to use appropriate vocabulary. The students wrote correct spelling of the word used in their writing. The students could also change the verb 1 into verb 2 in correct forms. It could be seen in the students' worksheet in which the mistakes were fewer than before.

The class situation in learning activities before the action research was described as follows: some students were busy with themselves, especially the students at the back rows. They did some other activities when starting their writing such as talking with other students, day dreaming and drawing.

The improvement of the class situation shows that the students were more motivated and confident when they were asked to write individually by seeing the picture series and listening the explanation first. They did their writing without being asked many times and did not complain anymore. By seeing the picture series, the students could spend shorter time when they were asked to write and most of the students could finish their writing on time. It is because the picture series could help them by presenting certain topics which can be written down. Besides, the positive improvement can be seen in the activeness of the students during the teaching learning process. Some students discussed actively about the picture series in their own group after they seen the picture series. The students also asked questions to the researcher and their English teacher in joint construction session. In other words, the students' attitude toward writing during the teaching learning in the class improved

TABLE 1: The Summary of Research Findings.

Sources	Research	Findings
TESTS:	Indicators of writing ability	Pre Post 1 Post 2 Final
1. Pre-test	Get the ideas	56 66,74 70,2 70,68
2. Post-test 1	Can organizing text	
3. Post-test 2	Can constructing past tense	
4. Final post-test	Get more vocabularies	
Observation (filed notes)	Teaching learning process using picture series	
Pre- interview	Students are more motivated and confident to write individually	
Post- interview	Students could write story more detailed information, easy to get idea and vocabulary also organizing text.	
Pre- questionnaire	Students were more motivated in joining the writing class,	
Postquestionnaire	They paid much attention in teaching learning process.	

Having analyzed the research result, the researcher is presenting the discussion of the finding to answer the research questions. The results of this research were satisfactorily improved in the terms of: (1) the improvement of students' writing ability; (2) the improvement of the classroom situation.

Practically the use of picture series is an appropriate teaching technique which can be implemented in the classroom. It also implies that during the implementation of using picture series in teaching learning process, there are some benefits for the students, as follows: (1) Picture series improve students' writing skill. Students learn about narrative text easily and enjoyable. By using the narrative picture series, they can easily know about social function and generic structure of narrative text. Picture series give them knowledge about certain topics so that they can easily construct and generate the ideas into a narrative story based on the picture series given. They can also arrange better paragraphs based on the generic structure of narrative text. (2) Picture series can improve the students' motivation. The picture series provide various materials that arose the students' interest to join the lesson from the beginning until the end of lesson. Therefore, during teaching learning process, they follow all of activities conducted in class well. (3) Picture series can improve the students' self confidence in English class. Especially in writing, the students are more confident when they are

asked to make a story after seeing and understanding the picture series because they get some stimulus about certain topics from the picture series they seen. (4) Picture series provide various materials which can arose the students' interest. There are so many picture series with an attractive pictures and story. By seeing and understanding the interesting picture series, the students will get interest and motivation in involving actively to the teaching learning process.

5. Conclusion

The research results show the positive improvements in students' writing skill and class situation. The findings are as follows: The first finding is the positive improvement of students' attitude toward writing during the teaching learning process. The students were more motivated and confident to write individually after using picture series; some students discussed actively about the picture series in their own group; most students could start their task better without wasting the time and get involved in their group actively; some students focused on their task and sometimes asked questions to the researcher or their teacher in joint construction session. Meanwhile, few students still made errors in using appropriate words. The second finding is improvement in students' writing skill; the students could write a story with more detailed information; the students could make longer paragraph with sufficient supporting details; the students could organize their story better from the beginning, middle and final part; the students could finish their story until the end on the lesson; the students could make sentences in past tense better and were more careful; the students could change the verb1 into verb 2 in correct forms and were able to use appropriate vocabulary better. In short, the students could write a narrative text well. And it also can be looked from the result score of the students from the pretest (conducted before the action) to the posttests (conducted after the action). The mean scores of the test result are 56 for the pretest, 66.74 for the posttest of cycle 1 and 70.2 for the posttest in the second, and the final posttest is 70.68.

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Conference Paper

The Implementation of Theme Based Teaching to Improve Students' Achievement in Narrative Text

Halimah Tussa'diah and Kiki Nurfadillah

University of Muhammadiyah Sumatera Utara

Abstract

The research was aimed at finding out the improvement of the students' reading achievement in narrative text by using Classroom Action Research. It was done through planning, action, observation, and reflection. Descriptive qualitative and quantitative design was applied to this research. The location of this research was SMP Tarbiyah Islamiyah Hamparan Perak, at Jl. Perintis Kemerdekaan Simpang Beringin Hamparan Perak of the academic year 2016-2017. The subject of this research was all students of VIII A class who consisted of 40 students. The objective was to find out the improvement of students' achievement in narrative text by using Theme Based Teaching Approach. Based on the students' reading score, students kept improving in every test. In the Pre-test, the mean score was 50.5. In the first cycle test, the mean of the students' score was 69.25, and in the second cycle test, the mean score was 80.87. The improvement also could be seen from the number of the master students, in the Pre-test 0% students got point more than 75, in the first cycle test, 55% students got point more than 75, and in the second cycle, 100% students got point more than 75. The improvement was 45% from cycle I to cycle II. In other words, the students' achievement in reading narrative text was improved, and based on the diary note, the observation sheet and the interview with the English teacher; it showed the expression and excitement of the students. They became more motivated in learning narrative text.

Keywords: Narrative Text, Class Action Research, achievement

Corresponding Author:

Halimah Tussa'diah
halimahtussadiahma@gmail.com

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AICLL Conference Committee.

1. Introduction

Reading is something crucial and indispensable for the students because the success of their study depends on the greater part of their ability to read. If their reading skill is poor they are very likely to fail in their study or at least they will have difficulty in making progress. On the other hand, if they have a good ability in reading, they will have a better chance to succeed in their study. Reading is a complex ability. Reading is not the activity at the symbols of written simply. The various capabilities are developed by a reader, so he will be able to understand the reading material. Reading activities are also an activity that is active speaking receptive [8]. For students, reading is not only a role in the subject learned. But reading is also a role in knowing the various kinds of

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advances in science and technology continue to grow. Through reading, advancement of science and technology can be known and understood before it can be applied. By reading, the students will get much information from the text which they read. From those texts, they provide new story and experience for the students especially in narrative text. By reading narrative text, it provides the students by entertaining and telling with a true experience or an imaginary one.

Based on the researcher's observation, the students' report mark and the interview with the English teacher, there were some difficulties faced by the students of the VIII A class of SMP Tarbiyah Islamiyah Hamparan Perak in learning narrative text. The students had lack of vocabulary, they did not know the meaning of the sentences, they were unable to find and remember the sentences which contained important information. They also could not answer the exercises given. Besides that, the teacher always used the same method of teaching. This condition made them feel bored, and as the result most of them had the score under the criteria of minimum completeness (KKM).

Therefore, based on the description above, the researcher was interested in solving the problems by implementing Theme Based Teaching approach on students' achievement in narrative text.

2. The Formulation of the Problem

The formulations of the problems were given as follows:

1. Was there any improvement on students' achievement in reading narrative text by using Theme Based Teaching Approach?
2. What was the percentage of the students' achievement in reading narrative text by using Theme Based Teaching Approach?

3. The Objective of the Research

Based on the research problem, the objectives of the research were given as follows:

1. To find out the improvement on students' achievement in reading narrative text by using Theme-Based Teaching Approach.
2. To find out the percentage of the students' achievement in reading narrative text by using Theme Based Teaching Approach.

4. The Significance of the Study

1. Theoretical

Theoretically, the finding of the research was expected to enhance the theories of reading skill especially in narrative text and gave easier and interesting way through implementing Theme Based Teaching Approach.

2. Practical

- a. The teacher, to give information to the teacher about how to improve students' achievement in reading narrative text by using Theme-Based Teaching Approach.
- b. The students, to add their knowledge to improve their reading skill especially in narrative text.
- c. The readers, especially the candidate of English teachers as an input for them in teaching English in the classroom especially in narrative text.

5. Literature Review

5.1. Theme-based teaching approach

One of the subjects that is becoming an issue to deal with the new approach in Curriculum 2013 is by creating learning activities through Theme-Based Teaching. It means that, the process of teaching and learning is presented based on the themes that will be expanded to other subjects. Some experts describe Theme-Based as an approach to language teaching in which the whole course is structured around certain themes or topics (Brinton et al., 2001 as cited in Yang, 2009). Theme-Based teaching (also termed theme – based instruction or topic-based teaching) is one of the approaches with the broader model of content-based instruction (CBI) in which the emphasis is on exposing students to a “highly contextualized” second language environment by using the subject matter as the content of language learning [11]. In a theme-based course, different teaching activities are integrated by their content, the teaching of different skills areas is incorporated into the theme [6], and “the theme or topic acts as a connecting thread” [7]. The rationale for this thematic approach to “avoid fragmentation and unconnected skill exercises” and a variety of activities are integrated around meaningful content [3]. It provides learners with motivating and meaningful uses of the language [7]. Other important advantages of Theme – Based Teaching for language learning as suggested by Cameron (2001) include the fact that new vocabulary items can be learned easily, with the theme providing a meaningful context for understanding, and for the natural use of a wide range of discourse types, both written and spoken.

5.1.1. Using a theme study approach

Theme Based units are a vehicle for teaching a range of skills and content by integrating curriculum areas around a topic [9]. This method of teaching links curriculum strands and capitalizes on children's interests, creating a sense of purpose and community in the classroom. By building on their interests and life experiences, young people's attitudes, skills and knowledge are developed in meaningful ways. Inquiry and communication are activated by a desire to know more, resulting in enthusiastic participation in the learning process. The teacher's role is not diminished but changed. The role of the teacher becomes one of coordinator or facilitator, who maintains a

sense of the whole picture and a vision of the skills the students need to acquire through classroom activities.

5.1.2. Class themes

Many teachers plan their classroom programs around themes, integrating curriculum areas into a single unit of study. These units vary in length depending on their sources available and whether or not the study is extended by the students' enthusiasm and interest. The theme may be chosen by the teacher or in collaboration with the students. There are advantages when theme studies are developed by teachers and students together. The students bring innovative ideas, resources and strategies and become committed to the learning process that is driven by their own interests.

5.1.3. Narrative text

Narrative text is one of English text types in studying reading or writing. Narrative text is a text that tells a story to entertain the readers and the listeners. However, narrative can be written to teach or inform, to change attitude or social opinions and to show the moral of a story [1]. There are five generic structures in constructing a narrative text: orientation; introducing the characters of the story, time and place the story happened, complication; a series of events in which the main character attempts to solve the problem, resolution; the ending of the story which contains the solution.

6. Research Method

This research would be conducted by using Classroom Action Research. It was aimed to improve students' learning and outcomes of teaching learning process. The subject was the VIII grade students of SMP Tarbiyah Islamiyah Hamparan Perak of the academic year 2016/2017. In this research the problem of the research subject was identified, something was done to resolve the problem, then it was seen how successful their efforts, and if it was not satisfied, the researcher would try back. Therefore, action research was needed to use cycle. Every cycle consisted of four steps; namely planning, action, observation, and reflection and in each cycle consisted of two meetings (cycle I and II consisted of planning, action, observation and reflection). Cycle II was done if the mean score of the first cycle was not satisfying. This cycle was needed if the previous mean score did not fulfill the criteria of minimum completeness (KKM). The II cycle consisted of the same four phases like in cycle I, but there was the improvement in doing the action based on the weakness found in the cycle I. In this research, the researcher applied qualitative and quantitative data, in qualitative data, it was analyzed from the observation sheet and the interview sheet to describe the implementation of Theme Based Teaching Approach in reading narrative text. The researcher applied quantitative data which meant that the data were taken from the students reading narrative text. The score was used to analyze the improvement of

the students' skill. To know the mean of the students' score of each cycle, Arikunto's formula (2006) was used:

$$X = \frac{\sum x}{N}$$

Where:

X = class mean score

$\sum x$ = total score

N = the total number of student

To categorize the number of the master students, the researcher calculated it by using this formula:

$$P = \frac{R}{T} \times 100\%$$

Where:

P = percentage of students getting score 75

R = number of students getting score 75

T = the total number of students taking the test

The category of scoring:

90% - 100% = Very Good 65% - 79% = Enough 0% - 54 = Bad

80% - 89% = Good 55% - 64% = Less

7. Discussion

7.1. The data

This research was conducted in one class which consisted of 40 students during the cycles of Class Action Research. It was accomplished in two cycles. Each cycle was conducted in two meetings. Before conducting Post test in the first cycle, the researcher did Pre-test to measure the students' achievement in reading narrative text. The researcher gave multiple choice test which consisted of 20 questions in each test. The data of students' score in Pre-test, Post-test I, and Post-test II could be seen as below:

TABLE 1: The Comparison Score of Test I, Test II and Test III.

Names of Test	Test I (Pre-test)	Test II (Post-test I)	Test III (Post-test II)
Lowest Score	25	50	75
Highest Score	70	80	95
$\sum X$	50.5	69.25	80.87
N	40	40	40

The data of students who passed the criteria of minimum completeness (KKM):

TABLE 2: The Result of Students' Score in Pre-test, Post-test I and Post-test II.

No.	Criteria	Score	Pre-test	Post-test I	Post-test II
1	Passed	75-100	0	22	40
2	Failed	0-74	40	18	0

7.2. Data analysis

The form of the research result involved qualitative and quantitative data. The qualitative data was taken from the observation sheet, the interview, and the diary note. The quantitative data was taken from students' score in the multiple choice test. In the observation, the focus was placed on the situation of the teaching learning process in which Theme Based Teaching was applied. The Interview was conducted to get information about students' interest in reading. In the diary note, the researcher noted in the I meeting in cycle I, the students had less interest in learning reading. The students' achievement in reading narrative was low in the class (50.5), with the lowest score 25 dan the highest score was 70. From the I test, it was found that no students could get score 75 or above. It meant that they felt difficult to understand the text but in the II meeting, by applying Theme Based Teaching, all students could understand what they were studying. After giving the explanation about narrative text, they were given the task to be discussed in the group. They worked cooperatively but some of the students did not pay any attention. Based on the reflection in the I cycle, it was found that the II cycle had to be conducted. In the cycle II (Post-test I) their score was 69.25, 22 students got score up to 75 points, with the lowest score 50 and the highest score was 80. The researcher gave motivation and review about implementing Theme Based Teaching Approach. The students listened seriously and asked some questions. Their score was improved 80.87 in Post-test II. All students got points up to 75 with the lowest score was 75 and the highest score was 95. The percentage of the students' score also added from test to test (0%, 55%, and 100%). In the last meeting, the students were motivated, felt more enjoyable and interested in learning reading by implementing Theme Based Teaching. The students' score had been improved and all of them passed the criteria of minimum completeness (KKM). The improvement could be seen below:

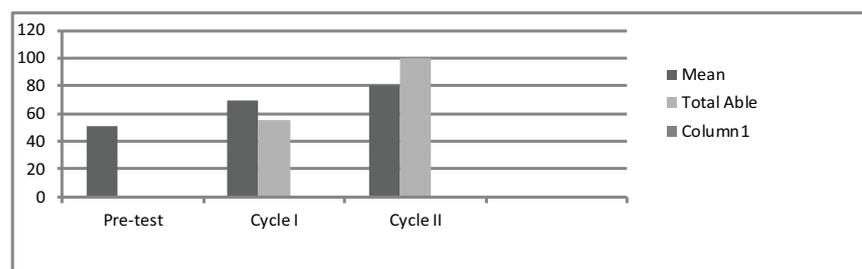


Chart 1: Diagram of Pre-test, Post-test Cycle I, and Post-test Cycle II.

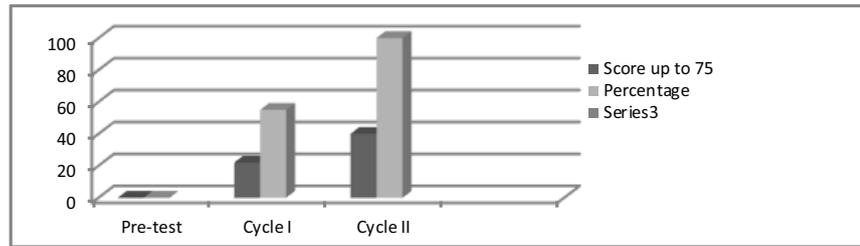


Chart 2: Diagram of Students' Reading Score in Percentage

TABLE 3: Comparison of the Students' Score in Three Comparison Test.

Name of test	Test I (Pre-test)	Test II (Cycle I)	Test III (Cycle II)
Lowest Score	25	50	75
Highest Score	70	80	95
Mean (X)	50.5	69.25	80.87
N	40	40	40

The different score between Pre-test, Cycle I, and Cycle II could be seen in the chart as follow:

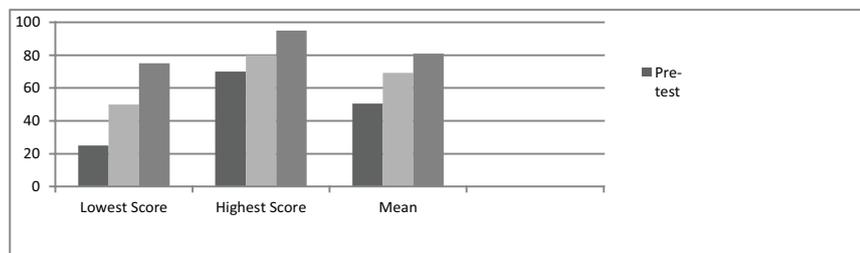


Chart 3: Diagram of Students' Comparison Scores.

8. Conclusions

The conclusion of this research showed that there was the improvement of students' achievement in reading narrative text through Theme Based Teaching Approach to the VIII grade students of SMP Tarbiyah Islamiyah Hamparan Perak. In the Pre-test, the mean of students' score was 50, the Post-test I was 69.25 and the Post-test II was 80.87. The Observation sheets and the interview sheets indicated that there was improvement in students' achievement in reading narrative text by using Theme Based Teaching Approach, learning teaching process was more relevant, and enhanced the students' ability to transfer the competencies and skills acquired in one context to other appropriate situations.

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Conference Paper

The Existence of *Mangandung* Tradition in Wedding Ceremony of Angkola Society

Hennilawati¹ and Sinta Diana²

¹Doctorate Study Program, Faculty of Cultural Sciences, University of Sumatera Utara, Medan, Indonesia

²Politeknik of Mandiri Bina Prestasi, Medan, Indonesia

Abstract

The existence of *mangandung* tradition in wedding ceremony of Angkola society was oral tradition review that existed in *Angkola* ethnic. This tradition was existed in wedding ceremony before *pasahat boru* procession. Systematically, *mangandung* was occurred after *mangupa* and before *pasahat boru* in the tradition procession. The *mangandung* procession was acted by mothers through touching sobs because bride would go away from her family to have new family from her husband. This review conducted by using culture concept that related to oral tradition. Anthropology approach based on culture was used to review old tradition that existed in the local society. It indicated that the researcher wanted to look the process of inheriting about *mangandung* tradition as well as mythology symbols and mindset of *Angkola* society. Archetype approach by Jung was appropriate approach to review issue about the inheriting of old culture that have correlation between psychology and anthropology of literatures. Qualitative method based on naturalistic was research method that used to review the existed phenomena. Based on the findings, there was existence of *mangandung* tradition in wedding ceremony in *Angkola* society but it got culture diffusion, namely the old tradition of *mangandung* consisted with touching advices changed to new tradition of *mangandung* that filled with touching musical and melody.

Keywords: *Mangandung*, Wedding Ceremony, *Angkola* Society

1. Introduction

The existing heritage of civilization is crystallization of minds, ideas, and suggestions of our ancestors that should be recognized as the biggest contribution to determine nation and state identities. Therefore, local wisdom should be called as one of factor that gives contribution to create value of leadership and it has changed up to date based on the existed era transformation. Life of *Angkola* society is created by kinds of culture and it turns to be one of local wisdom. One of local wisdom is custom that fulfilled from the birth, wedding, and death. The custom ceremony is taken to avoid danger and harm that possible to rise in the life. In the *Angkola* society, there are many customs, especially in wedding ceremony.

The *mangandung* tradition in wedding ceremony of *Angkola* is one of procession that very interesting to look in the wedding custom. In this tradition, *mangandung* is

Corresponding Author:
Hennilawati
hennilawati@yahoo.com

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a performance to show touching as well as exhilarating feeling; it is to be touching performance because the advice is given for the last time by the parents before the bride come to her new life and it is called as exhilarating performance because the bride will get new life. But, the condition is rarely to find like the oldest, especially for the current life. In the past, the tradition is very interesting even if the bride can not *mangandung*, the society will be sneer like *na tilako ma boru i* in which it describes woman without gentleness and affection and the bride is be forced to get married. Based on the background, the researcher wants to review the existence of *mangandung* tradition in wedding ceremony of *Angkola* society currently.

2. Wedding Ceremony

Horja is a wedding ceremony in *Angkola* society. Procession of wedding ceremony is started with custom discussion *makkobar/makkatai* that is talking about unique and special speech-greeting between familiy in *Dalihan Na Tolu* in which every member should response to the speech-greeting like in the traditional poetry-response in rotation with the pronouncer.

The *Angkola* society is one of *Batak* ethnic that majority of the society have religion in Islam with patrilineal relationship, it means the husband is functioned to give *marga* to his generation. Pra-wedding procession in *Angkola* society:

1. *Manyapai Boru*

Introduction session is looked as important process to guarantee the relationship. In the custom of *Angkola* society, there is an introduction session that called as *manyapai boru*. If the future bride, namely *boru na di oli* respects to the groom, namely bayo pangoli, the procession will be continued to the *mangaririt boru* procession.

2. *Mangaririt Boru*

Mangaririt boru is known as next session in which the parents of groom will find background of the future bride about her attitude as well as generation in order there is no miscommunication in determining the future bride. When the parents find the compatibility toward the future bride, the parents of groom will come to house of the future bride to know the willingness of the bride. The expected response will get through the next procession.

3. *Padamos Hata*

This procession is opportunity that given for the man to visit house of the future bride in order he get the response toward previous expectation. If he gets permission from the future bride, the next planning will be discussed to determine the custom procession that related on it, such as: time to propose marriage, and the other aspects that should be filled by family of the groom.

4. *Patobang Hata*

The point of this ritual is to ensure agreement among family of future bride and groom. Moreover, there is discussion about *sera sahatan* or bride-price for the further procession.

5. *Manulak sere*

Based on the agreement, the family of future groom with his relative family about 10-15 people come to enter *sera sahatan* or bride-price as well as things that should be given, such as *silua* or gifts and *batang boban* or valuable things.

6. *Mangalehen mangan Pamunan*

The future bride will go with her husband and she will leave her parents' house. Therefore, there is *mangan pamunan* or consume ceremony before the future bride go with her new family. For this case, in the oldest procession, the relative family is come in the consume ceremony, but, currently, this procession is done in the biggest one by inviting friend and the other society to celebrate the ceremonial party.

7. *Horja Haroan Boru*

After having the custom ceremony in the house of *bayo pangoli*, *boru na di oli* will dance like tor-tor to show the ceremonial party before she leave her parents' house.

8. *Marpokat haroan boru*

There is a discussion (*marpokat*) to elaborate duty based on *dalihan natolu* principle that consist of *kahanggi*, *anak boru*, dan *mora* before wedding custom is created.

9. *Mangalo-alo Boru dan manjagit Boru*

The procession of bride and groom will be existed by this session with two people that show martial arts, carriers of the spear and umbrella and line of family from the bride and groom in traditional drum sensation to enter the bride and groom to the house. After that, both of bride and groom will get consume party (*mangalehen mangan*) to taste the meat gift and have advices from the elders custom. After having the advices, the bride and groom and the existed society come together to location of wedding ceremony (*bagas suhut*).

10. *Panaek gondang*

In this procession, the *gordang sambilan* or traditional drums will be played in which they are respected by the *Angkola* society, hence, it needs custom permission to play the *gordang sambilan*, after having the permisson, the *gordang sambilan* are played and it indicates that discussion or *mangkobar* amont *suhut*, *kahanggi*, *anakboru*, and the traditional drummer, the custom elders as well as king of the society. Moreover, the traditional dance or *manortor-tor* is played in line with the musical of the *gordang sambilan*.

11. *Mata ni horja*

Mata ni horja is known as the summit of ceremony that existed in the house of *suhut*. Once again, dance of *tor-tor* is played by the kings of custom and it is followed *suhut*, *kahanggi*, *anak boru*, *raja-raja*, and *raja-raja panusunan*.

12. *Membawa Pengantin ke tapian Raya Bangunan*

This procession is believed to release bad attitude of the bride and groom in their single life. The bride and groom will be sprinkled with lime-water by using *daun silinjuan* or a green-leaves.

13. *Mangalehen gorar (Menabalkan Gelar Adat)*

This procession is conducted to give name of king custom of society to the groom or *bayo pangoli*. But, it should be conducted through discussion in order there is an appropriate name from his grandfather.

14. *Mangupa*

The point of this procession is giving advices of custom to the bride and groom, *bayo pangoli* dan *boru nadioli*. *Mangupa* is known as face of happiness that integrated in the custom ceremony and it indicates that the procession of custom will be covered and the bride and groom have legal-married in the view of custom society.

3. Mangandung Tradition

Tradition is the habitual-action that acted by the society in their life. The tradition is developed and implemented to next generation in the society in order the tradition is conducted by further generation time by time. Therefore, the tradition is known as habitual-ethnic by one generation to the other generation. The old tradition is acted through oral-performance because it is looked as the norm and it is not important to be written. In relating to the concept, Vansina (1985:1) explains "*Oral traditions are historical sources of special nature*". He states that oral-tradition is separated orally. Sibarani (2012:43-46) in his book, local wisdom, proposes characteristics of oral-tradition, namely: 1) part of custom activity, 2) have context of the procession, 3) it is possible to review and performance, 4) traditional sense, 5) it is developed through next generation, 6) have oral process, 7) have value and norm about the local custom of the society, 8) have variety in the language oral-performance, 9) anonymous and collectively, 10) have potential to be developed.

In the previous explanation, there are several processions that related to the wedding ceremony in the *Angkola* society. Every procession of the custom is not far away with *Dalihan Na Tolu* concept in which it indicates the three *tungku* or fireplace that describes system of relative family in the social-custom activity.

Functional relationship concept between *marga* in the *Dalian Na Tolu* gets three elements, namely *kahanggi* that is male-relative family from male-parents generation. *Anak boru* is male-relative family from the husband' sister that have married and the

last *Mora* is male-relative family from wife-family. These elements are have important position in the relative family in the *Angkola* society.

Mangandung tradition is closely with wedding ceremony in *Angkola* society. Where *mangandung* is found by two processions for the *Angkola* society, namely sorrow and happiness. *Mangandung* tradition in the wedding ceremony is face of touching weeping that acted by female-relative family, it is showed through advices with hope the bride have self-control in her husband-family Tinggi Barani (2015: 8). The advices are conveyed through metaphor in which there is no right of the parents toward the bride, in contrast, the bride loses her right to tell her complain toward the parents, ideally, the bride should tell the good news toward her parents after having the married because the condition indicates that her parents are success to educate her in the previous life. In other side, if the parents get bad news about the bride attitude, it indicates that they have lost to educate her girl. The touching advices describe that the female-married is difficult to be free-act.

4. Angkola Society

Angkola is one of sub-ethnic of *Batak* ethnic between *Batak Toba*, *Karo*, *Dairi*, *Simalungun*, and *Mandailing*. Generally, *Angkola* society is placed in same position with *Mandailing*, but there are several variety among them. *Angkola* have position in district of *Tapanuli Selatan*, North Sumatera, but, currently, many of them are seperated from district of *Tapanuli Selatan*. In the district of *Tapanuli Selatan* they have position in subdistrict of *Batang Toru*, *Sipirok*, *Saipar Dolok Hole*, *padang Bolak*, *Barumum Tengah*, *Sosa*, *Barumum*, *sosopan*, *Padangsidempuan*, and *Batang Angkola*.

Almost the *Angkola* society has Islam religion from 1821 and majority of them are farmer. The *Angkola* is consisted with two regions, namely *Angkola Jae* and *Angkola Julu*. After Rajendra Chola I kingdom, there is a hero who knew as *Jolak Maribu Dalimunthe*. Eventless the *Angkola* society get development, there is a group on the society that maintain their custom.

The other references of history lesson that come from book of *Adat Tapanuli Selatan* (1984) by B.G. Siregar in the letter of *Surat Tumbaga Holing* state that the development of *Angkola* society is *Portibi*, a sub-region of *Padang lawas* (*Padang Bolak*) and *Tapanuli Selatan*. In this area, the society people are combined with *Mandailing* or the others ethnic.

5. Literature Review

Related to oral tradition, cultural antropology is considered the most relevant for analyzing cultural traditions. Anthropology is also included in the arketaipal approach, which emphasizes the cultural heritage of the past. This is in line with what is presented (Ratna, 2012: 353) that anthropology pays attention to man as a cultural agent, the system of *kekerabatan*, myth system, and other habits. In this case researchers focus

more on the inheritance of the tradition through the symbols of the mythology and mindset of society.

As for to analyze how the existence of tradition *mangandung* in Angkola society marriage event, arketaipal theory. Arketaipal or archetype comes from Greek which means original form. The arketaipal approach is a literary study in oral tradition that emphasizes the past cultural heritage. Jung (1875-1961) is the pioneer of this theory. Jung (Sikana, 2009: 138) explained that, in man has a sense which is known as intuition. The basis of the study of this study is the *mangandung* tradition, which sees the existence of the tradition is still there or not. Thus the archetype approach emphasizes the study of past cultural heritage that has a relationship between the field of psychology and anthropological literature. The legacy can also be seen in the tradition of *mangandung* in the Angkola community marriage ceremony.

6. Research Method

The method used in *Mangandung* tradition research at Angkola Community Marriage event is qualitative research which is naturalistic, ethnography, case study, or phenomenology. Qualitative research produces descriptive data in the form of written or oral words about people or behavior that can be observed. According to (Ratna, 2004: 7) qualitative methods mrnberiksn attention to natural data, data in relation to the context of its existence. This means that the research is more directed to the process than the product and is usually limited to one case. This method is also based on the use of pure and natural data so that the results obtained research that explains the real reality that can give the results exactly how the process of tradition *mangandung* in Angkola society marriage.

The data used in this study is the oral speech that the author of the researcher obtained from the speaker andung as well as key informant that is Ompung Yanti (68 years) who is currently still able to know andung in the marriage ceremony in Angkola. Researchers choose him because he is the descendant of the king at his time, and very clever *mangandung*. Sementara data sources that the authors obtain is the source of oral data from sipangandung during Angkola adat marriage ceremony, coupled with a source of written data obtained from books, articles, scientific papers, and notes of interviews with informants.

Data collection in the study of Mangist Tradition Existence in Angkola Society Marriage Event was conducted in literature study and field research. Data collection is done by collecting data pustaka data through documents relating to the object to be studied that *mangandung* in marriage ceremony. While fieldwork researchers conducted interviews to get data directly to the interviewees. This is stated by Moeleong (2005) that the interview is a conversation with a specific purpose and purpose. This interview was conducted to obtain the data collected from the answers of informants from the statements submitted by researchers.

7. Discussion

This research is related to the concept of culture which has the meaning of the value of abstract ideas, norms, and symbolic objects, as well as materials. Culture can be viewed as something that is inherited from one generation to another. This is in line with what is expressed by Koentjaraningrat (1990; 180) which states that culture as a whole system of ideas, actions, works of human beings in the framework of community life that belongs to human self, which includes the idea of behavior such as beliefs, attitudes, how to apply, and the results of a typical human activity for a particular group of people.

Existence in Tradition *Mangandung* in Marriage Angkola society today is still there found. This can be witnessed upon completion of the mangupa boru event, the family of the bride where the mother as the bride's parent is given the first assignment to give advice to her daughter, then followed by the natolu dalihan in this case is called the maternal line. This aims to later the princess can put themselves as well as possible in the husband's family. Women in the Angkola society when deciding to spawn, all behaviors of girls should be changed. Women in fostering married life should be able to be the best of wives, daughters, and mothers for children and role models in society. The obligation of a woman when carrying this mandate was once considered very heavy. This means that the mandate charged must be met as expected, because when a woman can not carry out the mandate the whole extended family participate in the problem. Embarrassed by our behavior, is the image of our parents' upbringing. It also causes how women feel sad when will die out the magnitude. When a parent's right turns to a husband, there is no longer a parent's right to interfere in the child's life. Of the marriage ritual procession that is through this *mangandung* tradition is a very exciting event because this is the last advice given to a girl before the surrender of rights to her husband. This is reflected from the andung speech that is spoken by pagandung (in this case the bride).

liiii....., kehe... ma....au...da inang.....
Ke ma au da inang tu huta sihadaonan i
O inang oinang tolong jagit doma jolo da inang....
Tangan jau solom ni borumu
Au nasiak panomuan on da inang
O inang.... oinang....
Marbulus nipangan rohail mahe damang dainang.....
Palangka simanjojok ni borumu au....
Na macanda bulung on da inang.....
Tu luhat sihadaonan i,liiii.....

It means:

I will go mom... go with a new family
Accept my sorry greeting mother...

Sorry from me your daughter
Moms....
When I will step on my feet
With this self away go to a distant place.....

The implied meaning of a woman shows that she feels very alienated, sad because she is no longer useful to her parents. This is the jewel of feeling that comes when *mangandungi* occur.

Based on observations made by researchers there are several factors that resulted in a shift in tradition *mangandung* in marriage in Angkola, among others:

1. The influence of globalization and modernity

The influence of globalization is a contemporary development that affects all aspects of people's lives. There are societies that can accept the effects of globalization such as the younger generation, people with high social status, and urban society. But there are also people who are difficult to accept or even reject globalization like people in remote areas, old generation whose lives are stagnant, and people who are not ready physically or mentally.

One effect of modernization is a shift in value. This is reflected by the changes that occur in the community. When there is a new element yang attracts the heart, then masyarakatpun change slowly but surely follow the pattern on the value. Modernization should be interpreted as meeting the various elements both in terms of positive and negative. This means we need to selectively adopt the incoming cultural elements. The most easily influenced group of modernity is the youth, where young people are usually characterized by a self-cultivation process. one of the influences of modernity is the lifestyle.

2. Language

Andung language which is a distinctive language used in the tradition of *mangandung* in Angkola society marriage ceremony has been very rarely used during the marriage event was even a step of use because no one can use it and if there is still a parent aged above 60 years now (interview with Yanti ompung, November 2016). Ompung Yanti the speakers are very clever *mangandungi* even without any marriage event he reflexes tears when *mangandung*. According to him people now do not know the language andung, because andung language function has changed into language hasomalon language and shifted to the Indonesian language.

3. Economy

Patterns of life that is increasingly oriented to the things that are economic is one of the shifting tradition *mangandung* this. When now boru or bride when parents give advice is rarely found in crying. The change is now transformed into a singing song on stage with keyboard music while singing. It is now more touching to the bride's conscience and usually when singing rere au narere which means humiliating sad when more expressing the bride's feelings. This is also one of the

causes of the shifting tradition of *mangandung* which was still a natural nature has now been modified by the singing on stage and lasted until now.

8. Conclusions

As for the conclusions obtained from this study, that the existence of tradition *Man-gandung* in Angkola Society Angkol Event still found, just shifting value in this tradition experiencing change this matter influenced by several factors, among others:

1. Factors of globalization and modernity affect much the mindset and lifestyle of today's society. In the past this tradition is very sacred because the advice is something that becomes memories that can not be forgotten for life. Andung bride to the bride is a magical words if not heard and carried out will give bad effects for life, and vice versa very useful if we want menderngar and carry out advice from the andung said. The influence of globalization and the modernity of life alters the mind-set of the society to make the form of speech in a song to be more modern and exhilarating.
2. Andung language nowadays, there are many who can not use it anymore, because the andung language functions changed to the language of somal or everyday language even now the function of somal language has changed into Indonesian language.
3. Economics

Current economic factors can erode the value of wisdom in a culture. It is also found in the tradition *mangandung* in Angkola society marriage ceremony.

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Conference Paper

The Implementation of Genre-Based Approach in Improving Students' Descriptive Writing Ability through Sidney Sheldon's Novel *Rage of Angels* as Role Models

Irwansyah Ahmad

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan

Abstract

This study is concerned with Genre-Based Approach applied to the students Senior High School. As the prerequisite, the students should master text types proposed by Derewianka (2003) such as narrative, descriptive, recount, procedure, report, explanation, discussion, exposition, news item and review. The goal of this research is to improve students' ability to write descriptive writing by applying the theory. Teachers tried to find out a solution by having a classroom action research (CAR) for them. The theory of CAR was proposed by Berg (2004). This research only focused on Descriptive text using Sidney Sheldon's novel *Rage of Angels* as the role models. There are two statements of the problem of this research: Do the role models of Descriptive text in the novel improved students writing ability? And how does The Genre-Based Approach improve students' Descriptive writing ability? This article used qualitative research by giving some tests and questioners to the students. The result of the research showed that the implementation of Genre-Based Approach significantly improves students writing ability. The students writing skill also increased after they tried to learn the novel as a role model to understand Descriptive text. They became more confident and enthusiastic in writing practice. The approach and the novel were the good tools to have a successful target for the students writing ability.

Keywords: Genre-Based Approaches, descriptive texts, writing skills, role models.

Corresponding Author:

Irwansyah Ahmad
ahmadsyah.irwan@gmail.com

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1. Introduction

The latest curriculum of Senior high school concerns to the students' understanding about text-based approach. The students should master some types of text well. When they are in the Junior High School they must master five types of text, such as narrative, recount, descriptive, procedure and report. Then in the senior high school the understanding of types of text is continued by adding more types of text, they are explanation, discussion, exposition, news item and review. Types of text or genre have become an obligatory for students to master them. Most students find many difficulties in mastering them. They cannot differentiate types of text. The teacher tries to find a solution for this problem by having classroom action research for them.

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As a matter of fact, writing is the most difficult skill to be mastered by the students. That is why the writer needs more concerned to this. As a matter of fact, skill. He needs to fulfill students' knowledge in writing. The objectives of this research are to find particular things, places and persons of Descriptive text in Sidney Sheldon's novel *Rage of Angels* as role model in improving students' writing ability. To describe particular things, places and persons of Descriptive text in Sidney Sheldon's novel *Rage of Angels* as role model implemented in improving students' writing ability. The scope of the study in this research is the implementation of Genre-Based Approach especially descriptive texts through Sidney Sheldon's novel "Rage of Angels" as role model to student's ability in writing. The Descriptive texts of this research are the types of the text that find in the novel, especially related to things, places and persons. This text is very useful for students. It is caused that they are still learnt in the university later. The significances of this research are to improve students' ability in understanding genre to develop students' skill in writing. To make the learning process is more interesting by using novel.

2. Literature Review

Role Models define as individuals who influence role aspirants' achievements, motivation and goals by acting as behavioral models, representations of the possible, and inspirations (Morgenroth, 2015: 4). Hornby (1976: 503). Here, the study concerns one of the literary works that is novel. Genre refers to more specific classes of texts, such as newspaper reports or recipes (Lin, Benedict, 2006: 71). While, according to Black, Elizabeth (2006: 71) Genre is comparable to schema: it draws on our previous knowledge, experience and offers a framework for interpretation. Next, Genre defines as including all purposeful of language. Genre based approach is an approach that focuses on the relationship between context and language. Derewianka (2003: 134). Genre-Based Approach is a theory of language and methodology for analyzing facts and their content of use. It seeks to develop communication competence by mastering different types of texts. This approach aims to help students understand the lexical and grammatical features of different rhetoric contexts being aware of communicative purpose in social interaction.

3. Genre-based Approach Theory

Derewianka (2003:146) stated that the practical implementation sequence of teaching materials based on Genre based approach theory is to develop an understanding of the field. Familiarization with the genre, developing control over the genre, independent construction, extending and critiquing, and Creative exploitation of the genre, have its function or social purpose, generic structure and language features. Some of the genre that learn in Senior high school are: Descriptive text, recount text, narrative text, report text, procedure text, hortatory exposition text, analytical exposition text, Anecdote text, News item text, explanation text and review text. The Descriptive text has become the scope for this research, so it will be discussed further. Descriptive text

is used to describe a particular thing or object, place or person. Example: My Bike. Generic structure: Identification: is a statement or a short paragraph that identifies the object that is going to be described. It is usually interesting and able to provoke the readers to be eager to read the text. Description may consist of one or several paragraphs. This part is used to give sufficient description about the object as mentioned in the identification part. The description of the object can be done according to different angles, such as size, length, strength, color, height, condition of the location, weather, qualities, shape, etc. Language Features: Use certain nouns, such as teacher, house, my cat, bridge, etc. Use simple present tense. Use detailed noun phrases to give information about a subject, such as: It was a large open rowboat, a sweet young lady, the deaf person, etc. Various adjectives which are describing, numbering, classifying such as: two strong legs, sharp white fangs, her curly hair, etc. Relating verbs to give information about a subject, such as My mum is really cool; It has very thick fur, the rest remains at home, etc. Thinking verbs and feeling verbs to reveal the writer's view, such as the police believe the suspect is armed; I think it is a clever animal, etc. Action verbs, such as Our new puppy bites our shoes; It eats soft food, etc. Adverbs to give additional information about manner, such as fast, gradually, at the tree house, etc. Figurative language, such as simile, metaphor, e.g. John is white as chalk, sat tight, etc. Writing, according to Gere (1985: 4) Writing can be defined into five statements, writing is communication, writing is a form of self-expression, writing is public, writing is rule-governed behavior and writing is a way of learning. Writing is communication, to communicate means to convey knowledge or information about a given subject. Writing is self-expression means you write what you have recorded about your feeling and impressions of the world around you. Writing is public means that the writers display their language in public. Writing is governed by rule means that you designate your writing in paragraph, sentences, usage, spelling, word, order and punctuation. Writing is learning means that writing and learning are linked because both are new ways of seeing the world. In this research the writer focuses to the writing is governed by rules, especially types of text, especially: *Descriptive Text*. The purpose of a descriptive is to make the reader see, hear, or otherwise experience something. The writer must use words to create the impression, and these words must be carefully chosen. Good details are important. Effective descriptive appeals to the senses. You know what something is like by seeing it, or by smelling, tasting or touching it. The best way to make a reader feel that what you are describing is real is to appeal to the senses.

4. Research Method

Classroom Action Research is a process that gives credence to the development of powers of reflective thought, discussion, decision and action by ordinary people participating in collective research on private troubles that they have in common (Berg, 2004: 195). Action research is a collaborative approach to research that provides people with the means to take systematic action in an effort to resolve specific problems. The basic action research procedural routine involves four stages: Identifying the research

questions, gathering the information to answer the questions, analyzing and interpreting the information, and sharing the results with the participants. In short, the action research process is: plan, act, observe and reflect. On this occasion the researcher would try to implement the genre-based approach process by using novel. The teacher would try to introduce one of the literary works to the students. They had to start to appreciate the novel. They had to see many valuable lessons in it. At the end the maximum result would get to have the best solution in teaching and learning process.

5. Discussion

The focus of this study goes to the implementation of Genre-Based Approach in improving students' descriptive writing ability through Sidney Sheldon's novel *Rage of Angels* as role models. There are two problems that needed to be identified: First, the particular things, people and place of descriptive text in Sidney Sheldon's novel *Rage of Angels* as role models in improving students' writing ability. And second, how are particular things, people and places of Descriptive text in Sidney Sheldon's novel *Rage of Angels* as role model implemented in improving students' writing ability.

5.1. Descriptive text

It is used to describe a particular thing or object, place or person. Example: My Bike. Generic structure: First, Identification, it is a statement or a short paragraph that identifies the object that is going to be described. It is usually interesting and able to provoke the readers to be eager to read the text. Second, Description, it may consist of one or several paragraphs. This part is used to give sufficient description about the object as mentioned in the identification part. The description of the object can be done according to different angles, such as size, length, strength, color, height, condition of the location, weather, qualities, shape, etc. Language Features: Use certain nouns, such as teacher, house, my cat, bridge, etc. Use simple present tense.

Use detailed noun phrases to give information about a subject, such as: It was a large open rowboat, a sweet young lady, the deaf person, etc. Various adjectives which are describing, numbering, classifying such as: two strong legs, sharp white fangs, her curly hair, etc. Relating verbs to give information about a subject, such as My mum is really cool; It has very thick fur, the rest remains at home, etc. Thinking verbs and feeling verbs to reveal the writer's view, such as the police believe the suspect is armed; I think it is a clever animal, etc. Action verbs, such as Our new puppy bites our shoes; It eats soft food, etc. Adverbs to give additional information about manner, such as fast, gradually, at the tree house, etc. Figurative language, such as simile, metaphor, e.g. John is white as chalk, sat tight, etc.

5.2. Role models of people

Jenifer Parker, the protagonist.

“She was a slender, dark haired girl of twenty-four with a pale skin, an intelligent mobile face and green thoughtful eyes. It was a face that was attractive rather than beautiful, a face that reflected pride and courage and sensitivity a face that would be hard to forget”. (Sheldon: 18).

Use of adjectives, such as: slender, dark, pale, intelligent, green, attractive, beautiful, courage and hard.

Abner Parker, Jenifer’s father

“He was a mixture of English and Irish and Scottish blood. He was of medium height, with black hair and green-blue eyes. He was a compassionate man with a deep-rooted sense of justice. He was not interested in money, he was interested in people”. (Sheldon: 34).

Use of noun phrase, such as: a mixture of English and Irish and Scottish blood, black hair, green-blue eyes, a compassionate man and a deep-rooted sense of justice.

Robert Di Silva, the fiery District Attorney for the County of New York representative of The People.

“He was short and powerfully built, with an unfashionable graying crew cut. He had been a boxer in his youth and his nose and face bore the scars of it. And he was also a fiercely ambitious man who had fought his way up to his present position with neither money nor connections to help him”. (Sheldon: 16).

Use of vivid verbs, such as: He *had been* a boxer and his nose and face *bore* the scars of it.

Michael Moretti, the criminal.

“He was a silent, handsome man in his early thirties. He was tall and lean, with a face formed of converging planes that gave him a rugged, feral look. He Had fashionably styled black hair, a prominent chin with an expected dimple in it and deeply set olive-black eyes. He wore a tailored gray suit, a light blue shirt with darker blue silk tie and polished, custom-made shoes”. (Sheldon: 15).

Use of adjective clause, such as: He was tall and lean, with a face formed of converging planes *that gave him a rugged, feral look*.

Adam Warmer, Jenifer’s safer.

“He was in his middle thirties, tall and blond and broad-shouldered, with gray-blue inquisitive eyes behind horn-rimmed glasses. He was dressed in a tailored suit that must have cost a fortune”. (Sheldon:47).

Use of adjective phrase, such as: middle thirties, broad-shouldered, gray-blue inquisitive and horn-rimmed.

Role models of places

Keslo, Washington, Jenifer Parker's home town.

"It is a small timber town founded in 1847 by a homesick Scottish surveyor who named it for his home town in Scotland". (Sheldon: 33).

Use of adverb, such as: founded in 1847 and in Scotland.

Jenifer Parker's apartment in New York.

"It is a tiny apartment on lower Third Avenue, with a fake fireplace in a steep fourth-floor walk-up. It consisted of a small living room with a couch that turned into a lumpy bed, a tiny bathroom with a window that someone long ago had painted over with black paint, sealing it shut. The furniture looked like that something that could have been donated by the Salvation Army". (Sheldon: 37).

Use of Present tense, such as: *It is* a tiny apartment.

The Criminal Courts Building at 155 Leonard Street, Jenifer Parker's first time work place.

"It was impressive, paneled and decorated in quiet good taste. There was a large desk with three chairs in front of it and a comfortable leather chair behind it, a conference table with a dozen chairs around it and wall cabinets filled with law books. On the walls were framed autographed pictures of J. Edgar Hoover, John Linsay, Richard Nixon and Jack Demsey". (Sheldon:19).

Use of pronoun, such as: *It* was impressive.

Sing Sing Prison.

"It is situated at the town of Ossining, thirty miles up state of Manhattan on the east bank of the Hudson River, overlooking the Tappan Zee and Havestraw Bay". (Sheldon: 77).

Use of Passive voice, such as: *It is situated* at the town of Ossining.

Jenifer Parker and Kenneth Barley's new office.

"It is a larger office in the five hundred blocks on Fifth Avenue. The new quarters were simply furnished and consisted of three small rooms: one for Jenifer, one for Ken and one for a secretary". (Sheldon:132).

Use of comparative adjective, such as: *It is a larger* office in the five hundred blocks on Fifth Avenue.

5.3. Role models of Objects

The accused criminals.

“They were poor and defeated and lost. They were dregs, the misfits whom the affluent society had passed by”. (Sheldon: 75).

Use of relative pronoun, such as: The misfits *whom* the affluent society had passed by.

Jenifer’s foolish of the case

“A man detached himself from the group around Di Silva and hurried towards her. He was carrying a manila envelope. He walked past her to another young assistant district attorney and handed him the envelope. The Chief wants you to give this to Stela”. (Sheldon: 39).

Use of reflexive pronoun, such as: A man detached *himself* from the group around Di Silva and hurried towards her.

The Suspect’s rights.

“You have the right to have an attorney present before you make any statement”. (Sheldon: 29).

Use of Reported Speech, such as: ““You have the right to have an attorney present before you make any statement””.

The order.

“Our revered District attorney specially asked for you. He wants to make sure nothing goes wrong”. (Sheldon: 51).

Use of metaphor, such as: He wants to make sure *nothing goes wrong*.

End of the story.

“In a small law of in Keslo, Washington, Jenifer Parker sat alone looking at the inauguration on television. She watched until the last of the ceremony was over and Adam and Mary Beth and Samantha had left the podium, surrounded by secret service men. Then Jenifer turned off the television set and watched images fade into nothingness”. (Sheldon: 503).

Use of figurative speech, such as: Then Jenifer turned off the television set and watched *images fade into nothingness*.

5.4. The application of genre-based approach theory

Derewianka (2003:146) stated that the practical implementation sequence of teaching materials based on Genre based approach theory is: Develop an understanding of the field, Familiarization with the genre, Developing control over the genre, Independent construction, Extending and critiquing and Creative exploitation of the genre.

What to do in the stages of text-based teaching or learning:

5.5. Building knowledge of the field

Aims:

1. To help students understand the text type and they are learning or focusing on, the audience for the particular text, and the context in which the text occurs.
2. To activate students' background knowledge in relation to the text.
3. To familiarize students with the topic in general.
4. To raise students' interest and create expectation.

5.6. Modeling of text

1. Give examples of text that students will produce or write later.
2. Discuss the purposes for which the text is used in English society.
3. Point out particular features of the text type. This means talking about text or generic or schematic structure.
4. Talk about the linguistic features of each text type.
5. Practice on specific lexicon grammatical points or sentence patterns.

5.7. Joint construction of text

1. Teacher and students develop a certain type of text together, this can be done by the whole class, small group.
2. Teacher acts as a guide and students enter into more active participation in learning to write
3. Before writing, students may gather information by:
 - Observing something
 - Interviewing someone
 - Taking notes
 - Reading various resources
 - Discussing something with friends
 - Visiting particular places.

5.8. Independent construction of text

- a. Students, in groups or individually, develop or write a text.
- b. They may consult their teacher to make first draft.
- c. They use the knowledge gathered from previous stages or phases especially the text structure, linguistic feature and social function.

From some observations above which have been made showed that there is a great appreciation from the students to understand more about the material of the lesson. They are more concerned in leaning the subject. They have improved positively.

5.9. Conclusions

1. The use Sidney Sheldon's novel *Rage of Angels* has significantly improved students' skill in writing.
2. Genre-Based Approach has positively contributed to the students writing of Descriptive text.
3. Classroom action research has simulated students in understanding the materials in teaching learning process.
4. Teachers are continuously suggested to use any kinds of teaching methods in their classes.
5. Writing as the most important skill must be able to be mastered well by the students as their value-added for the future.

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Conference Paper

Fictional Characters in Asma Nadia's Novel *Surga Yang Tak Dirindukan*

Ismi Yulizar

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper is concerned about fictional characters in Asma Nadia's novel *Surga Yang Tak Dirindukan*. A fictional character is a character that comes from a work of fiction and also divided into two types, simple character and complex character. The research was based on the existence of the dilators by fictional characters contained in the novel. The problems of this research cover types of fictional characters and how they are depicted in the novel. Thus, the aims of this research are to identify the types of fictional characters and to describe how the fictional characters depicted in the novel. The theory used in this research is adopted from Kenney (1966). The research method used is descriptive qualitative method proposed by Sugiyono (2017). From the analysis, it is found that various types of fictional characters in the novel are vividly portrayed. The moral lessons revealed in the novel are expected to be useful to be implemented in real life to identify types of fictional characters.

Keywords: fictional characters, complex character, simple character.

Corresponding Author:
Ismi Yulizar
ismi.yulizar@yahoo.com

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1. Introduction

Character is one of the intrinsic elements in a literary work. It constitutes important aspects because it carries the author's message that can bring various values in human life such as morality, education, and many others. In order to understand the character's attitude and behaviour, it is necessary to understand the aspects of physiology, psychology, and sociology of the character itself. According to Kenney (1966), the character is expected to be natural or life like. Human being is free but the fictional character is never entirely free because it is a part of an artistic whole and must always serve the needs of the whole.

In analyzing a literary work, it is important to know the relation between the story and the characters along with their social life. This study uses Kenney's (1966) theory of fictional theory. Character is imaginary people that writers create. Fictional characters possess the kind of reality that dreams have, a reality which has no less intense for being imagined, or a kind of reality equivalent to our own. Character of the story is characterized by human being, but sometimes animal or other creatures. In short, characters are human and non-human who take part and are involved in the events of the story that is described in the plot. The characters who are involved in a fiction are called fictional characters.



A fictional character is a person, persona, identity, or figures derived from a work of fiction. The process of creating or developing a fictional character is called characterization. A character is considered as an important element in a work of fiction. A fictional character is generally made on the basis of the main characteristics of a particular type. The types of fictional characters are complex or round character and simple or flat character. In this study the fictional characters discussed are important characters featured in the novel as complex characters and simple characters which play important roles in the flow of the story of the novel.

Nadia's novel *Surga yang Tak Dirindukan* 'The Unwanted Heaven' is adopted as the main source of data in this study the flow of the story is interesting and it conveys a number of philosophical ideas which can change the readers' mind mature and hearts tender. The interesting storyline and the inner conflicts highlighted in this novel can make the readers drift and feel it. This novel is suitable for all ages ranging from teens, adults and even elderly people and also for all levels of society. This novel gives us a lot of inspiration, message and impression that can flow down to the heart and mind. Thus, the problems which are going to be revealed in this study cover two aspects: to find out the types of fictional characters found in the novel and to analyze how fictional characters are depicted in the novel. The result of this study is theoretically significant as it provides some theories of fictional characters which may be applied to other research data. Practically, this study is also significant as various moral lessons are conveyed in the novel so that the readers may adopt it to be practiced in real life.

2. Literature Review

As the topic suggests, this part consists of some theories about character, characterization, and fictional characters.

2.1. Character

Character is an imaginary person that fills up the story. Kenney (1966) stated that character is the major importance of a theme. Character is expected to be natural or lifelike. There are different kinds of character in stories, and different ways to describe them. Kenney categorizes character into two, namely simple (flat) character and complex character. Simple character is a character that represents less human personality shown in the lack of emersion of attitude or obsession (Kenney, 1966: 28). Complex character is a character that is more lifelike as they represent a full state of human personality in their attitude or obsession (Kenney, 1966: 28).

Abrams (1981: 20) claims that character is a person presented in dramatics of narrative work who is interpreted by readers as being endowed with moral and dispositional qualities that are expressed in what they say and what they do in action. The relation between character and its personal quality depends on the readers' acceptance. The readers can get the personality of a character through its utterances (verbal) and actions (non verbal). Further, he notes "Characters are the persons, in a dramatic or

a narrative work, endowed with morals and qualities that are expressed in what they say, the dialogues, and what they do, the actions.” (Abrams, 1981: 20).

2.2. Fictional character

Fictional character is the part of an artistic whole which must serve the needs of that whole that makes them never entirely free (Kenney, 2001: 30). Human being is free but the fictional character is never entirely free because it is a part of an artistic whole and must always serve the needs of the whole. A fictional character is a person or creature that interacts with others within a story. Kenney (1966: 91) states that theme in fiction is what the author is able to make of the total experience rendered. In presenting the character in fiction, Kenney (1966: 34) proposes five methods of characterization. The proposed methods are discursive method, dramatic method, character on other character method, contextual method, and mixing method. Discursive method suggests the writers simply tell the readers what the characters are like. Furthermore, the character and his approval or disapproval are mentioned or told by the writer (Kenney, 1966: 34). Dramatic Method has the writers show the character to the readers rather than telling them. The writers allow his characters to reveal themselves through their own words and actions (Kenney, 1966: 35). Character on other character Method is a method in which the character in a story is described and explained by another character through their actions and words. Thus, the characterization of character is revealed by the other character, e.g., through their thought (Kenney, 1966: 35). Contextual Method is a method in which the character is described by the verbal context surrounding the characters, e.g., setting description (Kenney, 1966: 36). The last one, the Mixing Method is a characterization method in which the character is described through more than one of the methods above (Kenney, 1966: 36).

2.3. Types of fictional characters

A fictional character must be other things beside lifelike, and the standard of lifelikeness does not help us to understand very much about the ways in which character is presented in fiction. For, unlike the real human being, the fictional character is part of an artistic whole and must always serve the needs of that whole (Kenney, 1966: 25). Kenney also divides the characters of fiction into *flat* and *round* characters.

2.3.1. Simple (flat) characters

Kenney (1966: 27) defines that the simple or flat character is less the representation of a human personality than the embodiment of a single attitude or obsession in a character. We must recognize that the simple character can perform many important functions in the work of fiction. However, the simple character is not limited in fiction to use as a minor character, part of the background against which the main action is played out. He calls this kind of character flat because we see only one side of him.

2.3.2. Complex (round) characters

It is called round character because we see all sides of him. The complex character is obviously more lifelike than the simple one, because in life people are not simply embodiments of single attitudes. We need to remind ourselves that the complex characters are not human beings. The complexity of characters tends to produce lifelikeness in the work of fiction. There are a number of methods available to the author to analyze the characters. The first is discursive method in which the author simply tells us about his/her characters and enumerates their qualities and may even express approval or disapproval of them. The advantages of this method are simplicity and economy and it is relatively mechanical and discourages the reader's imaginative participation. Round character is a character with a complex and realistic personality; is often called *three-dimensional* or *multifaceted* characters. Generally, these are major characters; usually, they are round because they are dynamic. Flat character is a character with a very simple personality; is often called *one-or-two-dimensional* characters.

3. Research Method

This paper is the result of a descriptive qualitative study. It observes the object of the study through observation and then analyzes the object into a research centre. According to Sufiyan (2017) in the qualitative study, the research instrument or the research tool is the researcher itself. Therefore, the researcher as an instrument must also be validated how qualitative researchers are ready to do the next research into the field. The research was done by analyzing the fictional characters in Nadia's novel *Surga yang tak Dirindukan*. The purposes of qualitative descriptive research are to describe, summarize various conditions, various situations or various phenomena of social reality that exist in the society that becomes the object of research and attempt to draw the reality to the surface as a characteristic, character, nature, model, certain situations or phenomena. The main source of data in this study is the novel *Surga yang tak Dirindukan*. Some additional data were derived from other sources such as books as the foundation of theory, articles in the websites, and other sources related to the subject matter of this research. Data collection procedure used in this study is the technique of reading and note-taking. The steps taken to collect the data are by reading the novel repeatedly and carefully, searching and quoting sentences related to the topic of analysis, categorizing the sentences adopted, analyzing the general descriptions of the fictional character, and finally drawing conclusions.

4. Discussion

This section provides the analysis of the data on the goals of fictional characters in Nadia's novel *Surga yang Tak Dirindukan*, which are classified into two aspects: simple (flat) character, complex (round) character.

4.1. Simple (flat) character

According to Kenney (1966: 27), the simple character is not limited in fiction to use as a minor character, part of the background against which the main action is played out. This kind of character is said to be flat because the character represents only one side. The simple character can perform many important functions in the work of fiction. This novel tells the life of a girl named Arini who likes to fantasize that someday there will be a handsome prince who proposes to her and lives happily ever after. Finally, she marries a man named Andika Prasetya who is her childhood friend.

Prasetya's good and faithful behaviour always comforts Arini. Various stories of infidelity around him, including his close friends, does not once disturb Arini's belief in her husband. Arini also tries to devote himself wholeheartedly as a mother and wife. Arini and Andika Prasetya's life suddenly changes. Three months after marriage Arini becomes pregnant. Their marriage has been attended by three children. There are two flat characters found in the novel namely Sulastri and Nadia.

4.2. Sulastri

Sulastri is Arini's mother who is a patient and steadfast woman and she is always thinking about her daughter. She does not show her anxiety to the household problems she experiences with Arini. She continues to play her role as a mother to educate and give affection fully to Arini. The advice given by Sulastri including household problems is experienced by Arini. She says that Arini should not be selfish to herself. She must think of Nadia who still needs affection from Pras. When she hates Pras, it will cause a psychological impact to Nadia. Arini feels her life like having a polygamous husband but she does not accept such destiny to happen to his mother. She feels annoyed at her husband because their harmonious family is destroyed. Arini blames the circumstances that she was born from a widowed mother so she must feel the same way as her mother used to be.

4.3. Nadia

Nadia is the daughter of Arini and Andika Prasetya. She is pious and devoted to her parents. As a good wife, Arini always tries her best to perform her obligation to educate all her children including Nadia. Arini has become a good wife for her husband and a good mother for her children and she is also pious and has a good religious character. All her children are really pious and observes all their obligation as good Muslims.

4.4. Complex (round) character

As noted earlier round character is a character with a complex and realistic personality. It is often called *three-dimensional* or *multifaceted* characters. Generally, these are major characters; usually, they are round because they are dynamic. There are three

characters which are involved as complex characters in the novel: Arini, Prasetya, and Mei Rose.

4.5. Arini

Arini is a pious, smart, beautiful woman who works as a teacher in a kindergarten school in Yogyakarta. Arini teaches her students with a fairy tale method packed in an interesting way. Arini who loves a world fairy tale and shares this spirit to the children to achieve what she dreams of. Arini is a clever storyteller about *Madani* 'an ideal peaceful country or *heaven* created on earth'. The tale of *Madani* tells about vice and virtue wrapped in funny stories. The message is delivered to her upbringing children according to their condition. The tale tells about a girl who has a father and mother who loves their son very much. They lead beautiful life like in the paradise as they dream of together. They love one another with the blessings of the Almighty.

Arini is a character who patiently obeys the religious commands particularly not to date with a boy before marriage like most teenagers. She patiently awaits a man who approaches her with the intention to marry her, not just to get the warmth of her youth. In the Islamic religion, dating or love affairs before marriage is strictly restricted and she sincerely adheres to it.

Arini's religious character is also seen from her words that she believes in destiny which is determined by the Almighty. She is sure that one day Allah will send a spouse to her without having to go out first. She has made up her mind to a pious *Muslimah*. Arini yearns to get a husband who is pious, observing all Allah's commands and avoiding all His restrictions.

Arini is a writer who is successful to get an award as the best woman author in the international competition of authorship. She also receives several awards of national level for her works as an author. Her work as a writer has proved successful and she is considered as a creative author. Besides as a career woman, she is also a good wife and a responsible mother. She always expresses her gratitude to Allah the Almighty for all His blessings and endowments for she is granted a responsible husband and good children. Her behaviour indicates that she has a religious character.

In addition Arini is also a good housewife. She cares for her neighbour Ina and helps her who always suffers a shortage to suffice her family needs. Ina suffers financially because her husband remarries another lady and does not take care of herself and her children. Arini feels pitiful to see her condition and so she cares for her and helps her when she wants to borrow money. Thus, Arini's attitude towards Ina indicates that she has a social caring character.

4.6. Andika Prasetya

Andika Prasetya, always called Pras, is Arini's husband. He has a high posture and brown eyes. He is a figure of a faithful and responsible man. His profession is a lecturer in a university. Pras loves his wife very much and he feels happy and lucky to have a beautiful wife like her. He always remembers his wife wherever he is as she always

looks beautiful, neat and interesting. Unlike his work-mates' wives who look drastically different after they give birth to a baby, Arini remains beautiful although she has given birth to three babies. However, Allah has predestined the story of life. Pras is teased by a third person and he marries a second wife. The presence of a second woman has destroyed the harmony of their household. In fact, Pras has married a second wife for long but he does it without Arini's knowledge. Finally, she witnesses herself how Pras and his second wife Mei Rose go together intimately. After seeing Pras's togetherness with his new wife, Arini wants to talk to Pras about their household but she feels unable to deal with Pras anymore. She considers her husband love his new wife more than he loves her. When her disappointment has reached to its peak she decides to go to Mei Rose's house and meet Pras. What happens is that Arini realizes another fact. The facilities in Mei Rose's house are better and more luxurious than those in her own house. Pras tries to explain to her about the difference in the matter of providing facilities in his two houses but Arini does not listen to him because she herself watches the fact and she realizes that Pras has violated the fair concept that a man should have as a the basic principle for polygamy.

4.7. Mei Rose

Mei Rose is a woman who has ever been hurt by a man because at the age of twelve years old, his father leaves her and her mother on her birthday. Mei Rose has also been abandoned by her prospective husband in the day of their marriage. Mei Rose's disappointment makes her determined to commit suicide. At the beginning of the novel Mei Rose is described as a weak and fragile figure when she is in the hospital. However, Mei Rose is a formidable woman because she dares to change her religion to become *Muslimah* in her marriage with Pras and finally she becomes pious and embraces the new religion obediently. Her maternal nature comes and can accept Akbar her step son from Arini under her upbringing and she cares for him as her own son. Mei Rose turns into a figure who is very *sholehah* 'pious' woman who sincerely accepts the condition. On the other hand, Arini feels cornered by Mei Rose's wellbeing.

One day, Mei Rose looks at Arini as the perfect figure and many experiences of happiness in her life. Rose thinks that she has nothing except Pras as her husband. The conflict between Arini and Mei Rose finally ended with indirect settlement. Arini finally succumbs and she is willing to turn off her fairy tale to make other woman's fairy tales alive. Fairy tale here can be defined as the life of a household that has been undertaken by Arini together with Pras for a long time. Arini finally gives up and she is willing to budge to release Pras. She is finally the one who chooses to succumb to Mei Rose.

5. Conclusion

In accordance with the topic of this study, the conclusion is oriented at the fictional characters of Nadia's novel *Surga yang Tak Dirindukan*. Based on the theory proposed by Kenney (1966), fictional character divides into simple/flat character and complex

/round character. The characters which belong to the former group are Sulastri and Nadia. Both of them are considered as simple characters because they play simple role in the flow of the story. Sulastri plays a role as simply Arini's mother who always hopes that her daughter will live happily and becomes a good *Muslimah*. Nadia on the other hand also plays a simple role as Arini's daughter who gets good religious education so that she also becomes a pious *Muslimah*.

The complex/round character is played by three characters Arini, Andika Prasetya (Pras), and Mei Rose. They play central roles in the whole flows of the story. Arini plays a central role of the novel from the very beginning when she is introduced as a writer who dreams of a good husband. Then she marries one of her childhood friends named Andika Prasetya who works as a lecturer in a university. But, their happiness is destroyed after she knows that her husband unexpectedly marries a second wife named Mei Rose. In the end she cannot stand living with a husband who has another wife and she proposes a divorce from her husband.

Pras, on the other hand, plays a role as important as Arini throughout the story. He is a lecturer who is very busy to attend seminars and other activities so that he seldom comes home, but he loves his wife Arini very much. They lead a happy and harmonious life until one day he marries a second wife because of his pity to a frustrated woman named Mei Rose who is going to commit suicide because the man who has promised to marry her in fact deceives her whereas she is pregnant from their love affairs. His harmonious life is destroyed after his first wife Arini knows that he has married a second wife. He plays a role until the end of the story when finally Arini's jealousy reaches to its climax and she wants a divorce from Pras as she cannot stand living with a husband who has a second wife.

Mei Rose, the third complex character, does not actually play a role as important as Pras and Arini but she is involved in the important events when she wants to commit suicide because the man who has promised to marry her in fact deceives her whereas in her womb there is a seven-month-old foetus. Mei Rose is saved but is in a coma, while her son is born safely. Pras cannot bear to leave the baby and the mother who turns out to live alone. Unexpectedly, Mei Rose tries to commit another suicide attempt. Luckily Mei Rose is saved by Pras again and finally she asks Pras to marry her. He has no choice except to marry her because of his feeling pitiful, because if he does not help her she is determined to commit suicide. The family conflict begins when Arini knows that Pras has married Mei Rose but she can finally win Pras as Arini urges him to divorce her as she cannot accept her husband to have another wife.

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Conference Paper

Empowering *Medan Art Community* through Developing Graffiti Writing as *Creative Industry Model* (The Local Wisdom Of Malay Deli)

Juliana, Fatimah, and April Yanti

English Education Department, Potensi Utama University, Medan, Indonesia

Abstract

This paper promotes a concept to empower *Medan art community* through the development of writing graffiti as a media of creative industry entrepreneurs based the local wisdom with reintroducing and as well as maintaing the local wisdom of the Pantuns of Malay Deli. The method of this paper is an ethnographic method, using a qualitative descriptive approach. The data on this paper are obtained using observation and interview. The analysis of this paper are: (1) The pantuns of Malay Deli that have the local wisdom values of cultural behaviors for general public environment which consists of cleanliness, security, orderliness, beauty and kinship values. And (2) the iconic character of *Mr. Belalang* as a characteristic figure in the Malay story as an icon to introduce, inspire and form the distinctive personality as well as embody the instilling of high cultural values for the culture of the terrain community. The result of this paper are that (1) Marchandise or sourvenirs using the pantun of Malay Deli with the icon of Mr. Belalang as a form of creative industry based on local wisdom of Malay deli culture, (2) The place of graffiti writing as a media for developing *Medan art community* in expressing creativity based on local wisdom of Malay Deli. Briefly, the model of graffiti writing as a media for empowering *Medan art Community* in reintroducing and maintaining the culture of Malay Deli which are applied effectively as the form of creative industry entrepreneurs based the local wisdom.

Keywords: local wisdom, Pantun of Malay Deli, graffiti, *Medan Art Community*

Corresponding Author:

Juliana
juliana.ssmsi@gmail.com

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1. Introduction

Nowadays, the behavior of creative industry entrepreneurs based on local wisdom is growing rapidly and its implementation has inspired the development of entrepreneurship model. Creative industry based on local wisdom can be applied directly through the language, both oral, written, and symbols to strengthen the economy of the local community. As one form of creativity to implement local culture is to utilize graffiti. Graffiti can be used as a media to introduce the cultural values of local wisdom by utilizing the pantun of Malay Deli with richness of the nuances of personality characteristics so that the benefits of graffiti as a form of creative industry in introducing the

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cultural treasures of local communities can be felt more. In Indonesia, based on the history during the war of independence graffiti became a tool of propagation against the Dutch colonizers like the slogan writing "*Boeng Ajo Boeng*"! which is then written on the street walls. Nowadays graffiti has changed its function not only as a provocative aspiration but as an expression of young community art.

However, in reality the writing of graffiti as an art expression has not been well utilized. This case can be seen from some graffiti writings that are in the community environment still very under control and regardless of the right place as a place that does not damage and influence the aesthetic value of the urban planning. These activities are often result graffiti writings that damage the environmental view. In other words, graffiti sometimes creates some problems with the beauty of the environment. This community of graffiti prefers to use existing walls as a media around the road to express creativities, aspirations and criticisms. Graffiti writing is considered less efficient because it causes graffiti that affect the beauty and cleanliness of urban planning. Thus, it is necessary to make the development place as an effective and efficient place to express the creativity of graffiti writings of the local community such as *Medan Art Community*.

Therefore, the objective of this paper is to empower *Medan Art Community* with graffiti writing development as creative entrepreneur media in expressing the creativity as well as introducing the cultural treasures of the local community that is the local wisdom of Malay Deli in the form of the *pantun* of Malay Deli so that directly helps to preserve the culture and improve the creative industries of society. The results of the paper are (1) Merchandises or souvenirs using the *pantun* of Malay Deli with the icon of Mr. Belalang as a form of creative industry based on local wisdom of Malay deli culture, (2) The place of graffiti writing as a media for Medan art community in expressing creativity based on local wisdom of Malay deli. Briefly, the model of graffiti writing as a media for empowering Medan art Community in introducing and maintaining the culture of Malay Deli which are applied effectively as the creative industry entrepreneurs based the local wisdom

2. Literature Review

2.1. The concept of graffiti

Based on the history, In Indonesia the graffiti are began in the wartime of independence in 1945. Graffiti are ususally used as a tool of propagation by the fighters in spreading the spirit of the struggle against the colonists at that time such as graffiti writing "*Boeng Ajo Boeng*"! on street walls. Then in 1990, graffiti writing in Indonesia developed rapidly in the same time with the birth of several graffiti communities such as *Taring Padi* and *Apotik Komik*. Their works are mostly found during the period of reformation in 1998 which contained political themes such as anti-corruption.

But, in 2000, graffiti began to develop as a form of creativity expression among the young community. Some street art communities (street art) are developing in

big cities like Jakarta, Bandung, Yogyakarta and Medan. Medan is as one of the most decorated cities with graffiti writing. The roads and the public places in Medan are almost full of all the graffiti images that contain messages to be conveyed for the public figure especially the government. This problem can be found along the road walls, the pillars of the roads, general public facilities and other general public places, so there is appearing the negative perspective or the stereotype about the graffiti writing is an illegal activity, because it is created inappropriate place like in the general public walls along the roads or even in the general public facilities. The community create the graffiti to deliver their own inspiration or critics to the government and sometimes the messages are controversial in the inappropriate place. Therefore, it is better to create a media as the right place for the Medan art community especially to express their own creativity using graffiti as the model of creative industry entrepreneur.

Besides, infact, the graffiti isn't all bad. According to Werwath (2006) in his paper describes that graffiti is an aesthetics art. The techniques and forms are used to create these works separates graffiti in the negative perspective from graffiti art. The graffiti art are created using the use of patterns, colors, typography, and even unconventional tools such as computer-created graphics. Anyone can create graffiti by writing something on a wall to communicate a message to the general public. But, the important one, graffiti can be considered as the graffiti art as long as the graffiti writing is created on the right place. Graffiti actually can be used as artifacts of Medan art community that contain art, moral and behavioural values such as aesthetic meaningful kindness, honesty, respectness, cleanliness, orderliness, beauty, kindship values. For example, graffiti that is related to culture, philosophy of life, psychology, and sociology by interpreting the meaning of the graffiti using hermeneutic study as a method of interpreting the meaning of an object, both real and abstract dimensions.

Therefore, this paper proposes a concept about the place for writing graffiti as an alternative solution for empowering *Medan art community* by promoting local wisdom of Malay Deli culture for the creation of graffiti writing that has a meaningful and cultured nuance. By making a good and proper coaching media, the *Medan art community* is able to express their creativity that has many positive effects, so that the general public are aware that the community can be a creative entrepreneur if they provide a right place to express their creativity.

2.2. Medan art community

The activity of writing graffiti by *Medan art community* are started in 2010. The purpose of this community as a place to express the members' creativity. Medan art community is as a platform between youth who have interest in art especially graffiti and also has the similar passion in the field of painting in the city of Medan. Bomber is the term for the member in this street art community. This term is given to individuals who do and create graffiti activities on the road in Medan. The reason for the bombers doing illegal graffiti in public places is to beautify the city and want to show the existence of the groups or individuals who perform these activities (Wicandra & Angkadjaja, 2005,

Securities of Visual Ecology and Socio Culture through Artistic Graffiti in Surabaya, pp. 102, para. 1). This reason is certainly not acceptable for society. People still consider that the activities undertaken by the bombers are destructive to the city view, so that the public still gives negative stigma to their graffiti works in Medan. These are some following illegal graffiti writings along the roads or even walls and general public places in Medan by *Medan art community*:



Figure 1: Illegal Graffiti on the wall of Amir Hamzah and Yos Sudarso Street.



Figure 2: Illegal Graffiti on the wall of Pancing dan Jalan S. Parman Street.

2.3. Local wisdom

Local wisdom is an idea and idea of moral values, character, behavior that is embedded and followed by members of the community. Local wisdom can be used as a rule to control the charater or behaviour human and also has cultural values to develop science, improve human resources, and also can be a solution to the problems of everyday life. Local wisdom is a form of wisdom for the environment that exists in human life in a place or area so that it refers to certain locality and community. According to Putu Oka Ngakan in Andi M. Akhmar and Syarifudin (2007) local wisdom is the values

or behavior of local people living in interacting with the environment where and live wisely. Meanwhile Keraf (2002) asserts that local wisdom is all forms of knowledge, belief, understanding or insight and customs or ethics that guide human behavior in life in the ecological community. All forms of local wisdom are lived, practiced, taught and passed down from generation to generation as well as forming the behaviour or character of human towards fellow human beings. Thus, the local wisdom is the order of values and behavior of the people of a place as a characteristic or uniqueness of characteristics in running and passing cultural values on the next generation. These are some following examples of Pantun of Malay Deli that have some cultural behavioural values:

2.4. The behavioral values in pantuns of Malay Deli

Effendy (1993: 51) states some pantuns of Malay Deli that have some Behavioural Values for General Public Environment. They are:

Firstly, *Pantun* with the Order behavioural value

*"Kalau hendak pergi memeukat'
Elokkan sampan dengan pukatnya
Kalau hendak mencari mufakat
Elokkan iman dengan adatnya"*

The *pantun* has meaning that if people want to get the best solution for everyone. They must obey the rule.

Secondly, *Pantun* with the kindship behavioural value

*"Kalau pandai memahat tiang'
Tentulah tahu memahat tangga
Kalau pandai menasehati orang
Tentulah tahu menasehati keluarga"*

The *pantun* has meaning that if the member of family can be useful for other people, it also can be automatically useful for their family.

Thirdly, *Pantun* with the security behavioural value

*"Jangan menebang kayu di rimba
Kalau ditebang binasalah hutan
Jangan dibuang adat lembaga
Kalau dibuang binasalah iman"*

The *pantun* has meaning that if the people don't obey the rule, so the people will be died without *Iman*.

Fourthly, *Pantun* with the Beauty behavioural value

*“Elok kayu buahnya lebat
Elok buah sempurna masaknya
Elok Melayu ibadahnya taat
Elok ibadah sempurna akhlaknya”*

The *pantun* has meaning that if the people have good iman, so the people are also automatically have good behaviour.

Fifthly, *Pantun* with the cleanliness behavioural value

*“Apa tanda ibu sejati
Kasih sayangnya tidak memilih
Apa tanda Melayu terpuji
Hati penyayang watakpun bersih”*

The *pantun* has meaning that if the people have good iman, so the people are also automatically have positive perspective..

2.5. Creative industry entrepreneur

The creative economy is a concept that puts creativity and knowledge as the main asset in controlling the economy. This concept has inspired the interest of various countries to study the creative economy and make the creative economy as the main model of economic development. According to the The UNCTAD in the Creative Economy Report 2008 (2008: 33) states that economic creativity is a dynamic process leading towards innovation in technology, business practices, marketing, etc., and is closely linked to gaining competitive advantages in the economy. Besides, According to the UNCTAD in Creative Economy and Industries Programmes (2006), the concept of the “creative economy” focusing attention on the role of creativity as a force in contemporary economic life, embodying the proposition that economic and cultural development are part of a larger process of sustainable development in which both economic and cultural growth can occur hand in hand. In particular, the idea of the creative economy in the developing world draws attention to the significant creative assets and rich cultural resources that exist in all developing countries. The creative industries that use these resources not only enable countries to tell their own stories and to project their own unique cultural identities to themselves and to the world but they also provide these countries with a source of economic growth, employment creation and increased participation in the global economy. At the same time, the creative economy promotes social inclusion, cultural diversity and human development. In other words, the creative economy in relation to the creative industry is an economic activity that encompasses industries with human resource creativity as the main asset for creating economic added value.

3. Research Method

The paper uses an ethnographic method, with a qualitative descriptive approach. The data on this paper are obtained using observation and interview. The analysis of this paper is: (1) The pantuns of Malay Deli that have the local wisdom values of cultural behaviors for general public environment which consists of cleanliness, security, orderliness, beauty and kinship values. And (2) the iconic character of *Mr. Belalang* as a characteristic figure in the Malay story as an icon to introduce inspire and form the distinctive personality as well as embody the instilling of high cultural values for the culture of the terrain community. The data sources are obtained in two forms, namely secondary and primary data sources. The primary data sources are obtained from Medan art community through method of observation and interview from informant. The secondary data sources are obtained from some books related to the topics or through the library research. The data collection is conducted with observation to *Medan Art community*, and also interview the informant or the members of *Medan art Community* by asking some questions about the related problem. The data analysis is conducted using some following procedures. Firstly, providing the right place for *Medan art community* to express their creatifity, secondly, teaching them about the pantuns of Malay Deli that have some behavioural values for the general public environment, thirdly, making a concept for the souvenir or marchandise based on the local wisdom, and lastly, souvenirs as the model of creative industry based on the local widom of Malay Deli.

4. Discussion

4.1. Creative industry entrepreneur based on local wisdom

The creative industry is a related part to the creative economy. Creative industry is an industry derived from the utilization of creativity, skills and individual talents to create welfare, employment through the creation and utilization of creative power and creativity of the individual and strengthen the economy of the community. One example of the creative industry is graffiti. Graffiti can be utilized as a form of creative industries based on local wisdom by using the culture of Malay Deli in the field. For example, by using the legend of Malay folklore such as Pak Belalang as a fasilitator and communicator icon of public information services in the form of pantun of Malay Deli which contain the moral and behavioural values for the community. These are some examples of graffiti works modified by authors and based on local wisdom of Malay Deli by *Medan art community* using Mr. Belalang as informative icon and pantun of Malay Deli as the result of the research:



Figure 3: Souvenir As the model of Creative Industry Entrepreneur Based On Local Wisdom.



Figure 4: Souvenir As the model of Creative Industry Entrepreneur Based On Local Wisdom.



Figure 5: Souvenir As the model of Creative Industry Entrepreneur Based On Local Wisdom.

5. Conclusions

The paper proposes (1) the creative industry entrepreneurs based on the local wisdom of Malay Deli by using the icon of Mr. Belalang as a Malay figure from the folklore of Malay deli culture, (2) The place for the *Medan Art Community* in expressing creativity based on local wisdom of Malay deli through developing graffiti writing (3) Souvenirs or merchandises based on local wisdom of Malay Deli. Briefly, the model of graffiti writing as a media for empowering *Medan art Community* in reintroducing and maintaining the culture of Malay Deli which are applied effectively as the form of creative industry entrepreneurs based the local wisdom

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Conference Paper

Conflict in Asma Nadia's Novel *Surga Yang Tak Dirindukan*

Juliani Pane

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research deals with the protagonist's conflict in Asma Nadia's novel entitled *Surga Yang Tak Dirindukan*. The protagonist's conflict experienced by Arini is mainly due to polygamy. She has to let her husband marry another woman owing to his incurable disease of cancer. She has got the fourth stadium in her disease and she knows that she will soon pass away but she is thinking of the happiness of her husband and her daughter. And in this matter, she has to find another woman who could replace her. This research aims at revealing the kinds of the protagonist conflict and how she experiences them. The approach used in this research was qualitative approach, and the method was descriptive qualitative. The source of data was from the novel *Surga yang Tak Dirindukan* by Asma Nadia. The data in this research were the entire texts in the book. The techniques used to analyze the data are heuristic and hermeneutic. The research result shows that the protagonist conflict are categorized into two types: (1). internal conflict and (2). external conflict.

Keywords: polygamy, conflict, internal, external

Corresponding Author:
Juliani Pane
julianipane15@gmail.com

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1. Introduction

The protagonist is at the center of the story, making the key decisions, and experiencing the consequences of those decisions. The protagonist affects the main characters' circumstances as well, as they are often the primary actor propelling the story forward. If a story contains a subplot, or is a narrative made up of several stories, then the character is interpreted as the protagonist of each subplot or individual story. The study is focused on the protagonist's conflicts dealing with internal and external conflicts.

Conflict in literature refers to the different drives of the characters or forces involved. Conflict may be internal or external—that is, it may occur within a character's mind or between a character and exterior forces, (or point(s) of view). Conflict is most visible between two or more characters, usually a protagonist and an antagonist/enemy/villain, but can occur in many different forms. A character may as easily find himself or herself in conflict with a natural force, such as an animal or a weather event, like a hurricane. The literary purpose of conflict is to create tension in the story, making readers more interested by leaving them uncertain which of the characters or forces will prevail.

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2. Literature Review

Psychology is the science of behavior and mind, including conscious and unconscious phenomena, as well as thought. It is an academic discipline of immense scope and diverse interests that, when taken together, seek an understanding of the emergent properties of brains, and all the variety of epiphenomena they manifest. As a social science it aims to understand individuals and groups by establishing general principles and researching specific cases.

To take another definition of conflict, Michael Nicholson in eir.zntu.edu.ua/bitstream/123456789/1777/1/Mo4177.pdf (2013) defines it as an activity which takes place when conscious beings (individuals or groups) wish to carry out mutually inconsistent acts concerning their wants, needs or obligations. Conflict is an escalation of a disagreement, which is its common prerequisite, and is characterized by the existence of conflict behavior, in which the beings are actively trying to damage one another. Rakhim lists some manifestations of conflict behavior, starting with disagreement, and followed by verbal abuse and interference. Conflicts can occur between individuals, groups and organizations.

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3. Research Method

The approach used in this study is a qualitative approach. This type of research is a descriptive qualitative research. The method used in this research is descriptive method. According to Sudaryanto [1], descriptive method is a method of research conducted solely on the basis of existing linguistic facts or phenomena that empirically live on speakers. In descriptive method, the data already obtained will be written into the form of words or description. Researchers perform data analysis by giving exposure and description of the situation under study into the form of description. This study also uses a qualitative approach. A qualitative approach is an approach that focuses on the appointment of meanings, descriptions, and data.

Sources of data used in this study are grouped into two, namely primary data sources and secondary data sources. The primary data source in this study comes from the novel text of *Surga Yang Tak Dirindukan* by Asma Nadia. While secondary data source is source of data used to support work analysis. Secondary data source in this research are supporting articles, either from internet or from various other sources and other researches which are in line with this research.

4. Discussion

4.1. Internal conflict

Arini regrets the Physical Shift that happens to her. After going through the household with Pras for over ten years, there have been various physical changes which Arini has just realized.

She was no longer the same Arini, whom Pras encountered on the steps of Al-Ghifari Mosque. Her face looked dull, with fine wrinkles around her eyes, forehead, and curves of a smile. The once slender body, now looks much larger and unbalanced. Fat folds accumulate here and there. Not one of the reflections in the mirror if Arini was increasingly panic. Was this why she lost Pras? Really because Arini had become fat and not attractive women until Pras felt the need to find an alternative. (Nadia, 2014: 109)

Arini's psychological conflict begins when she feels a change in her her husband especially when her husband turns away from her and does polygamy with another woman. Arini also often experiences psychological conflicts caused by thought and regret.

When she learned that Pras was with another woman, as a woman, Arini felt very sad and collapsed but Arini did not want to show her grief in front of her children. The woman replaced the receiver while it was still in her hand. It is difficult to describe how the world suddenly collapsed, by one voice (Nadia, 2014: 4).

Arini felt her heart burning, even though the breeze from the open bedroom window, as well as the pool at the back of the house occasionally brought her cool air; still, it seemed that no one could cool her heart right now (Nadia, 2014: 41).

Arini wiped the tears that slid quickly across the cheeks. Ah, what a great scar that could be scratched by time. The fact immediately embraced Arini. Not to mention 24 hours, but her heart seemed to have been rusted by a chronic wound (Nadia, 2014: 62).

Based on these quotations, it is clearly illustrated Arini's inner struggle at the time of the slump to know the choice of her husband. Arini's psychological condition also changes from her original character. That happens because of the internal conflict.

Arini tries to calm herself but the more she tries, the more irritated thoughts come to her. She loves her husband but that love is not enough to calm herself from being jealous towards her husband. She knows her condition and logically she could accept her husband having another woman but her jealousy exceeds her logical thinking.

Her heart is burning when imagining that her husband is being hugged by another woman. She could not accept that and she even could not compromise with herself. Mei Rose is now standing as her rival while in her condition she could not nothing; even physically she has become weak.

4.2. External conflict

4.2.1. Arini conflict with Prasetya

Prasetya or Pras is the husband of Arini and Mei Rose. Prasetya is described as a perfect husband, both in the eyes of Arini and Mei Rose. The conflict between Arini and Prasetya is divided into two, namely the conflict when Arini knows Pras gets remarried (inner conflict) and Arini's conflict after meeting Pras. Arini's Inward Conflicts is when knowing Prasetya gets married again and this is a Direct Conflict between Arini and Prasetya.

4.2.2. Arini conflict with Mei Rose

Mei Rose is one of the main figures directly related to Arini. Mei Rose is the second wife of Arini's husband, Prasetya or Pras. Arini and Mei Rose conflicts are divided into two, namely the conflict when Arini has not met Mei Rose (inner conflict) and Arini's conflict after meeting May Rose.

According to Arini, Mei Rose is a very firm and calm person in dealing with her, unlike Arini who is not like that when faced with her second husband's wife. "Pras does not like being photographed." Arini is stunned. A little disturbed to hear that sentence. She has lived with Pras much longer than this woman. Of course, she knows. And he always understands the meaning of a family for Arini.

"And I never forced Pras to do anything unless he wanted." Arini understood. The challenge has just been announced. The battlefield has been set up and they are now drawing weapons (Nadia, 2014: 277-278).

In these quotations, a picture of the conflict between Arini and May Rose begins. They both feel familiar with Pras and do not want to give in. Arini is inversely proportional to May Rose who has not been long enough with him.

But they both thought they knew Pras well. Then a thought came in Arini's mind about her and Mei Rose in the eyes of Pras, namely: They are both so different. How can Pras love both? (Nadia, 2014: 278).

From the quote it appears that Arini begins to realize that between her and Mei Rose are two people who are so different from their own advantages and hard to choose one of them in the eyes of Pras. The conflict between Arini and Mei Rose then peaks as May Rose speaks openly with Arini to share Pras with her. As in the following quotation. "You've always had everything, Arini; parents, good husbands, healthy children, authorship careers. Everything." He can see the embers in his friend's eyes. May Rose finally decides to stop hiding feelings. Arini tries to follow the direction of the conversation in vain. Somehow her mind feels compressed.

"While the only good thing that ever happened in my entire life was just Pras!"

Mei Rose's eyes flashed, her gaze made her body shrink. "With so much happiness, should not you be grateful and be a little generous?" Arini was trapped in a dead end. Mei Rose's words just glide like thousands of darts that stick their pointed ends right in their most sensitive parts of the body (Nadia, 2014: 287).

From the quote, it appears Arini starts to realize that she has been cornered and she cannot do anything to confront the assertiveness of May Rose who clearly asks her to share Pras. Mei Rose views Arini as a perfect person and experiences much happiness in life, in contrast to her who has only Pras as husband.

The conflict between Arini and Mei Rose finally ended with an indirect settlement of Arini depicted in the following quotation. Perhaps the tale of a woman must die, so that other women's tales get a life (Nadia, 2014: 286).

Indirectly, through these quotations Arini implies a conclusion that she is willing to turn off her fairy tale to make sure another woman's tales can live. Fairy tale here can be interpreted as a household life that has been run by Arini along with Pras. Arini seems to realize that between her and May Rose no one would budge to release Pras, so she is finally the one who chooses to give in from May Rose.

5. Conclusions

Based on the analysis of the form of protagonist's conflict, it can be revealed that the form of protagonist's conflict can be divided into two forms, namely internal conflict and external conflict. The form of the internal conflict includes (1) the figure of Arini who regrets the physical changes that occur in her, (2) the figure of Arini who slumps when she knows that she has been made into a polygamy, and (3) Arini figure rises from the downfall due to polygamy, while the form of external conflict includes the stout figure of Arini when making the final decision regarding her household.

Based on the results of the conflict analysis of the protagonist's conflict with other figures, the results show that Arini has also conflict with other central figures, namely Prasetya (Arini's husband) and Mei Rose (the second wife).

Arini's conflict with Prasetya is classified into two types, namely the conflict when Arini knows Pras marry again (internal conflict) and Arini's conflict after meeting Pras (external conflict). While the conflict between Arini and Mei Rose is also divided into two kinds, namely the conflict before Arini meets Mei Rose (internal conflict) and Arini's conflict after meeting May Rose (external conflict).

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Conference Paper

Linguistic Taboos in Karonese Culture

Jumat Barus^{1,2}, Robert Sibarani¹, Amrin Saragih³, and Mulyadi¹

¹Postgraduate Department of Linguistics, Faculty of Cultural Sciences, University of Sumatera Utara, Medan, Indonesia

²State Islamic Institute of Lhokseumawe, Indonesia

³University of Negeri Medan, Indonesia

Abstract

This paper investigates the linguistic taboos in the Karonese culture viewed from linguistic anthropology point of view. It concerns with the meaning of taboo based on performance, indexicality, and participation [4]. With this approach, linguistic taboos are explored not only from its lexical or words only, they are viewed from the process of communication totally, included lexical or words, the way to speak, the participants of speaking, and the contexts of communication. The theory used is proposed by Freud (1913/2004: 21), that taboo, on the one hand, is sacred, consecrated, and on the other uncanny, dangerous, forbidden, and unclean. Thus 'taboo' has about it a sense of something unapproachable and it is principally expressed in prohibitions and restrictions. Ethnographic method proposed by Spradley (1980) is applied in doing the research. The result shows that the linguistics taboos are classified into taboo in kinship, i.e. between *bengkila* and *permain*, *turangku* and *turangku*, and *mami* and *kela*; context-specific taboos, i.e. words derived from non-taboo words: such as organs of body, animals and supernatural entity, and certain words; and words related to social and physical defects: such as illness, death, and killing; and general taboos, i.e. swearing and unmentionable words. The swearing includes scatology or dirt, sexual organs, sexual acts, mothers or family, ancestors, animals, death, illness, and prostitution. Whereas, unmentionable words include dirty words relating to sex organs, sexual activities, bodily effluvia, micturition and defecation, and naming or addressing family and relatives.

Keywords: taboo, kinship, swearing, sexual

Corresponding Author:
Jumat Barus
auliabs2001@yahoo.com

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1. Introduction

All cultures and languages have taboo rules that served as a control for the community in making their communication. However, in societal life the rules are violated in some certain contexts and purposes. Breaking taboo rules makes people facing difficulties in relationship, because the words may offend and hurt others' feeling. Those words are associated with vulgar and sensitive things, such as sexual organs, sexual activity, dirt, etc., which are not considered suitable for scientific studies. At first glance, this assumption may be justified, but from another perspective, such research is urgently

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needed to provide cultural understanding for the community about its reasons and objectives. From a cultural perspective, it is expected to give a new dimension of understanding of the human psyche, as society is monitored in their way of expression by creating prohibitions and social sanctions towards certain verbal expressions. Speech ethics and prohibitions that are forged within the culture actually strengthen the society. Moreover, the prohibition of communicating directly in some kinship relationships in the Karonese culture makes the community more privileged and culturally diverse than others. The taboo rules that govern the community to stay away from communication with certain people, do not intend to weaken their relationships, even make their society stronger and have extraordinary manners.

2. Literature Review

2.1. What is taboo?

The English word 'taboo' derives from the Tongan *tabu*, discovered by Captain James Cook on 15 June 1777 in Polynesia on his first voyage to Tahiti (Allan & Burrige, 2006:3; Freud, 1913/2004: 21). Broadly, taboo associated with certain activities that can be served as a means of social control. From this matter, it is suggested that taboo belongs to a part of cultural norms to be obeyed in order to avoid undesirable events. Meanwhile, Kridalaksana (1982: 161) provides two definitions of taboo, namely: (1) which is forbidden, both because of a harmful force (positive taboo) and because of the power that contaminates or destroys one's life force (negative taboo) avoided by using euphemism; (2) the prohibition of using certain words, for fear or for the sake of politeness; for instance, people do not call 'the dead' in front of the dead person.

2.2. Theoretical framework

The basis of this research is a theory proposed by Freud (1913/2004: 21), that taboo, on the one hand, is sacred, consecrated, and on the other uncanny, dangerous, forbidden, unclean. Thus 'taboo' has about it a sense of something unapproachable and it is principally expressed in prohibitions and restrictions. It is a cultural product, and then all cultured tribes must have taboo. In an attempt to study linguistic taboo in Karonese culture, the researcher explored the meaning based on linguistic anthropology concept. Linguistic anthropology *studies language as a cultural resource and speaking as a cultural practice* (Duranti, 1997: 2). Furthermore, Duranti (1997: 14) said that in the study of meaning, it focuses on performance, indexicality, and participation. With this approach, linguistic taboo cannot be explored from its lexical or words only, it should be viewed from the process of communication totally, included lexical or words, the way to speak, the participants of speaking, and the contexts of communication. There are common words that lexically not reach the meaning of taboo, but when they are expressed in a certain way, or expressed by and to a particular person, or expressed in some certain contexts, the expression becomes taboo. That's why this article find the taboo

meaning behind the use, misuse or non-use of language, its different forms, registers and styles (Foley, 1997: 3).

2.3. Related study

Some scholars have conducted related study and proposed classifications of taboos. Frazer (1913/1980: 318-418) had divided taboos into several classifications, but specifically for verbal taboo, he divides it into six categories, namely: 1) personal names tabooed; 2) names of relations tabooed; 3) names of the dead tabooed; 4) names of kings and of the sacred persons tabooed; 5) names of gods tabooed; and 6) common words tabooed. In this classification, Frazer does not classify words based on context or the manner of their usage in life. Allan and Burridge (2006), specifically discussed and classified the forbidden words into four main categories, namely: bad language, which is divided into (i) jargon, (ii) slang, and (iii) swearing; taboo naming and addressing; dirty words, which comprises (i) body organs covered by bikinis and swimsuits - because they are organs for the stimulation and satisfaction of sexual desire, and for the need for defecation and urinate; (ii) activities carried out with sex organs and bodily effluvia; (iii) body impurities released through the sex organs and bodily effluvia; bad fortune, which is divided into (i) disease, (ii) death, and (iii) killing. For this, they had given more detail classification. Different from Frazer and Allan and Burridge, Ljung (2011) analysed taboo specifically in swearing. He classified taboo into major and minor themes. In major theme, taboo is classified into (i) religious/supernatural, (ii) scatology, (iii) sex organs, (iv) sexual activity, (v) mother (family). In minor themes, the swearing is divided into (i) ancestors, (ii) scatology, (iii) death, (iv) illness, and (v) prostitution. While, Qanbar (2011) in her study investigated linguistic taboos in Yemeni society in term of their relationship with the social context in which they are used and socio-cultural factors affecting their use. He classified taboo into two main categories: (i) context specific, (ii) general. Context specific taboos are divided into two sub categories: non-taboo words, and words related to the hearer's physical or social defects; while the sub categories under the category general include the unmentionable (the words under this subcategory should be euphemised in polite speech), and mentionable with minimizes.

3. Research Method

Qualitative approach is used to describe in depth the phenomenon of communication which violates the Karonese culture. In doing the research, the researcher applied some ethnographic methods proposed by Spradley (1980).

3.1. Data collection

This research was conducted in Karo District, Sumatera Utara province, Indonesia, which is inhabited by most Karo people. The data sought in this study are data of language and data of speaking. Data of language is in the form of Karo words or

phrases that contains taboo literally, for example: *natu* 'penis' *teli* 'vagina', *tegis* 'cum' *entek-entek* 'intercourse' *tai* 'faces', *cih* 'pee', etc., which were obtained from the old native informants through in-depth interviews, and data of speaking is in the form of verbal expressions collected through participant-observation method.

3.2. Data analysis

In analyzing data, the researcher adopted four stages of ethnographic analysis proposed by Spradley (1980), namely: domain analysis, taxonomic analysis, component analysis, and theme analysis. Domain analysis was used to deepen the expressions that violate the norm of taboos. Taxonomic analysis was done to discover the internal structure of the taboos, and to classify taboos based on existing types. Componential analysis is a systematic search for the taboo components of meaning associated with cultural symbols. In other words, this stage of analysis was an attempt to explore the meaning contained in the symbols of the existing language. The theme analysis was to discover the values, norms or local wisdom in Karo community.

4. Discussion

4.1. Linguistic taboos in Karonese culture

Taboo in Karo is mainly classified into three categories, they are: kinship, context-specific, and general.

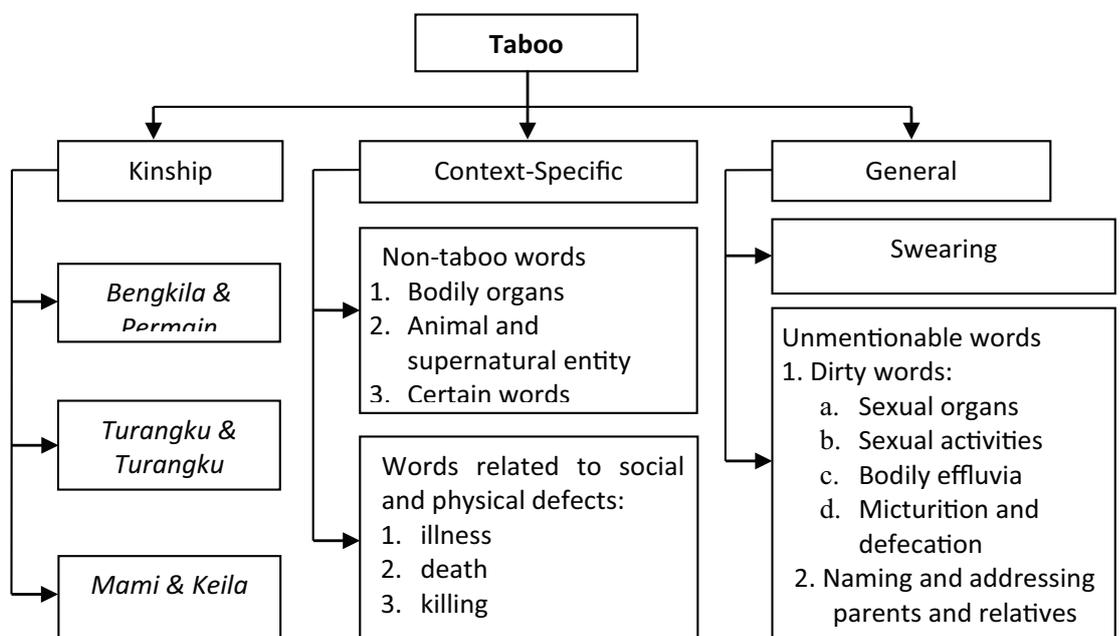


Figure 1: Linguistic Taboos in Karonese Culture.

4.1.1. Kinship taboo

Marriage does not merely unite two families through a sacred spiritual bond between a man from one family and a woman from the other family, but also creates a restriction or a ban on communication. The restriction or prohibition in communication begins since a *mukul* event (a cultural event in a night after the wedding party held in groom's family's house). After this *mukul*, the two families are considered taboo in making direct communication in three kinships, they are *bengkila* (father-in-law/husband's father) and *permain* (daughter-in-law), *turangku* (wife of wife's brother) and *turangku* (husband of husband's sister), and *mami* (mother-in-law/wife's mother) and *keila* (son-in-law). To make it easy to understand, the taboo in the kinship concerned can be seen in the figure below:

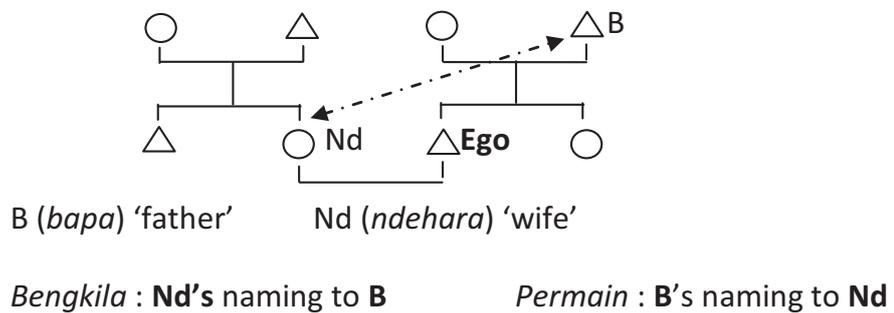


Figure 2: Taboo in kinship between *bengkila* - *permain*.

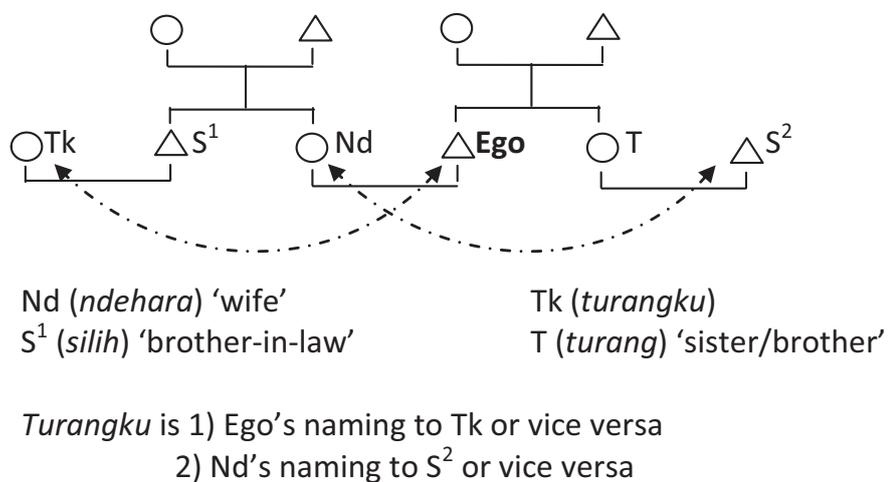
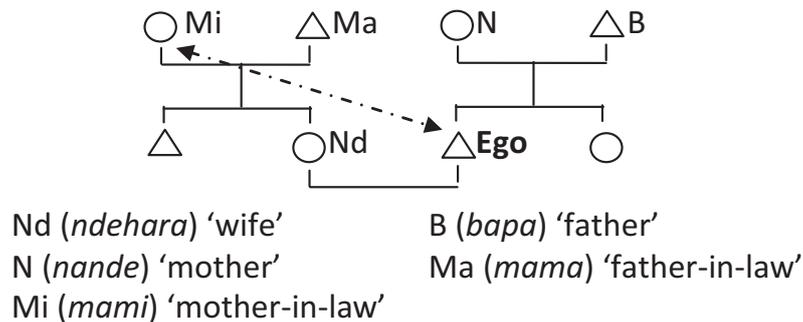


Figure 3: Taboo in kinship between *turangku* - *turangku*.

In Karo culture, the six family members in those three categories of kinship are considered taboo to engage in direct speaking. The taboo in these relations is not the same as taboos in other categories, which is considered taboo to say certain words that reach the sacredness and profanity. They should avoid communicating directly, unless they will break the norms of culture. The norm is applied to maintain high courtesy



Mami is Ego's naming to Mi, while *Keila* is Mi's naming to Ego

Figure 4: Taboo in kinship between *mami* - *keila*.

towards their new relatives from other family so that all disputes among the families can be avoided.

4.1.2. Context-specific taboo

This category includes words that have no taboo meaning lexically, but their use in certain contexts make them taboo. This category is further divided into two sub categories: non-taboo words and words related to social and physical defects.

1. Non-taboo Words

The sub category of non-taboo words can also be divided into bodily organs, animal and supernatural entity, and certain words. Organs of body which include in this category are: *babah* 'mouth', *mata* 'eye', and *takal* 'head'. Lexically, the three organs of body do not reach the meaning of taboo, but they are taboo in the context of swearing. Some animals also considered taboo in certain context. The names of animals that are used by Karo society in the context of swearing are *babi* 'pig', *biang* 'dog', *kerbo* 'buffalo', and *bengkala* 'monkey'. The names of these animals do not mean taboo lexically, but in the context of use they represent taboo meanings because of poor judgment by speech community due to the bad nature attached to the animals, that causing pain to the interlocutors. The speakers use these animals' names to humiliate the interlocutors to the state of the animals concerned.

Karo society also considers taboo to name wild animals namely *arimo* 'tiger', *nipe* 'snake', and *gajah* 'elephant' and a supernatural entity namely *begu* 'ghost'. Those do not mean taboo lexically, but they are taboo in a place believed to be inhabited by them, like jungle. Those malignant creatures are believed to appear suddenly and attack people mentioned their name. Karo society are also prohibited from mentioning and buying *paku* 'nails', and *jarum* 'needles' specifically at night, because they may be harmful others when those things fall in the way to take them home.

2. Words related to social and physical defects

In general, all people must have their social and physical weaknesses, and they will feel hurt when the weaknesses mentioned. Words related to social and physical defects are words related to a very embarrassing disease or illness, related to death, and killing. The illnesses are *mehadou* 'insane or crazy', *tabun* 'epilepsy', *gadam* 'leprosy', and *peintang* 'blind'. Words related to death are *mate*, *munggil* 'die'. Words related to killing are *bunuh* 'kill' and *geleh* 'slaughter'. All words will be considered taboo whenever such words are directed to people concerned.

4.1.3. General taboo

Most of cultured tribe in this world has the same perception to this kind of taboo. This category consists of swearing and unmentionable words.

1. Swearing

Swearing is verbal expression containing words expressed with a louder intonation than the usual speech. It is understandable that a person who does swearing is in a high emotional state due to undesirable situation. The words are expressed in a loud and rough voice, usually followed by sharp eyes to the interlocutors. The words of this category are related to scatology or dirt, sexual organs, sexual acts, and matters related to mothers or family, ancestors, animals, death, illness, and prostitution. Karonese words included in scatology are *tai/ngengek* 'shit' and *patat/ikur* 'ass'. This scatology refers to dirty words related to human excretions. Sexual organs that are frequently used in swearing are *natu* 'penis/cock', and *teli/pepek* 'pussy/vagina'. Sexual activity is an activity to perform sexual intercourse with the use of the sexual organs or genitals. Karonese words related to this kind of activity are *entek/entek-entek* 'fuck/shag' and *merus-merus* 'masturbation'. *Entek/entek-entek* is a sexual activity done as a husband and his wife do. *Merus-merus* is a sexual activity done by man personally. In mother or family category, Karonese words which are frequently used in swearing are *ame* 'mother', and *bapa* 'father'. In the ancestor's category, Karo society usually uses *nini* 'grandmother' and *nini bulang* 'grandfather' in swearing.

Parents and ancestors are the honorable family members that must be respected. That's why, Karo society will be very resentful to hear their honorable names served in swearing. Animals that are usually used in swearing are *babi* 'pig', *biang* 'bitch/dog', *kerbo* 'buffalo', and *bengkala* 'monkey' as has been stated in the previous part. In the category of death, Karo society uses *mate/munggil/tes* 'die' to curse others. In the category of illness or disease, Karo society frequently uses *mehadou/adon* 'insane/crazy', *peintang* 'blind', and *pinangko* 'thief' in swearing others. The last category for this kind of swearing is prostitution. Word that is usually used by Karo society is *lonte* 'bitch'.

2. Unmentionable Words

This category is considered taboo and should never be mentioned. It is not because of the conditions and the way of pronouncing the words, but because of nature and basic meaning of words or objects they refer to. The words concerned related to things that have to be covered and avoided from the sight of other people for the sake of sacredness and profanity. Words classified to this category are dirty words that can also be classified into sexual organs, sexual activities, bodily effluvia, micturition and defecation. Sexual organs that should not be mentioned are *natu* 'penis', *naruh-naruh* 'testicles', *тели/pepek* 'vagina', *nonon/nenen* 'boobs', *patat* 'ass', *gerem* 'pubic hair'. For sexual activities, Karo people are prohibited to mention *entek-entek/ngentek* 'fuck/shag', *merus-merus* 'blowjob/masturbation', and *tegir* 'erect'. For dirt, Karo people are prohibited to mention *tai/ngengek/berak* 'feces', *tegis* 'cum/sperm', and *kesut* 'fart'. For defecation and micturition, to say *ngengek/ciret/berak/ertai* 'defecation', *ciah/kencing* 'micturition' are forbidden. Those kinds of words should not be mentioned publicly.

Beside the dirty words, Karonese culture also forbids the societies to mention their parents' name and to mention the name of their older and higher level of relatives. They are also considered taboo to address them by *engko* 'you', *entei* 'go there', *ariko* 'you come here', and the suffixes *-ko/-mu/-m* 'you'.

5. Conclusions

To the researcher's knowledge, there has no study about taboo in Karonese language that provides detailed information so far. Taboo study will not provide complete information if the study is based on lexical meaning only. Since taboo is a culture norm, it must be explored in the context of its usage. The taboo rule actually provides specific way to avoid it in communication, since the researcher has been given a very narrow space to write, the techniques and euphemism form cannot be given in this opportunity and will be reported on another occasion.

Karo is one of cultured tribes in the world which has strict norms in maintaining the relationships within its community. Culturally, the community is ruled such a way in language and their way of speaking to avoid friction, disputes, and even quarrels among family members and closed relatives. The rules in communication created by the ancestors to become a culture, aims to inculcate the attitude of courtesy and to foster social awareness to respect one another, so that the family harmony is maintained. However, some of these taboo rules, especially in kinship taboo, have begun to be eroded and begin to be violated by society, for an assumption that it can impede communication, and is considered inconsistent with the condition of this modern era. Based on this assumption, the researcher supports other researchers to find out the truth of how crucial this taboo prevents society in communications and in what way the society abandoned the taboos.

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Conference Paper

Reflection of Javanese Characters in Afifah Afra's Novel *Nun Pada Sebuah Cermin*

Jumino Suhadi and Purwarno

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper is the result of a library research which aims at revealing the Javanese characters reflected in the novel *Nun Pada Sebuah Cermin* written by Afifah Afrah. The analysis is conducted by using qualitative descriptive method. The main sources of data were derived from the novel and supported by some related books and other sources such as journals, articles, and essays from some websites. The data were analyzed by applying the theory of Javanese characters proposed by Achmad (2017) who notes that there are nine Javanese characters adopted in their life namely compliant, easy to mingle, working cooperatively, polite, friendly, alert and cautious, timid and shy, not self-forcing, and patient. The Javanese are generally considered as people who have soft and wise characters, particularly in their behaviour, and they always maintain to avoid dispute. The term *Unggah-Ungguh* 'to behave in good manners' is a prior tenet of Javanese people, especially in order to get comfort, serenity, tranquillity, peace, and blessing in life. The findings show that there are five Javanese characters which are vividly reflected in the novel namely easy to mingle, polite, patient, not self-forcing and timid and shy. Those characters are quite significant to put into practice in real life as they constitute dignified moral values to maintain peace and harmony among the members of a family, among the citizens of a nation, and among nations across the globe.

Keywords: Javanese characters, polite, patient, not self-forcing, shy

Corresponding Author:

Jumino Suhadi

jumino.suhadi@sastra.uisu.ac.id

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1. Introduction

Javanese belong to an Austronesian ethnic group native to the island of Java in Indonesia. This tribe constitutes the largest single ethnic group in the country. They are identified as being highly ethical, both in attitude and speech. In conversation, younger persons should use subtle Javanese language that sounds more polite. It is unlike the language used for people of equal age or younger than the speaker. In their personality, younger people should really be able to maintain a good ethical attitude toward people older than themselves. Besides, they do not like to speak directly, and tend to keep the ethics of speaking in the contents, the type of language used, and the subject matter. They tend to be shy, and generally prefer to hide their feelings. They generally deny the offer subtly for the sake of an ethic and manners of guarded attitude. For example, when they give a visit to their neighbours or friends, and are

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served a dish, they tend to refuse the offer. A typical character of a Javanese is waiting to be welcomed to taste food served for him, and sometimes even hesitant to resist the will or desire of the heart. However, such dignified attitude has partially changed in accordance with the impact of globalization era and some Javanese gradually ignore to practice the glorious culture.

A young keen writer, Afifah Afra through her novel entitled *Nun Pada Sebuah Cermin* has depicted the nuance of Javanese culture. Even though the novel focuses on the personal life journey of a poor orphaned Javanese girl named Nun Walqomah, who lives on the river bank near Tirtonadi station in Solo, Central Java, at the same time it also reveals the culture and characters of Japanese people. *Nun Pada Sebuah Cermin* is full of the elements of local wisdom of Javanese culture and philosophy. It tells about the life of the first character of the novel, a girl named Nun Walqomah who is depicted as a young girl who does not want to surrender to her destiny. Nun must work as an actress of *ketoprak* (Javanese theatrical genre). Through her journey of life in the *ketoprak* group and the stories enacted on the stage, the Javanese culture and characters are reflected. This novel is interesting because it tells not only about Javanese culture and characters, but also Javanese art.

The objectives of this study are to reveal the types of Javanese characters reflected in the novel, and to analyze how the Javanese characters are depicted through the protagonist of the novel. Therefore, the scope of this paper focuses on the analysis of the Javanese characters reflected in the novel i.e. easy to mingle, polite, patient, not self-forcing, and timid and shy. The result of this study is significant both theoretically and practically. Theoretically, it is useful to enrich the literature of literary research related to Javanese culture, personalities and characters. Practically, it can be used as good moral lessons to be practiced in real life to maintain peace and harmony among members of a family, among citizens of a nation and among nations across the globe. Besides, it can also be used for developing local wisdom of the Javanese culture and preserving it from its banishment as in this modern era such Javanese legacy tends to fade away. The young Javanese generations who migrate and settle outside Java island almost completely leave the tradition. So, it is also useful as an attempt to preserve the Javanese culture and tradition as the national asset.

2. Literature Review

Character is defined as the particular combination of qualities in a person that makes him different from others (Cambridge Advanced Learner's Dictionary). Achmad (2017: 40) defines that character is interpreted as the whole attitude, expression, temperament, and behaviour of a society. Javanese characters refer to moral values of behavior, attitude, and ethics which are represented by the Javanese community including such behaviour as to behave politely, tend to hide feelings, and keep the ethics in speaking in terms of either the content and utterance or the subject matter to talk about. In the daily life, the politeness in speaking is upheld, and becomes more in priority.

Javanese language is stratified into three classes. The three levels of language are used differently according to the person whom to talk to. The Javanese upholds ethical consideration highly both in attitude and speech. In speaking, a younger person uses subtle Javanese language that seems more polite. Oktafia (2015: 141) says that the culture of *unggah-ungguh* 'to behave in good manners' is more in priority. Soedarmanta (2014: 36) states that etiquette of *unggah ungguh* includes some good deeds in speech and action, such as verbal language, body language or self-presentation. Prabowo (2003: 31) states that ethic is seen as wisdom of life so that it is necessary to be understood by individuals who state herself or himself to have good behaviour.

Achmad (2017: 41) classifies Javanese characters into nine types, i.e. (1) compliant, (2) easy to mingle, (3) working cooperatively, (4) polite, (5) friendly, (6) alert and cautious, (7) timid and shy, (8) not self-forcing, and (9) patient.

2.1. Compliant

Being compliant is one of the important personalities of the Javanese. This character has become the philosophical principle of their life. This is stated in a Javanese proverb "Wani *ngalah dhuwur wekasane*"; meaning that those who are ready to be the loser will become the winner at the end. Prabowo (2003: 61) states that the concept of this Javanese philosophy means that if one has bravery to give way to others, he will get nobility at the end.

The attitude of being compliant *Wani ngalah* indicates that Javanese people do not want to have a conflict which may lead to bloodshed. Besides, the attitude of being compliant means that when someone is ready to be the loser he will confidentially become the winner. It is in accordance with a Javanese proverb saying "*Sing becik ketitik sing olo ketoro*" which means that someone who is good will be visible and that who is evil will be revealed.

2.2. Easy to mingle

Based on the history of the Javanese, this ethnic group consists of the mixture of several generations such as from China, India, Thailand, Turkey and Arab, consequently they can mingle with one another in the island of Java easily without paying attention to the origin of their tribe, religion, and race. The evidence of this fact can be seen in Yogyakarta in which the Javanese can mingle with people from various other regions or other nations so that this town is known as Indonesian miniature. In this town, the indigenous people mingle and make a relationship with people from East Java, West Java, Jakarta, Sumatra, Sulawesi, Kalimantan and other regions of Indonesia. Even indigenous people can easily mingle with foreigners who visit this artistic town.

Another example which shows that Javanese can mingle with people from the other areas without considering those factors is through their daily interaction. Javanese choose their friends not only from a certain ethnic group but also from other nations, tribes, religions, or races. Anyone may become their friends and soul mates. The most important thing for them is that they should not do evil deeds.

2.3. Working cooperatively

The Javanese communities generally do not like to live individually. They have deep understanding with their colleagues; they like to help one another and to work together to achieve a certain goal. Suwardi (2016: 5) notes that a good individual needs to do useful things not only for himself but also for the others as a moral responsibility in social life.

This thing can be seen when one member of the Javanese community is celebrating a party. All the members of the community around the area will be ready to help and give contribution according to what they have such as power, mind, goods or money. In the event of condolence when one member of the Javanese community passes away, all the members of the community will come to show their sympathy and to help what they can do to relieve the burden of the family who suffer the loss of one member of the family. The next three evenings they will come again to support the sufferer and to help pray to the Almighty so that the deceased may be forgiven for all his sins and may be placed in the best possible place in the heaven.

2.4. Polite

In the range of the Javanese life, being polite is very much respected as high esteem. Therefore, parents always teach their children, grand sons and grand daughters to behave politely in their daily behaviour, including in the way they speak and dress. This is meant that they expect that their children and grandchildren are respected by other people. In Javanese proverb it is said that *ajining dhiri soko lathi, ajining sariro soko busono*, which means that one's self-esteem is determined from the way he speaks, and the way he dresses or behaves. Anshoriy (2008: 136) states that courtesy in speaking takes effect toward someone's life.

Being polite in behaviour must be realized in daily life such as knocking at the door when coming to someone's house by saying *Kula nuwun* 'Excuse me, may I come in'; when passing by through some older people by bowing down while saying *Ndherek langkung* 'Excuse me, let me pass'. It is considered impolite to pass in front of parents or older people, to take food first before the elderly, to stand in front of people who sit on the ground or on the chair, to run in the house, to yawn without closing the mouth and so on.

Being polite in speaking is not only in terms of the way one speaks but also in the type of language one uses. In Javanese there are three types of language according to the level to whom one speaks. They are *ngoko* (the lowest level), *Kromo* (the medium level), and *kromo inggil* (the highest level). In Javanese culture there are three levels of social segregation but it is limited to only in terms of being polite to behave and to speak. The young should speak to the elderly by using the higher level of language. It is considered not polite when someone speaks to the older person by using *ngoko* language, an old man to the Village Chief by using *kromo* language.

2.5. Friendly

The Javanese are well-known for their being friendly not only to people whom they have known for long but also to a new person whom they just know. This reality can be seen when a Javanese gets on the bus or train where he always greets and speaks to the passengers beside him whom he has not known before. Because of their friendliness, they have many friends and like to build friendships with people of various ethnic groups. Nevertheless, the Javanese are always alert to people whom they have just known as in Javanese there is a teaching of the philosophy of life manifested in a proverb saying *Wong urep kui kudu eling lan waspodo* 'In life one should be alert and cautious'.

2.6. Alert and cautious

Being alert and cautious *Eling lan waspodo* in Javanese, is the philosophy to warn people to always remember God the Almighty and to be alert and cautious to face life. The warning which is delivered by a Javanese philosopher Raden Ngabehi Ronggowarsito III in Achmad (2017: 40) who taught human beings to remember God frequently and to be alert toward situation and condition.

By being alert and cautious, the Javanese have confidence that they will get life peace which is not always from one's position or material but from the clean soul. Through awareness to be always alert and cautious, the Javanese give more priority to spiritual need than material need. They believe that happiness comes from God and those worldly things such as position and wealth are only mortal and illusory.

2.7. Timid and shy

Being timid and shy constitute one of the characters of the Javanese. For instance, when a Javanese guest is offered some food, he will keep on saying "No, thank you, I am full" although he is actually very hungry. But, when the host urges him, then he is ready to accept it but usually by taking a little amount of the food although he likes the food very much. When the host tries to simply serve some drink, he usually says "*Mboten usah repot-repot*" 'Don't be so busy', to indicate his feeling of being timid and shy; a dignified character not to make the host busy to serve him. Being timid and shy is one of the Javanese characters which must be practiced in the Javanese life as to behave in good manners *unggah-ungguh* constitutes the ways of life of the Javanese. Idrus (2012: 124) says that *sungkan* 'shy' carries a more positive meaning. This attitude is generally practiced by any individual in any position, social status and authority of the Javanese community.

2.8. Not self-forcing

Another type of the Javanese characters is termed as *ora ngoyo* 'not self-forcing'. This character has been taught to the Javanese community in their deepest soul. Prabowo

(2003: 29) states that Javanese is a figure who can accept the condition and the fate bestowed upon him by the Almighty so that everything is accepted sincerely which is termed as *nerimo ing pandum* 'accepting sincerely anything bestowed by God'. In relation to this, Handayani (2004: 74) states "the best human being is feeling sufficient for what he has got. Self-forcing will only make someone greedier and even expect more and more without limit".

2.9. Patient

Being patient is another Javanese character which carries philosophy to be adopted by the Javanese as a guideline in their life. In the philosophy ingrained in the Javanese community, patience is the key to a success to reach a goal or ambition. Fadhillah (2010; 41) says that a Javanese who is morally mature will always have such dignified attitude and virtue. The first character of the Javanese is being patient. Adopting the philosophy of Ronggowarsito III, Achmad (2016: 163) says if someone adopts the character of being patient in any condition he will be successful to face any trial of life. It means he will not find difficulty when he faces any life problems and will be safe from distress and suffering and even he will get the sweetest fruit of the grace of God.

3. Research Method

This paper was based on qualitative research. Sujarweni (2014: 19) notes that qualitative research is a procedural research which results in descriptive data in the form of utterance or writing and behaviour. Qualitative research generally can be used for research related to social life, history, behaviour, functional organization, social activities and so on. This research is the study of writing documents such as text books, newspapers, magazines, letters, films, journals, scripts, articles and the like. The main source of data in this study was the text of the novel *Nun Pada Sebuah Cermin* written by Afifah Afra, which consists of 28 chapters, and 370 pages. Other sources which are related to the subject matter of this paper are also used. The data were obtained by noting the explicit as well as implicit information related to the subject matter. Secondary sources of data were taken from written sources. Guiding principles of research and of planning research have been used to isolate causes and effects, to properly apply theoretical relations, to measure and to quantify phenomena, to create research designs allowing the generalization of findings, and to formulate general laws.

Then, the data were analyzed from various angles to explore or reinterpret and find out some supporting arguments that Javanese characters are reflected as the main theme of the novel *Nun Pada Sebuah Cermin*.

4. Discussion

Out of nine types of Javanese personality proposed by Ahmad (2017), five of them were found in Afifah Afra's novel *Nun Pada sebuah Cermin*: (1) easy to mingle, (2) polite, (3) patient, (4) not self-forcing and (5) timid and shy, as discussed below.

4.1. Easy to mingle

Nun is a sociable girl who is easy to make friends with anyone. She lives in the wild crowded area where her neighbours have hard professions which either lawful or unlawful but Nun does not want to interfere other people's business. One of her neighbours named Petty is a prostitute but Nun never feels uncomfortable to have a neighbour like her. She thinks that it is Petty's life, and she should not interfere or go into her business.

Wiratno who lives at the same river bank also likes to mingle with his neighbours.

When Nun and her twin brothers were still small kids, Wiratno ever helped them save them from starving. Wiratno gave them food to relieve hunger. He is a humble man so that he likes helping many people although they are from different nationality and belief. He also firmly helps everyone who needs his help. Furthermore, Wiratno knows so much about Javanese culture so that he can explain about it to Mrs. Anke who comes from Netherland to Indonesia only to know about Javanese culture.

4.2. Polite

The character of being polite is depicted by Naya who interviews Nun one of the *keto-prak* players with soft greeting based on the politeness standard of Javanese culture. In every activity, Javanese people put forward more ethic of being polite. The politeness is a hereditary teaching taught by the ancestors to the next generation. Javanese people will be called unethical if they break the politeness in their behaviour. Naya as a young Javanese generation still firmly holds the principle of Javanese character. Nun, who is actually only an ordinary girl, is addressed by Naya with the word *Panjenengan*, which is the most polite word to say "you" in Javanese culture. Being addressed *Panjenengan* by Naya, Nun feels that Naya respects her so much although Nun is only an ordinary girl. On the other hand, Nun is also the mirror of Javanese girl who has a polite character both in speech and behaviour. When she is interviewed by Naya, a journalist, she answers her questions as polite as Naya does.

Polite character is also reflected by Wiratno who actually gets angry with his boss, Denmas Daruno. Wiratno, who is a wise man, does not evoke his emotion to hear Denmas Daruno's anger. Instead, Wiratno comes near him and greets him politely. It aims at alleviating discomfort of someone's heart and preventing a conflict. His boss, Denmas Daruno is easy to get angry if there is a problem. Greeting him politely is the best solution to cool his heart.

Polite character is not only presented with common people but also with members of a family. Citra, Naya's mother, is a noble Javanese woman who educates her son in

a gentle way. She calls her son Naya in a gentle voice with the phrase *Cah bagus* 'Good boy.' Teaching politeness in speaking will make her son obey and respect his parents and he will have soft character. In the long run, he is expected to teach the values of politeness to his children.

4.3. Patient

Being patient is a noble attitude and this character is reflected by the protagonist of the novel *Nun Walqolami*. In her young age she has undergone many kinds of heavy problems and she is a figure of Javanese young girl who is patient to face various heavy life problems.

Nun feels so happy when the school states Nun as a student with good achievement. She expects her mother to attend the ceremony of graduation. But, her mother prefers working to attending such an event and Nun is so patient to face the bitter reality. It is impossible for her to argue her mother because she realizes the fact of her mother's condition. Nun must be patient to control the flame of her sadness wisely.

Nun has an ambition to become a smart girl and to have a bright future. She thinks that she can get rid of her poverty by pursuing higher study to the Senior High School but her mother cannot support her. She feels disappointed but she can manage her feeling to be patient by keeping her disappointment in her heart.

Nun again has to bear her patience when she is threatened by her boss who is in charge of *Ketoprak* Theatre named Denmas Daruno who is used to speaking rudely so that Nun has to learn how she has to control her emotion well. Her mother teaches her not to oppose parents and older people. Opposing Denmas Daruno means creating dispute which will lead to bad effects and she thinks that harmony of her family is above all. It is impossible for her to get a job with high wage. For her, the most important thing is that she can help her mother's burden.

When Nun receives discrimination from her boss Denmas Daruno who gives more wage to the other players whereas she plays a role as the main artist, again she can bear to be patient. Denmas Daruno expresses his anger and says sharp words to her, she is consistent to be patient. Crying is the best solution for Nun because she cannot stand looking at his rude face but she needs a job to help her poor mother.

Nun's patience is also reflected when she faces the cruelty of her step father, Jiwo who treats her mother rudely. Not only is her mother hurt by Jiwo but also Nun and her twin brothers are always tortured by him.

Nun can hardly bear the heaviest trial when a policeman gives a bad news that her mother has died because of being killed cruelly by Jiwo, her step father. Nun falls fainted because of the shocking news. After being aware, she directly embraces her mother's corpse. Nun is so sad and beaten toward her mother's death. Nun must continue her duty to grow up her twin brothers lonely. Nun has to accept God's destiny to be responsible for her family. Nun still has another responsibility for her brothers. Her sadness has slowly disappeared from her heart. Nun becomes more patient to face what has happened. Various trials have been undergone by Nun patiently and

the hard life has changed her to become a strong girl. Nun is not only strong to face various kinds of temptation but also strong in her faith to believe in God.

4.4. Not self-forcing

After the death of her husband, Kustanti, Nun's mother becomes a street singer and scavenger in the metropolis of Solo exactly around in the hurly-burly of Tirtonadi bus station to support the three children Nun, Bagas and Bagus. As the oldest child Nun gives advice to her brothers not to complain about the condition of their apprehensive family life in the wild small house. Nun and her families are types of people who have self-awareness. They do not have a great dream with the condition of their poor economy. Nun and her mother realize their ability. They run their life sincerely while trying hard to get a better life based on their ability.

Nun wants to study to the Senior High School but it is impossible for her to realize her dream. In spite of the fact that she is successful to reach the best achievement, her mother does not give any reaction toward Nun's success. Nun does not want to force her mother to come to her school. Nun realizes that her mother has worked hard to support their life as a scavenger. Nun and her mother are people who know themselves. Her mother has thought the effect if she must attend the ceremony to receive a trophy and a plaque of Nun's achievement, her children will starve.

Working as an artist in the *ketoprak* group makes Nun acquainted with a young talent journalist, the son of a rich businessman in solo. Coincidentally, Naya is looking for information about the *ketoprak* group which becomes cultural heritage especially of Javanese culture. The first meeting with him makes a shiny feeling for Nun but she realizes that to build a new life with him is impossible because they have different social status. She does not want to force herself to follow her feeling to love Naya.

Nun works hard daily and she enjoys her job. Living in the crowded area gives her special impression. Everyday she watches people busy with their own business. People compete to chase their ambition until justifying various ways to achieve the ambition. However, Nun is not easy to be influenced to face various temptations by doing something beyond her capabilities.

4.5. Timid and shy

Denmas Daruno, the man in charge of *ketoprak* group Chandra Poernama introduces Nun to Miss Anke Van Schendel. Nun is an elegant girl. She keeps her attitude in front of the foreign guest. She shows her shy attitude to her. Moreover, Anke is an honourable lady, a Ph.D. of Javaneseology. As a Javanese girl, Nun knows how to behave herself in front of a person who has high rank and position. Nun applies the Javanese characters, timid and shy in the intercommunication. Nun keeps her attitude as a Javanese girl who must know manners especially to Anke whom she just gets acquainted. Nun respects Anke's good manner. Nun will answer Anke's question only if Anke asks her a question.

In the mean time, Denmas Daruno plans to invite Miss Anke for a dinner. He will also take her around the city of Solo at night. Nun as one of the *ketoprak* players is

also invited by Denmas Daruno for the programs. The dinner will be held in *Warung Gudek Ceker Banjarsari*. Anke asks Wiratno and Naya too to join the dinner. When Nun is offered to choose the list of food menu, Nun only stuns and feels shy to choose it. Nun looks timid and shy in such a situation, in front of honourable persons like Anke, Denmas Daruno, Naya and Wiratno.

5. Findings

There are five Javanese characters which are reflected in the novel *Nun Pada Sebuah Cermin* written by Fifah Afra. Those characters are *easy to mingle*, *polite*, *patient*, *not self-forcing*, and *timid and shy* which are depicted through the main characters. The teaching of ancient Javanese ancestors from generation to generation to uphold ethics and manners in the daily life is still going on firmly in the implementation of the Javanese social life. The difference in social status still becomes priority in the Javanese social life to build eternal housewifery and choosing commensurate pair is the best way for the two sides who will get married to avoid a wide gap in the family life some days. Lastly, although one should mingle with people from various backgrounds, Javanese people consistently glorify ethics in behaviour.

6. Conclusion

Character is the picture of someone's behaviour in the ways of acting, speaking, and thinking. Javanese character is a set of glorious behaviour which is emphasized on priority of ethics and manners in acting and behaving as cultural heritage from the ancestors for the present and the future generations. The manifestation of Javanese character is mainly reflected by the protagonist of the novel named Nun Walqomah such as easy to mingle, polite, patient, not self-forcing, and timid and shy. The Javanese are generally considered as people who have soft and wise characters, particularly in speaking and behaving and they always maintain to avoid dispute. *Unggah-Ungguh* 'to behave in good manners is a prior tenet for Javanese people, especially in order to get comfort, serenity, tranquillity, peace, and blessing in life. The Javanese teachings give many good values to human beings as taught by earlier Islamic propagators (*Wali*) in disseminating religion teachings of Islam in this Indonesia. For Javanese people, managing good characters can avoid losses of precious things.

Finally, it is recommended that the readers should learn and practice Javanese characters as the heritage of the Javanese culture and also as the asset of Indonesian culture. Further, It is also recommended that parents should teach them to their children so that they will become generations who have good characters.

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Conference Paper

The Adequacy of the Theory of Logical Function Applied to Some Clauses in Chinua Achebe's Novel *Things Fall Apart*

Lilik Mardianto¹, Jumino Suhadi², and Purwarno²

¹STAIS Al-Hikmah Medan, Indonesia

²Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper is concerned with the evaluation of the theory of Logical Function introduced by Halliday (1994, 2014) under the theoretical framework of Systemic Functional Grammar. The goal of this research is to examine whether the theory is adequate to be applied to analyze clause complexes in the novel *Things Fall Apart* written by Chinua Achebe. The study applied qualitative method as proposed by Sugiono (2017). The analysis focuses on the description of clause complexes used in the novel from both Interdependency Relation and Logico-semantic Relation. The finding shows that the theory of logical function is adequate to be applied to analyze clause complexes in the novel under research. The evidence is based on the fact that all types of clause complexes as postulated in the theory of logical function are found in the novel, as the sample of natural language. The types of clause complexes used in the novel cover paratactic elaboration, hypotactic elaboration, paratactic extension, hypotactic extension, paratactic enhancement, hypotactic enhancement, paratactic locution, hypotactic locution, paratactic idea, and hypotactic idea.

Keywords: logical function, interdependency relation, logico-semantic relation.

Corresponding Author:

Jumino Suhadi

jumino.suhadi@sastra.uisu.ac.id

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1. Introduction

In Systemic Functional Grammar (SFG), language is viewed as a resource for making meaning and so it describes language in its actual use in terms of texts and their contexts. This theory attempts to describe how the structures of a text construct meanings and how the meanings of a text can be realized. Halliday (2014) explains that a language consists of a set of systems and the speaker or the writer may choose the ways of expressing meanings. When people use a language to express meanings, they do so in specific situations, and the form of the language that they use is influenced by the complex elements of those situations. He claims that all adult language is organized around a small number of functional components which correspond to the meta-functions of language which underlie all language uses and these meta-functions have a systemic relationship with the lexico-grammar of the language.

Language is used in three different functions known as the three meta-functions of language. These meta-functions are *the ideational*, *the interpersonal* and *the textual*.

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The ideational functional means that language is used to organize, understand and express the speaker's perceptions of the world and of his consciousness, and this function divides into two: *the experiential function* and *the logical function*. *The experiential function* is largely concerned with contents or ideas which regard clauses as the representation of experience in terms of *transitivity structures*, which are represented with *processes* and associated with *participants* and *circumstances*. *The logical function* is concerned with the relationship between ideas in clause complex. it defines the logico-semantic relation between one clause and another which covers *expansion* and *projection* and it also defines clause complexes from the interdependency relation whether they are *paratactic* or *hypotactic* [7].

Thus, the present study is concerned with the application of Halliday's theory of Logical Function to analyze clause complexes in Chinua Achebe's novel *Things Fall Apart*. This topic is chosen because of some reasons. First, the novel is very interesting and contains clauses which are relevant to be analysed by applying Halliday's theory of Logical Function. The analysis is believed to be of some advantages for the readers to grasp ideas revealed in the clauses. Consequently, the readers will get the meaning once they read the novel.

Based on the background presented above, the research problems which are identified are of two points: 1). What types of clause complexes are used in the novel *Things Fall Apart* written by Chinua Achebe? 2). How is the theory of Logical Function proposed by Halliday (1994, 2014) adequate to analyze clause complexes found in the novel? With this problem identification, it is expected that this research can help the readers understand how the theory is adequate to uncover ideas in the clauses. Based on the problem identification the objectives of this research are 1). to identify the types of clause complexes used in the novel and 2). to examine how the theory of logical function is adequate to be applied to analyze clause complexes found in the novel. With these objectives, it is predicted that the findings of this research will be useful to help the readers understand the theory and guide other researchers to apply it in other related projects.

The scope of this research will focus on applying the theory of logical function to analyze some clause complexes used in the novel. The analysis will cover the application of the theory to analyze how interdependency relation and logico-semantic relation are used in clause complexes in the novel.

2. Literature Review

The theory adopted in this study is Halliday's (1994, 2014) Systemic Functional Linguistics (SFG). It is a model of grammar which constitutes part of a broad social semiotic approach to language called systemic linguistics. The term *systemic* refers to the view of language as a network of systems for making meaning; the term *functional* indicates that the approach focuses on three meta-functions of language. This theory is popular after the publication of a more comprehensive monograph entitled *An Introduction to Functional Grammar* in 1994 which was revised by his colleague Matthiessen in

2014 and it becomes the main reference of the theory of SFG by most Functional Grammarians across the globe.

2.1. Logical function

Halliday describes the logical function as those systems which set up logical-semantic relationships between one clausal unit and another. The system which comes under the logical function refers to interdependency relation and Logico-semantic Relation of clause complexes. When two clauses are combined, a speaker chooses whether to give both clauses equal status, or to make one dependent on the other. In addition, a speaker chooses some meaning relations in the process of joining or binding clauses together. Halliday argues that the meanings in such processes are most closely related to the experiential function. For this reason, he puts the experiential and logical functions together into the ideational function. A sentence can be interpreted as a clause complex: a head clause together with other clauses that modify it. There is the same kind of relationship between sentence and clause as there is between group and word; the sentence has evolved by expansion outwards from the clause. The notion of *clause complex* enables us to account in full for the functional organization of sentence. A sentence will be defined, in fact, as a clause complex. Thus, it is a certainty that a sentence is a constituent of writing, while a clause complex is a constituent of grammar [2, 3].

2.2. Interdependency relation

The relationships of two clauses in a clause complex are categorized into *Parataxis* and *Hypotaxis*. Parataxis relationship is a clause complex in which each of the clauses can stand alone. Paratactic clause is generally connected with a coordinate conjunction, a conjunctive adjunct, with a semicolon, or with a dash. Paratactic clauses are analyzed by using numbers; 1,2,3, etc. as: (1) *This earth is round*, (=2) *we cannot see the edge*. Hypotaxis is a clause complex in which one of the clauses is independent and can stand by itself whereas the other is dependent on it. Hypotactic clauses are analyzed by using Greek letters: α , β , γ etc. as: (α) *John got the first division*, (= β) *which made everybody surprised*.

2.3. Logico-semantic relation

Logico-semantic relation is concerned with meaning relationships between or among clauses in a clause complex. The logico-semantic relation consists of *expansion* and *projection*. Expansion divides into three types: *elaboration* marked by (=) in the analysis, *extension* marked by (+), and *enhancement* marked by (x). *Projection* divides into two kinds: *locution* marked by (") and *idea* marked by ('). The analysis of a clause complex will involve both the interdependency relation (Taxis) and the logico-semantic relation.

2.4. Expansion

Expansion refers to the relationships between two clauses in a clause complex in which the secondary clause expands the primary one. Expansion involves three types of relationship: elaboration, extension and enhancement.

2.5. Elaboration

In elaboration, one clause elaborates on the meaning of another by further specifying or describing it in which the second clause elaborates the meaning of the first clause. Elaboration divides into paratactic elaboration and hypotactic elaboration. The analysis of Paratactic Elaboration clause uses the notation (1=2) and is categorized into three types: exposition, exemplification and clarification depending on the conjunction or conjunctive adjunct used. The analysis of hypotactic elaboration clause uses the notation ($\alpha=\beta$). The correlation between the independent and dependent clause in the clause complex is that the dependent clause elaborates the meaning of the former by the structural property known as non-restricted relative clause. The dependent clause can be a finite clause or a non-finite clause.

2.6. Extension

Extension is one of the subtypes of expansion which is concerned with the relationships of two clauses in a clause complex in which the second clause extends the meaning of the first. Extension clause divides into Paratactic Extension and Hypotactic Extension. Paratactic extension refers to the relationship between two independent clauses in a clause complex in which the secondary clause extends the meaning of the primary clause by *addition, variation or alternation*. The combination of two independent clauses by way of extension will result in coordination and therefore it generally makes use of coordinating conjunctions. The notation used in the analysis of Paratactic Extension is (1+2). Hypotactic extension marked by the notation ($\alpha+\beta$) refers to the relationship between the independent clause and the dependent clause in a clause complex in which the secondary clause extends the meaning of the first by contrastive dependency in terms of addition, variation and alternation. The dependent clause in the extension may be in the form of *a finite clause or a non-finite clause*.

2.7. Enhancement

Enhancement is one of the subtypes of expansion which is concerned with the relationships of two clauses in a clause complex in which the secondary clause enhances the meaning of the first clause. The enhancement can be paratactic or hypotactic. Paratactic enhancement marked by (1x2) refers to the relationship between two independent clauses in a clause complex in which the secondary clause enhances the meaning of the primary clause by reference of some circumstantial features: *time, place, manner, condition, purpose, cause, concession*, etc. The combination of two independent clauses

by way of enhancement will result in coordination. Paratactic enhancement generally uses coordinate conjunction or conjunctive combinations. Hypotactic enhancement marked by $(\alpha\beta)$ refers to the relationship between the independent clause and the dependent clause in a clause complex in which the dependent clause enhances the meaning of the dominant clause by reference of circumstantial features. Hypotactic enhancement constitutes clausal adjunct when finite and phrasal adjunct when non-finite.

2.8. Projection

Projection refers to the logico-semantic relation between two clauses in a clause complex in which the primary clause projects the secondary clause with either a verbal process known as *Locution* or a mental process known as *Idea*.

2.9. Locution

Locution is one of the subtypes of projection which is concerned with the relation of two clauses in a clause complex in which the primary clause projects the meaning of the secondary clause with a verbal process. Locution is analyzed by using double quotation marks (") and differentiated into paratactic and hypotactic. Paratactic locution marked by $(1'2)$ refers to the relation between two independent clauses in a clause complex in which one clause projects the other with a verbal process. As the two clauses in paratactic locution are of equal status and the position is reversible. Hypotactic locution with the notation $(\alpha''\beta)$ refers to the relation between the independent clause and the dependent clause in a clause complex in which the primary clause projects the secondary clause with a verbal process. Hypotactic locution can be differentiated into finite and non-finite.

2.10. Idea

Idea is one of the subtypes of projection which is concerned with the relation of two clauses in a clause complex in which the primary clause projects the meaning of the secondary clause with a mental process. Projection idea can be differentiated into paratactic and hypotactic. Paratactic idea marked by $(1'2)$ refers to the relation between two independent clauses in a clause complex in which one clause projects the other with a mental process and this is also traditionally known as direct speech. Paratactic idea is also reversible as in: *She thought, "I will commit suicide."* Hypotactic idea marked by $(\alpha'\beta)$ refers to the relation between the independent clause and the dependent clause in a clause complex in which the primary clause projects the secondary clause with a mental process which can be either finite and non-finite.

3. Research Method

This study is a descriptive research which describes characteristics of a population or phenomenon being studied. It addresses the 'what' question and what are the characteristics used to describe the situation or population. They are usually some kinds of categorical scheme also known as descriptive categories, [8]. This study also used qualitative descriptive method whose objective is to describe, summarize various conditions and phenomena of social reality that exist in the society that becomes the object of research and this study is an attempt to draw the reality to the surface as a characteristic, character, nature, or model of certain situations or phenomena [4]. The population of this study was derived from clause complexes in the novel *Things Fall Apart* which are related to the subject matter. The samples were selected randomly as a subset of individuals to represent an entire group as a whole. Chinua Achebe's novel *Things Fall Apart* used as the main source of data. Other references related to the theory are adopted from books and websites. The steps of this study were conducted by administering, verifying, and classifying the data and by identifying the types of clause complexes based on Halliday's theory of logical function, classifying the clause complexes according to inter-dependency relation and logico-semantic relation, and deducing a finding that the application of the theory of logical function to analyze clause complexes in the novel is supposedly adequate.

4. Discussion

Some clause complexes are selected from the novel to be analysed by applying Halliday's theory of logical function covering all types of interdependency relation and logico-semantic relation which divides into expansion and projection. Expansion consists of elaboration, extension, and enhancement and projection consists of locution and idea.

4.1. Paratactic elaboration

Quote 1 (Chapter 1, Par. 1): (1) *Okonkwo was well known throughout the nine villages (=2) and even beyond.* (Achebe, 1959: 1)

According to the tactic system, this clause complex belongs to paratactic elaboration because both the independent clauses are conjoined with the conjunction *and* and they are equal in status. The primary is the initiating clause, "*Okonkwo was well known throughout the nine villages*" and the secondary is the continuing clause *and even beyond* which has undergone elision from the complete form *Okonkwo was well-known throughout the nine villages and Okonkwo was well known even beyond the nine villages*. The second clause elaborates the first so that it is called paratactic elaboration.

4.2. Finite hypotactic elaboration

Quote 2 (Chapter 1, Par. 1): (α) *Amalinze was the great wrestler (=β) who for seven years was unbeaten, from Umuofia to Mbaino.* (Achebe, 1959: 1)

The clause complex quoted above belongs to hypotactic elaboration as there is a relative clause beginning with the relative pronoun *who* which qualifies the preceding noun *wrestler*. The independent clause is *Amalinza was the great wrestler*, and the dependent clause is *who for seven years was unbeaten, from Umuofia to Mbaino*. Thus, the clause complex above is called hypotactic elaboration.

4.3. Non-finite hypotactic elaboration

Quote 3 (Chapter 2, Par. 17): (α) *All he knew was that a few men had arrived at their house, (=β) conversing with his father in low tones.* (Achebe, 1959: 4).

The clause complex quoted above belongs to non-finite hypotactic elaboration which refers to the relationship between the independent clause "*All he knew was that a few men had arrived at their house*, with notation (α) as the dominant clause meanwhile the dependent clause *conversing with his father in low tones*, cannot stand alone. It has undergone the *elision* of its own complete form. In such cases, there may be an explicit Subject in the dependent clause, as in *a few man had been conversing with his father in low tones*. The dependent clause is formed by a non-finite clause, which elaborates the meaning of the dominant clause.

4.4. Extension

4.4.1. Paratactic extension

Quote 4 (Chapter 1, Par. 2): (1) *Amalinza was a wily craftsman (+2) but Okonkwo was as slippery as a fish in water.* (Achebe, 1959: 1)

The clause complex quoted above consists of two independent clauses. The first clause, *Amalinza was a wily craftsman*, with notation (1) is called the initiating clause and the second *but Okonkwo was as slippery as a fish in water* with notation (=2) is called the continuing clause. Both clauses are conjoined with the structural *but* that becomes the coordinator between the first clause and the second clause. Thus, both clauses are of equal rank and the second clause simply adds more information to the first and therefore it belongs to paratactic extension of addition.

4.4.2. Paratactic extension of alternation

Quote 6 (Chapter 8, Par. 39): (1) *It had to be done slowly and carefully, taking each string separately, (+2) else it would break.* (Achebe, 1959: 23).

The clause complex quoted above belongs to paratactic extension of alternation which consists of two independent clauses in which the second clause *else it would*

break, with the notation (+2) presents an alternative to the first clause *It had to be done slowly and carefully, taking each string separately* with notation (1). The structural *else* is used to introduce an alternative to show the result if something does not happen. Thus, the clause complex above is called paratactic extension of alternation.

4.4.3. Finite hypotactic extension of alternation

Quote 8 (Chapter 14, Par. 22): (α) *I have none now* (+ β) *except that young girl who knows not her right from her left.* (Achebe, 1959: 44)

The clause complex quoted above conveys the sense of extension. The independent clause *I have none now* with notation (α) is conjoined with the independent clause *except that young girl who knows not her right from her left* with notation (+ β). The subordinate structural *except* carries the sense of alternation and therefore the clause belongs to finite hypotactic elaboration of alternation.

4.5. Enhancement

4.5.1. Paratactic enhancement

Quote 9 (Chapter 2, Par. 1): (α) *Okonkwo wondered what was amiss*, ($x\beta$) *for he knew certainly that something was amiss.* (Achebe, 1959: 3)

Observe that the clause complex quoted above consists of four clauses. The first clause *Okonkwo wondered* has a projected idea clause *what was amiss*, as the second clause. The third clause is *for he knew certainly* which is also followed by a projection of idea *that something was amiss* as the fourth clause. The point of analysis here is on the relationship between the first clause and the third in which the third clause begins with the coordinate structural *for* which carries the sense of circumstantial feature in terms of reason; and so, such a case assigns paratactic enhancement of cause.

4.5.2. Non-finite hypotactic enhancement

Quote 10 (Chapter 1, Par. 1): ($x\beta$) *As a young man of eighteen* (α) *he had brought honour to his village by throwing Amalinze the Cat.* (Achebe, 1959: 1)

The clause complex above consists of the independent clause *he had brought honour to his village by throwing Amalinze the Cat*, in the second position and the independent clause *as a young man of eighteen*, in the first position which begins with the subordinate structural *as* which carries the meaning of temporal so that the complete clause is *when he was a young man of eighteen*. Thus, such a clause is classified as a non-finite hypotactic enhancement clause of temporal.

4.5.3. Finite hypotactic enhancement

Quote 11 (Chapter 1, Par. 1): (α) *It was this man that Okonkwo threw in a fight which the old men agreed was one of the fiercest* ($x\beta$) *since the founder of their town engaged a spirit of the wild for seven days and seven nights.* (Achebe, 1959: 1)

The main attention in this analysis is on the fact that there is a dependent clause *since the founder of their town engaged a spirit of the wild for seven days and seven nights* ($x\beta$) which begins with a structural indicating temporal and with a finite process, Thus, such a clause complex belongs to hypotactic enhancement.

4.5.4. Hypotactic enhancement of cause

Quote 12 (Chapter 2, Par. 1): (α) *And even now he could still hear it* ($x\beta$) *as it grew dimmer and dimmer in the distance.* (Achebe, 1959: 3)

The clause complex quoted above consists of one independent clause *and even now he could still hear it* (α) and one dependent clause *as it grew dimmer and dimmer in the distance* ($x\beta$) The second clause is finite as seen from the process *grew*, and it is initiated by the structural *as* which carries the sense of temporal; and therefore such a clause complex belongs to finite hypotactic enhancement of temporal.

4.5.5. Hypotactic enhancement of cause reason

Quote 13 (Chapter 2, Par. 2): (α) *A snake was never called by its name at night* ($x\beta$) *because it would hear.* (Achebe, 1959: 3)

The quoted clause complex above begins with the primary clause *A snake was never called by its name at night* (α) and followed by the secondary clause *because it would hear* ($x\beta$), which enhances the primary clause, which begins with the structural *because* indicating cause reason and the finite *would*; therefore, such a clause complex belongs to finite hypotactic enhancement of cause reason.

4.5.6. Hypotactic enhancement of temporal

Quote 14 (Chapter 3, Par. 20): (α) *I have heard that many years ago,* ($x\beta$) *when his father had not been dead very long.* (Achebe, 1959: 6)

The above clause complex consists of one independent clause *I have heard that many years ago* (α) and followed by two parallel dependent clauses *when his father had not been dead very long,* ($x\beta$) and *he had gone to consult the Oracle* ($x\beta$). As the first parallel clause begins with the structural *when*, which enhances the dependent clause; and this clause complex is called hypotactic enhancement of temporal.

4.5.7. Hypotactic enhancement of condition

Quote 15 (Chapter 2, Par. 9): (α) *And in fairness to Umofia it should be recorded that it never went to war* ($x\beta$) *unless its case was clear and just and was accepted as such by its Oracle.* (Achebe, 1959: 3)

From the above clause complex consists of four finite clauses. The primary clause *And in fairness to Umofia it should be recorded* (α) and it is followed by the second clause *that it never went to war* ($=\beta$) which elaborates the pronoun *it* in the primary clause. The third clause *Unless its case was clear and just and was accepted as such by its Oracle* ($x\beta$) which consists of two parallel clauses with finite *was*, enhances the primary clause. The enhancement is identified from the structural *unless* which indicates condition. Thus, such a clause complex is called finite hypotactic elaboration of contingency of condition.

4.5.8. Hypotactic enhancement of concession

Quote 16 (Chapter 3, Par. 8): ($x\beta$) *But in spite of this advantages,* (α) *he had begun even in his father's lifetime to lay the foundations of a prosperous future.* (Achebe, 1959: 5)

The quoted clause complex above consists of the dependent clause *But in spite of this advantages* ($x\beta$) as the secondary clause without finite and the primary clause *He had begun even in his father's lifetime to lay the foundations of a prosperous future* (α). The conjunctive *But in spite of* indicates concession, which is followed by the noun *this advantages*. Thus, this clause belongs to non-finite hypotactic elaboration of contingency of concession.

4.5.9. Hypotactic enhancement of spatial

Quote 17 (Chapter 3, Par. 11): ($x\beta$) *After kola nut had been eaten,* (α) *Okonkwo brought his palm-wine from the corner of the hut.* (Achebe, 1959: 3)

The quoted clause complex above consists of four clauses. The first clause *After kola nut had been eaten* ($x\beta$) enhances the second but primary clause *Okonkwo brought his palm-wine from the corner of the hut* (α) and the third clause is parallel to the fourth clause *where it had been placed and stood it in the centre of the group* ($x\beta$) which also enhances the second clause. Thus, in the first place this clause complex belongs to finite hypotactic enhancement of temporal as identified from the structural *after* in the first clause and in the second place it belongs to finite hypotactic enhancement of spatial as identified from the structural *where*. Thus, the clause complex is classified into hypotactic enhancement of spatial.

4.5.10. Hypotactic enhancement of manner comparison

Quote 18 (Chapter 3, Par. 28): (α) *It seems* ($x\beta$) *as if the world had gone mad.* (Achebe, 1959: 7)

The above quoted clause complex consists of two clauses. The primary clause *It seems* (α) is enhanced by the finite dependent clause *as if the word had gone mad* ($x\beta$). The subordinating conjunction *as if* here is used to indicate manner of comparison. Therefore, this clause complex is classified as finite hypotactic enhancement of manner comparison.

4.5.11. Hypotactic enhancement of cause of purpose

Quote 19 (Chapter 10, Par. 1): (α) *Most communal ceremonies took place at that time of the day*, ($x\beta$) *o that even when it was said that ceremony would begin "after the midday meal"*. (Achebe, 1959: 29)

The clause complex quoted above begins with the primary clause *Most communal ceremonies took place at that time of the day* (α) which is enhanced by the finite secondary clause *So that even when it was said that ceremony would begin "after the midday meal"* (β). The structural *so that* followed by a clause states purpose or intent. Therefore, this clause complex belongs to finite hypotactic enhancement of cause of purpose.

4.5.12. Hypotactic enhancement of purpose

Quote 20 (Chapter 2, Par. 12): (α) *It was the fear of himself*, ($x\beta$) *lest he should be found to resemble his father*. (Achebe, 1959: 4)

The above clause complex also belongs to hypotactic enhancement of cause of purpose as the primary clause *It was the fear of himself* (α) is enhanced by the secondary finite clause *Lest he should be found to resemble his father* ($x\beta$). "in which the structural *lest* indicates the sense of cause of purpose. Thus, such a clause complex is called finite hypotactic enhancement of cause of purpose.

4.5.13. Non-finite hypotactic enhancement

Quote 21 (Chapter 17, Par. 21): ($x\beta$) *To abandon the gods of one's father and go about with a lot of effeminate*, (α) *men lucking like old hens was the very depth of abomination*. (Achebe, 1959: 50)

The above clause complex consists of two clauses. The dependent clause *To abandon the gods of one's father and go about with a lot of effeminate* ($x\beta$) which is non-finite in the form of infinitive *to abandon*, initiates and enhances the primary clause *Men lucking like old hens was the very depth of abomination* (α). Thus, such a clause complex belongs to non-finite hypotactic enhancement with infinitive.

4.5.14. Non-finite hypotactic enhancement

Quote 22 (Chapter 17, Par. 9): ($x\beta$) *After passing and re-passing by the church*, (α) *Nwoye returned home*. (Achebe, 1959: 49)

The clause complex quoted above also consists of two clauses. The primary clause *Nwoye returned home* (α) occurs after the secondary clause *after passing and re-passing by the church* ($x\beta$) which functions to enhance the primary one. The secondary clause begins with the preposition *after* and followed by the gerund *passing and re-passing by the church*. Thus, such a clause complex is classified as non-finite hypotactic enhancement with a preposition.

4.6. Locution

4.6.1. Paratactic locution

Quote 23 (Chapter 1, Par. 13): (“2) “*Look at that wall,*” (1) *he said, pointing at the wall of his hut.* (Achebe, 1959: 2)

The clause complex in the quotation above begins with a projected clause “*Look at that wall,*” (β) with double quotation marks, which projects the primary clause *he said, pointing at the wall of his hut* (α). The main process used in the primary clause is a verbal process *said*; and therefore, it is called Paratactic locution.

4.6.2. Finite hypotactic locution

Quote 24 (Chapter 1, Par. 3): (α) *He breathed heavily, and it was said* (“ β) *that, when he slept, his wives and children in their houses could hear him breathe.* (Achebe, 1959: 1)

This clause complex consists of four clauses. The first clause *he breathed heavily* (1) is the initiating clause which is coordinated with the second clause *and it was said that* (+2) but this second clause is also as a primary clause which is independent (α) and projects the third clause *when he slept* (“ β) as the complement of the verbal process *said* in the second clause. At the same time the third clause is parallel to the fourth clause as the projection of the same process in the second clause. Thus, such clause complex is a paratactic extension but the point in this discussion is on the fact that it is also finite hypotactic locution.

4.6.3. Non-finite hypotactic locution

Quote 25 (Chapter 7, Par. 15): (α) *He refused to join in the meal, and asked Okonkwo* (“ β) *to have a word with him outside.* (Achebe, 1959: 18)

The quoted clause complex above consists of three clauses. The primary clause *He refused to join in the meal*, (1) is extended with the secondary clause *and asked Okonkwo*, (+2). The third clause *to have a word with him outside* (“ β) is the projection of the finite verbal process *asked* in the secondary clause. Therefore, such a clause complex is paratactic extension but the point of discussion here is that it is also non-finite hypotactic locution.

4.7. Idea

4.7.1. Paratactic idea

Quote 26 (Chapter 1, Par. 9): (β) "No, it is for you," (α) *I think*. (Achebe, 1959: 2)

This clause complex begins with the projected clause "No, it is for you," (β) as the complement of the mental process *think* in the primary clause *I think* (α). Thus, such a clause belongs to paratactic idea.

4.7.2. Non-finite hypotactic idea

Quote 27 (Chapter 8, Par. 12): (α) *I want you* (β) *to be there*. (Achebe, 1959: 21)

The quoted clause complex above begins with the dependent clause *I want you* (α) and followed by the secondary clause *to be there*. (β), as the complement of the mental process *want* in the primary clause, which is in the infinitive form, and therefore, such a clause complex belongs to non-finite hypotactic locution.

5. Finding

The application of Halliday's theory of logical function to analyze clause complexes randomly selected from Achebe's novel *Things Fall Apart* constitutes convincing evidence that the theory is adequate to be applied to analyze clauses of any natural languages. Paratactic relationship involves a paratactic nexus. The primary and the secondary clauses are analyzed by employing numerical notation 1 2 3 etc. Parataxis covers paratactic elaboration (1=2), paratactic extension (1+2), paratactic enhancement (1x2), paratactic locution (1"2), and paratactic idea (1'2). Hypotactic relationship involves a dependency relation labelled in accordance with their hierarchical dependency. Greek alphabetic symbols α, β, γ are conventionally employed to expound descending dependency and it is possible to place the position of the secondary clause prior to the primary clause. The clause in the theory includes those non-finite clauses such as infinitive, gerund, present participle, past participle and also reduced or contracted clauses.

6. Conclusion

An attempt to examine whether the theory of logical function postulated by Halliday (1994) is adequate to be applied to analyze clause complexes in the novel *Things Fall Apart* written by Chinua Achebe has been conducted. The analysis focuses on the description of clause complexes used in the novel from both interdependency relation and logico-semantic relation. Based on the finding, it is concluded that the theory of logical function has proved adequate to be applied to analyze clause complexes in the novel under research. The evidence is based on the fact that all types of clause complexes as postulated in the theory of logical function are found in the novel, as the sample of natural language. The types of clause complexes used in the novel cover

paratactic elaboration ($1=2$), hypotactic elaboration ($\alpha=\beta$), paratactic extension ($1+2$), hypotactic extension ($\alpha+\beta$), paratactic enhancement ($1x2$), hypotactic enhancement ($\alpha x\beta$), paratactic locution ($1''2$), hypotactic locution ($\alpha''\beta$), paratactic idea ($1'2$), and hypotactic idea ($\alpha'\beta$).

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Conference Paper

A Multimodal Analysis of Advertisement of Online Marketplace *Shopee*

Lilis Handayani Napitupulu, Evi Novalin Bako, Nining Rahayu Ars, and Thyrhaya Zein

Linguistics Study Program, Postgraduate Program, University of Sumatera Utara, Medan, Indonesia

Abstract

High human mobility demands the world of commerce to be able to provide services and goods quickly according to consumer demand. To overcome this phenomenon, now appears transactions that use the internet media to connect producers and consumers known as online marketplace. This research studies the advertisement in online marketplace named Shopee by using multimodal analysis. Shopee is an online marketplace app for buying and selling on mobile phones with ease and quickly offering a wide range of products. This research deals with linguistic and visual analysis. This research is focused on the function of the advertisement realized in the offer goods for buyers interested to see and buy that found and dominates in the online marketplace named Shopee. Multimodal analysis method that is used in the research is text verbal analysis theory in language metafunction such as ideational, interpersonal, and textual metafunction by Halliday (1994), while visual text using multimodal analysis by Kress and Van Leeuwen (1996, 2006) and Cheong (2004). The result of multimodal analysis of advertisement of online marketplace Shopee is described in linguistic and visual analysis.

Keywords: multimodal, metafunctions of language, advertisement, Shopee

Corresponding Author:
Lilis Handayani Napitupulu
lilisnapit@yahoo.com

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1. Introduction

In the broadest sense advertisements either persuade or inform receivers in terms of their functionality. The main function of a persuasive advertisement is to persuade the receiver to buy the product. In fact the receiver is directly manipulated to change his/her (consumer) behavior. They present goods in such attractive and appealing appearances to their audience that even junk products will gain some consumers.

It is clear to say that amongst many advertisements produced some are more interesting and take the attention of more viewers than others. These are what we call, for the ease of reference, 'persuasive ads'. In fact an ad is constructed to be persuasive. Suppliers of ads use various techniques to construct more persuasive advertisements. Due to its time of occurrence this ad will stay in your mind for a while (they know when to put them). As you see it is a persuasion-making strategy adopted by suppliers which influences their audience either consciously or subconsciously. You may tend to ignore

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the ad but in reality you do not and it surely influences the choices you make in your shopping. The various characteristics of advertising as identified by Cook (1992: 214) apply to the broad spectrum of advertisements, in whatever form. The features that follow are prototypical of advertisements rather than definitive.

An online marketplace (or online e-commerce marketplace) is a type of e-commerce site where product or service information is provided by multiple third parties, whereas transactions are processed by the marketplace operator. Online marketplaces are the primary type of multichannel ecommerce and can be a way to streamline the production process.

In an online marketplace, consumer transactions are processed by the marketplace operator and then delivered and fulfilled by the participating retailers or wholesalers (often called drop shipping). Other capabilities might include auctioning (forward or reverse), catalogs, ordering, wanted advertisement, trading exchange functionality and capabilities like Shopee, Lazada or Bibli.com. These type of sites allow users to register and sell single items to a large number of items for a "post-selling" fee.

Shopee is a marketplace based mobile commerce app. Shopee is an online shopping container application that focuses more on mobile platforms so people are easier to find, shop, and sell directly on their phones only. Shopee itself has been launched on a limited basis in early 2015 in Southeast Asia, including Singapore, Malaysia, Thailand, Vietnam, Philippines and Taiwan. The platform offers a wide range of products, complemented by secure payment methods, integrated delivery services and innovative social features to make buying and selling more fun, safe and practical. Shopee is an online shopping platform that carries the social concept, where users not only focus on buying and selling alone, but also can interact with other users via instant messaging feature directly.

2. Literature Review

We tend to take this for granted that we live in a multimodal society that makes its meanings through the combined use of semiotic resources (e.g. spoken and written language, visual imagery, mathematical symbolism, sculpture, architecture, gesture and other physiological modes). Multimodality refers to the fact that all texts combine and integrate diverse semiotic modalities. This multimodal perspective could be traced back to the pioneering work of scholars such as Gregory Bateson, Ray Birdwhistell, E. T. Hall, A. E. Schefflen and others in the 1950's and 1960's.

However, until the publication of Kress and van Leeuwen's (2006) *Reading Images: The Grammar of Visual Design*, the early work of these scholars has been further investigated based on Systemic Functional linguistics and social semiotics. A multimodal text, as a unit of meaning, combines semiotic resources to produce meaning. With development of computer technology in recent years, a large number of multimodal texts with more complex integrations of resources in printed pages come into view. meaning-making in such multimodal texts is dependent on an interplay of allsemiotic resources of which language is only one component.

The Meaning in a multimodal text is realized through the selection of semiotic choices from meaning potentials of all semiotic modes in the text. Social semiotic analysis of multimodal texts is based on M.A.K. Halliday's (1978) theory of "meta-functions" to identify three distinct but coexisting kinds of meanings that interplay within any text. Metafunctional analysis can be extended beyond the linguistic field there by providing the descriptive basis for all meaning-making practices. Systemic Functional theory provides a social semiotic framework for the analysis of multimodal texts with context-dependent meaning studies and a comprehensive approach to language.

3. Research Method

This research uses content analysis method. In this study, the researchers presented descriptively multimodal text on shopkeeping ads with visual metaphysical analysis of Kress and van Leeuwen (1996, 2006) based on Halliday (1985, 2004) of the metaphysics theory and the logical intersemiotic relationship between verbal and visual texts with the Liu model Y and O'Halloran (2009). The data that will be analyzed in this research is verbal and visual text data/picture contained in shopee advertisement. The data were analyzed by Kress and van Leeuwen's visual metaphone theory (1996, 2006). Data analysis is the next step after the data collected. Data that is ready and already recorded in the data card and classified systematically according to research interests then analyzed. In analyzing the data, researchers used interactive models from Miles, Huberman and Saldana (2014).

4. Discussion

The results of this study consisted of an explanation of the meta-function analysis visual Kress and van Leeuwen based on Halliday's metaphy in the text multimodal on the advertisement of online marketplace "shopee" as well as inter-semiotic relationships between verbal and visual texts. Once data is selected based on data that may represent visual meta-function analysis, not all data meet the ideational, interpersonal and textual components as proposed by Kress and van Leeuwen (1996, 2006), only a few data have them. The following is a visual metaphunction in multimodal text on the advertisement of online marketplace "shopee" and the logical inter-semiotic relationship between verbal texts and visual texts in conveying meaning.

4.1. Linguistic analysis

Linguistic analysis in shopee based on the language metafunctions: experimental, interpersonal, textual (Halliday, 2004). The analysis is focused on the verbal elements contained in this ad.

According to the experimental function, the clause in (1) uses a material process using a participant ie goal. determination of participants as a goal because "bicycle" is



Picture 1

TABLE 1: Hitung ada berapa sepeda yang tersembunyi.

<i>Hitung !</i>	<i>Ada berapa</i>	<i>Sepeda</i>	<i>Yang tersembunyi</i>
Material Process	Predicator	Goal	Circumstance
Subject			
Mood			residue
Theme			Rheme

a goal, not a participant actors or actors. Circumcision which is the description according to the intercellar function, the clause in (1) is a statement realized with a declarative mood system. thus the role of this clause in exchanging experience is to inform. this clause informs viewers that there are now some hidden bicycles

TABLE 2: Sepeda baru ni!

<i>Sepeda</i>	<i>Baru</i>
Goal	Circumstance
Subject	
mood	Residue
Theme	Rheme

According to the experimental function, the clause in (2) Not uses a process and it just uses a participant ie goal. determination of participants as a goal because "bicycle" is a goal. "baru" is an Circumcision which is the description according to the intercellar function, the clause in (2) is a statement realized with a declarative mood system.

thus the role of this clause in exchanging experience is to inform. this clause informs viewers that there are now some hidden bicycles.

TABLE 3: di shopee pipipipi.

Di Shopee pipipipi
Circumstance
Residue
Theme

According to the experimental function, the clause in (3) Not uses a process and it just uses a Circumcision which is the description according to the intercellar function.

TABLE 4: beli sepeda dadadadda.

<i>Beli</i>	<i>Sepeda</i>
Material Process	Goal
Mood	Residu
Theme	Rheme

According to the experimental function, the clause in (4) uses a material process "beli". determination of participants as a goal because "bicycle" is a goal, not a participant actors or actors.

TABLE 5: beli semua mua mua ma.

<i>Beli</i>	<i>Semua mua mua</i>
Material Process	Goal
Mood	Residue
Thema	Rheme

According to the experimental function, the clause in (5) uses a material process "beli". determination of participants as a goal because "semua" is a goal, not a participant actors or actors.

TABLE 6: beli baju ju ju ju.

<i>Beli</i>	<i>baju ju ju ju</i>
Material Process	Goal
Mood	Residue
Theme	Rheme

According to the experimental function, the clause in (6) uses a material process "beli". determination of participants as a goal because "baju" is a goal, not a participant actors or actors.

According to the experimental function, the clauses in (2) to 6 use a material process using a participant ie goal. circumcison which is the description. according to the intercellar function, the clauses in (2) to 6 represent a statement realized with a declarative mood system. thus the role of this clause in exchanging experience is to inform. this clause informs viewers that there are now some hidden bicycles.

Based on the results of the above analysis it is found that the material process with frequency presentation (100%) dominates the type of process contained in the linguistic element, indicating that no other process is contained in the ad shopee With regard to the textual function, the type of theme used is dorninan which is commonly used. It was noted that TIM was used 4 times (66.67%).

4.2. Visual analysis

Visual analysis of advertisement Shopee apply with theory of multimodal and special to analyze structure generic.

Visual analysis [1] **Look at this Picture below**

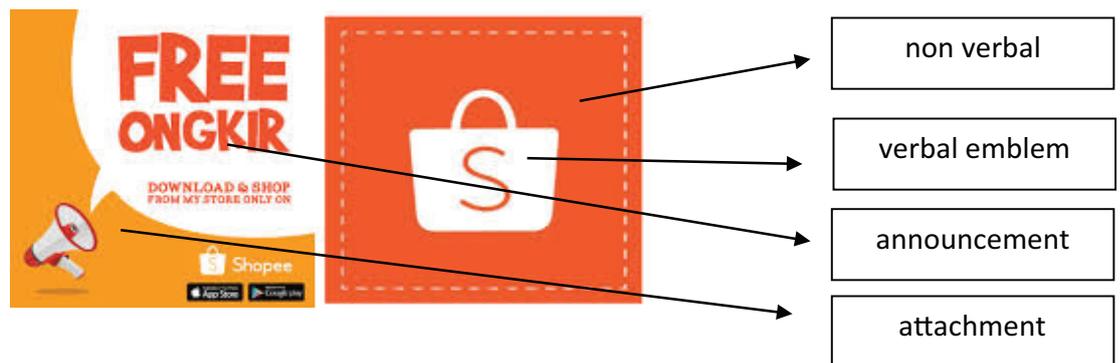


Picture 2

In the picture above shows a child who successfully answered Mr. Jokowi's question and asked for his bike gift, Visual image, this ad displays 19 seconds of the child's request process. In general, the background features selected colors that form the core of the image you want to display and are dominated by the orange image that is the shopee's symbol itself.

4.3. Generic structure analysis

Based on the results of the analysis, it was found that the shopee's ads were formed by the following generic structures: (1) the core, consisting of the center of attention and the complementary center of attention; (2) appearance, which is implicit and congruent; (3) symbol (verbal); (4) announcement; (5) emblem (Nonverbal); and (6) labels the core of this ad is the shopee cart image that zooms in larger than all the images in the image. and located in the middle, this to give the impression that the importance of the image. Besides the center of attention is the writing "free postage"



5. Conclusions

This shopee ad shows enough information about what people want from an onlineshop like a shopee, ie Order speed and free language shipping that is done through spoken language and written language makes the audience more understanding about what is being promoted. Short duration but contains a whole message that is important to deliver makes this ad a distinct impression for the audience. This ad covers all five aspects of the system semiotik multimodal, ie linguistic aspects, visual, audio, gestural, and location. These five aspects are integrated to convey the essence of message, which advertises online market shopee. Based on the results of the above analysis it is found that the material process with frequency presentation (100%) dominates the type of process contained in the linguistic element, indicating that no other process is contained in the ad shopee With regard to the textual function, the type of theme used is dorninan which is commonly used. It was noted that TIM was used 4 times (66.67%). Based on the results of the analysis, it was found that the shopee’s ads were formed by the following generic structures: (1) the core, consisting of the center of attention and the complementary center of attention; (2) appearance, which is implicit and congruent; (3) symbol (verbal); (4) announcement; (5) emblem (Nonverbal); and (6) labels the core of this ad is the shopee cart image that zooms in larger than all the images in the image. and located in the middle, this to give the impression that the importance of the image.

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Conference Paper

Code-Mixing and Code Switching in Wylvera W.'s Novel *Geranium Blossom: Saat Jarak Menguji Cinta: Their Types and Reasons*

M. Amrin Siregar, Pardi, Asnani, and Safitri Hariani

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

Code-mixing constitutes a mixing of two codes or languages which is usually without a change of topic, whereas code-switching shows a change made from one language or language variety to another one. There are three types of code-mixing including *insertion*, *alternation*, and *congruent lexicalization* as proposed by Muysken (2000: 3), and code-switching is of four types, that is, *inter-sentential switching*, *intra-sentential switching*, *emblematic/ tag switching*, and *intra-word switching* (Poplack, 2004: 589). The uses of code-mixing and code-switching are quite common in bilingual or multilingual communities in an informal situation. Based on these two terms (code-mixing and code-switching), this paper was then made to describe the types and reasons of code-mixing and code switching in Wylvera W.'s novel *Geranium Blossom: Saat Jarak Menguji Cinta* written in 2015. The types of code-mixing which are used in the novel are all the three types above (i. e. insertion, alternation, and congruent lexicalization), and those of code-switching which are used are only two from the above four types (i. e. inter-sentential switching and emblematic/ tag switching). It was found that, in terms of code-mixing, *insertion* was used more than the other types of code-mixing, and, in terms of code-switching, it is inter-sentential switching which was used more than the other types of code-switching. This research applied a descriptive qualitative method as proposed by Creswell (2009: 4) in the analysis of the matters concerning code-mixing and code-switching in the novel.

Keywords: code-mixing, insertion, alternation, congruent lexicalization, code-switching.

1. Introduction

People who live in this universe must interact or communicate with each other in all forms of their social activities. In doing a communication or interaction, they have to use a code or a language, either written or spoken form, which they have known well, especially their own native language; otherwise, they cannot do the action or process of communicating at all. In other words, a communication cannot be done without the existence of a language, whether it is verbal or non-verbal language. It can strictly be said that there is no society using no language. It is only in society that a language is applied. This means that there is an absolute relationship between language and society and this constitutes a main discussion in one of the sub-disciplines

Corresponding Author:

Pardi

pardi@sastra.uisu.ac.id

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of Linguistics called Sociolinguistics, “the study of the characteristics of language varieties, the characteristics of their functions, and the characteristics of their speakers as these three constantly interact, change and change one another within a speech community” (Fishman, 1972: 4). People who are involved in a communication can be monolinguals, bilinguals, or multilinguals. When speaking to each other, those who are monolinguals can only use one language, those who are bilinguals can use two languages and those who are multilinguals can use more than two languages. It is something common for bilingual or multilingual societies or communities to mix their native language with other language(s) in their daily communication or interaction. For this purpose, they combine the elements of the two languages they are using in their sentences. They usually practice this combination based on some various reasons, especially for showing their solidarity during their communication, usually in oral form of communication. The elements that they combine can be a bound morpheme or an affix (prefix or suffix) of one language and a free morpheme of another language. They can also insert a word or words in a sentence used by them and they can even do a code-mixing by totally using different types of languages at the same time in a communication. It is also something usual for bilingual or multilingual societies or communities to do a switching from their own native language to another language they have known well in their daily interaction. They also do the switching based on their certain reasons or motives.

2. Literature Review

Code-mixing and code switching constitute two widespread language phenomena which are always practiced by bilingual or multilingual speakers or writers in various forms of communication. Code-mixing occurs when conversants use both languages together to the extent that they change from one language to the other in the course of a single utterance (Wardhaugh, 1986: 103). The mixing of two codes (languages, speech varieties, or dialects) is usually done without a change of topic, and this mixing is quite common in bilingual or multilingual communities and is often a mark of solidarity, e.g. between bilingual friends or colleagues in an informal situation. Code mixing can involve various levels of language, e.g. phonology, morphology, grammatical structures or lexical items. Bilingual or multilingual speakers, for example, may think that one of their languages, e.g. English, has more appropriate lexical items for something they want to express in a particular situation and they incorporate these into the grammatical structure of the other language (Richard, et al, 1991: 57). Muysken (2000: 1) wrote that the term code-mixing refers to all cases where lexical items and grammatical features from two languages appear in one sentence. Afterwards, he categorized code-mixing into *insertion*, *alternation*, and *congruent lexicalization* (2000: 3). According to him, in insertion, the process of code-mixing is conceived as something akin to borrowing: the insertion of an alien lexical or phrasal category into a given structure. In other words, insertion takes place when lexical items from one language are inserted into a given structure without changing the sentence structure. Thus, the forms of lexical items inserted can be single words such as *car* and *driver*, phrasal verbs

such as *look for* and *watch out*, and poly-words such as *by the way* and *in my opinion*. In the case of alternation, there is a true switch from one language to the other, involving both grammar and lexicon, and it is just regarded as a special case of code switching, as it takes place between utterances in a turn or between turns (2000: 5). Then he added that congruent lexicalization refers to a situation where the two languages share a grammatical structure which can be filled lexically with elements from either language. In the matter of code-switching (2000: 6), Grosjean (1982: 145) defined code switching as the shifting that occurs “between two or more languages simultaneously or interchangeably within one conversation.” Romaine (1992: 110) defined code-switching as the use of more than one language, variety, or style by a speaker within an utterance or discourse, or between different interlocutors or situations. Poplack (2004: 589) divided code-switching into four types: inter-sentential switching, intra-sentential switching, emblematic/ tag switching, and intra-word switching. Appel and Muysken, (1987: 118) explained that Inter-sentential switching refers to alternation in a single discourse between two languages, where the switching occurs after a sentence in the first language has been completed and the next sentence starts with a new language. Intra-sentential switching refers to alternation in a single discourse between two languages, where the switching occurs within a sentence. Tag/ emblematic switching involves an exclamation, a tag, or a certain form of remark in a language different from the rest of the sentence, and Intra-word switching refers to a change which occurs within a word boundary. Muysken in Mesthrie (2011: 301) wrote that code-switching constitutes “the use of more than one language during a single communicative event”. Hoffmann (2014: 110) proposed that the most general description of code-switching is that it involves the alternate use of two languages or linguistic varieties within the same utterance or during the same conversation. According to her (2014: 115-116), the reasons for code-switching and code-mixing are manifold, that is, (1) talking about a particular topic (2) quoting somebody else (3) being emphatic about something (4) taking the form of an interjection (5) using repetition for clarification (6) expressing group identity, and (7) the intention of clarifying the speech content for the interlocutor.

3. Research Method

This research was conducted by using a qualitative research method as proposed by Creswell (2009: 4). According to him, qualitative research is a means for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. The process of research involves emerging questions and procedures, data typically collected in the participant’s setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data. Those who engage in this form of inquiry support a way of looking at research that honors an inductive style, a focus on individual meaning, and the importance of rendering the complexity of a situation. Besides, the qualitative research is framed in terms of using words rather than numbers. Newman (2000: 123) previously stated that data of qualitative research are in the form of words and images from documents, observations, and transcripts.

4. Discussion

In this research, all of the data which are analyzed are focused on code-mixing and code-switching, especially on their types and reasons (motives), which are found in Wylvera W.'s novel *Geranium Blossom: Saat Jarak Menguji Cinta*. The types of code-mixing analyzed are insertion, alternation, and congruent lexicalization, whereas the types of code-switching are inter-sentential switching and emblematic/ tag switching. The reasons or motives why the authoress of the novel uses various forms of code-mixing and code-switching in her novel are also revealed here.

4.1. Code-mixing

4.1.1. Insertion

The code-mixing in terms of insertion found in the novel can be listed below.

1. *"Boleh. Siapkan tunik yang berpola tabur, Nia. Jangan lupa hijab senada dan bawa-hannya.... Aksesoris itu sengaja saya pesan dari Perancis. Bahan wolnya sangat matching dipadukan di bahan hijab kita," kataku. (pp. 1-2)*
2. *"Nin...! Sepatu buat model juga jangan lupa disiapkan. Pilih waxes yang pantas ya," kataku lagi.... (p. 2)*
3. *Karena hanya disediakan satu kamar oleh panitia, Kay terpaksa menggunakan extra-bed. (p. 3)*
4. *"Oke. Kita istirahat sejenak agar tampil fresh nanti malam. Silakan kalau mau tidur-tiduran dulu," kataku pada Nina dan Kay. (p. 3)*
5. *Aku tidak mau dia kehilangan mood saat memperagakan baju hasil rancanganku. (p. 4)*
6. *Dia adalah teman sekaligus sainganku semasa di Moon School of Fashion Design. (p. 5)*
7. *Berkali-kali aku berdo'a agar Kay bisa tampil sempurna di atas catwalk dan di depan para undangan VIP. (p. 6)*
8. *"Para hadirin! Mari kita sambut rancangan Dian Amira yang bertema Ethnic Heritage...!" panggil pembawa acara melalui pengeras suara. (p. 6)*
9. *"Hadirin...! Kali ini mari kita sambut rancangan Sita Adila yang bertema Spring Momentum. Beri tepuk tangan meriah...!" seru pembawa acara membuatku merasa mual. (p. 6)*
10. *Brocade, gaun rancangan Sita terlihat anggun dan megah dengan tekstur timbul. (p. 7)*
11. *Biarlah mereka saling menyikut demi mencapai puncak, sedangkan aku tetap pada style-ku. (p. 7)*

12. *Nina dan Kay pun meninggalkanku persis di sebelah hidangan appetizer. (p. 8)*
13. *Aku sempat tidak percaya membaca isi e-mail yang sangat singkat itu. (p. 9)*
14. *"Tapi, jujur. Tadi saya membayangkan Kak Dian dan bang Rafli adalah pasangan yang pas. Wanita cantik, anggun, dan smart berpasangan dengan lelaki tampan dan berkarisma." (p. 11)*
15. *"Mbak Dian! Kami dari Majalah Art Magazine. Minta waktu sebentar untuk pemotretan," seru seorang wartawati yang menghentikan langkahku. (p. 12)*
16. *"Hai, Dian! Selamat ya terpilih sebagai fashion designer muslimah berbakat," sapa Sita yang tiba-tiba sudah berdiri di belakangku. (p. 14)*
17. *Setahun kemudian, rancanganku mulai dikenal di kalangan elite kota Medan. (p. 16)*
18. *Seorang lelaki tampan bertubuh atletik sempurna, dibalut kemeja abu-abu berlempengan pendek, celana jeans hitam, dan sepatu semi tertutup berjaring-jaring, berdiri persis di balik pintu masuk butik. (p. 17)*
19. *"Ngapain dia susah-susah milih. Pemilik butiknya juga tidak kalah cantik. Masih single pula," goda Mama lagi. (p. 22)*
20. *Kupadukan blazer katun hitam dengan aksen payet di bagian kerahnya. (p. 23)*
21. *Selamat bersenang-senang, Dear," timpal Papa dengan senyumnya yang selalu berkarisma. (p. 24)*
22. *"Nah, sekarang kesempatannya.... Kita harus cari posisi tempat duduk yang lebih private," kata Rafli lagi membuat keningku berkerut. (p. 26)*
23. *Berikutnya, beef steak lengkap dengan saus serta sajian kacang polong, buncis, wortel, dan potongan kentang goreng. (p. 29)*
24. *Tak berapa lama, Wily memintaku membuka skype agar bisa berbicara dan mendengar suaraku. (p. 37)*
25. *"Kita mau dinner di mana? Mau ke Merdeka Walk lagi atau ada pilihan tempat lain yang lebih nyaman?" kata Rafli penuh perhatian. (p. 42)*
26. *Tak mau kalah sama Mama, akupun mulai browsing tentang kain pelangi. (p. 51)*
27. *Column dress yang disebut Nina adalah rancangan baju panjang lurus yang kudesain tanpa memperlihatkan lekuk tubuh pemakainya. (p. 52)*
28. *Kualihkan hati dengan membuka berita di laptopku. (p. 53)*
29. *"Aku pamit dulu ya, Princess," tutup Wily. (57)*
30. *Feeling-ku mengatakan kalau yang datang itu Rafli. (p. 58)*
31. *"Ok. Aku pilih ikan nila panggang lada hitam dan cakue isi seafood. Bagaimana kalau sayurnya tumis kangkung?" ujar Rafli memastikan. (p. 61)*
32. *Katanya, Bu Tiyah juga kagum pada ide-ide Sita yang brilliant. (p. 64)*

33. *Kalau saja tadi aku tak lupa membawa head set ponsel, aku lebih memilih menutup telinga dengan alat itu. (p. 64)*
34. *Akhirnya, kami tiba di sebuah cottage mungil tak jauh dari tepian Danau Toba. (p. 86)*
35. *Tapi karena Papa begitu antusias menjelaskan seluk-beluk tentang historical museum itu, lama-kelamaan akupun jadi semangat mengitari setiap sudutnya. (p. 107)*
36. *Warga Zurich layaknya penduduk di belahan bumi Eropa, sangat focus pada penampilan yang up to date. (p. 120)*
37. *Namun aku tak kalah fashionable dibanding mereka. (p. 121)*
38. *"Nanti saja, kita check in dulu. Papa mau mengajak kamu makan di restoran murah dekat Sungai Limmat," cegah Papa. (p. 122)*
39. *Menara inilah yang dijadikan landmark dari abad ketigabelas. (p. 136)*
40. *Pihak sponsor yang urus semua budget sewa tempat ini. (p. 138)*
41. *Aku harus ikut mempertahankan image itu. (p, 154)*
42. *"Makanya jangan kelamaan nge-date malamnya. Jadi, bangun kesiangan dan ketinggalan berita' (p. 161)*
43. *Keterpanaanku masih belum terhenti ketika hampir seluruh tamu yang hadir berdiri memberikan applause panjang. (p. 166)*
44. *Beberapa kali cahaya blitz dari kamera wartawan merekam momen di atas panggung. (p. 166)*
45. *Kuteguk sedikit orange juice sebelum memulai makan siang bersama laki-laki tampan di depanku. (p. 179)*
46. *Zaini memakai setelan kaus berlengan panjang dengan celana sport berwarna biru. (p. 188)*

All the Indonesian sentences above contain English words which are inserted into them. Some of the English words are in the forms of single words and some other words are in the forms of phrases. The sentences which contain phrases are number (3), (6), (8), (9), (13), (15), (16), (23), (27), (33), (35), (36), (38), and (45), whereas the other numbers contain single words. The single words inserted are nouns, adjectives, and verbs. The nouns are the most single words used and they are found in the sentence number (2), (5), (7), (10), (11), (12), (17), (18), (20), (21), (24), (25), (28), (29), (30), (31), (34), (39), (40), (41), (43), (44), and (46). The adjectives used are found in the sentence number (1), (4), (14), (19), (22), (32), and (37), and there are only two verbs used and they are found in the sentence number (26) and (42). The phrases inserted are noun phrases, adjective phrase, and verb phrase. The noun phrases are the most phrases used and they are found in the sentence number (3), (6), (8), (9),

(13), (15), (16), (23), (27), (33), (35), and (45). There is only one adjective phrase and one verb phrase used, and each of them is found in the sentence number (36) and (38). There are various reasons why the code-mixing in terms of insertion is done. The first reason is the intention of clarifying the speech content for the interlocutor, and this is described by the sentence number (1), (3), (4), (12), (14), (20), (22), (25), (31), and (38). The second reason is being emphatic about something, and this is described by the sentence number (5), (11), (19), (26), (30), (33), (37), (40), (41), and (42). The third reason is talking about a particular topic, and this is described by the sentence number (8), (9), (10), (13), (23), (24), (27), (28), (32), (34), (35), (43), (45), and (46). The fourth reason is expressing group identity, and this is described by the sentence number (6), (15), (16), (17), (18), (29), (36), and (39). The fifth reason is using repetition for clarification, and this is described by the sentence number (7), (21), and (44). The sixth reason, the last one, is to express strong feeling or sudden emotion, and this is described by the sentence number (2).

4.1.2. Alternation

The code-mixing in terms of alternation found in the novel can be listed below.

1. *"Kak, kita diminta ke ruang fitting dan rias di belakang stage" seru Nina. (p. 4)*
2. *Manik-manik dan desain rinci dengan motif bunga serta dedaunan, membuat mod-elnya semakin terlihat fresh di atas catwalk. (p. 7)*
3. *Di sana, sudah ada satu tempat tidur ukuran double dan 1 ukuran single. (p. 85)*
4. *Terakhir, gaun panjang tanpa lengan dari bahan sateen dalam mode jersey dress dengan gaya twist-drapery, dipadu, bermotif bunga sulaman sebagai penutup. (p. 154)*
5. *Rainbow Romance karya kamu masuk unggulan untuk dipamerkan di launching busana muslimah Sabtu ini. (p. 162)*

In all the sentences above, Indonesian and English words are used alternately. There are two English words used in the sentence number (1), and they are the nouns *fitting* and *stage*. Two English words found in the sentence number (2) are the adjective *fresh* and the noun *catwalk*. In the sentence number (3), the two English words used are the adjectives *double* and *single*. The sentence number (4) uses three English words, that is, the noun *sateen* and two noun phrases *jersey dress* and *twist-drapery*. The last sentence, the sentence number (5), uses the noun phrase *rainbow romance* and the verb *launching*. It is found that there is only one reason why the code mixing in terms of alternation is done, that is, the repetition for clarification, as described by all the sentences above.

4.1.3. Congruent lexicalization

The code-mixing in terms of congruent lexicalization found in the novel can be listed below.

1. *Akhirnya kami sampai di hotel. Semuanya sudah disiapkan panitia.* (p. 3)
2. *Anehnya, dari ketiga sepupu perempuanku, Tante justru lebih intens membahas tentang bisnis modenya denganku.* (p. 20)

Each of the sentences above contains English word *hotel* and *mode*. For Indonesian people these two words have been very familiar. Phonologically, both English and Indonesian people pronounce them more or less the same. English native speakers pronounce the word "hotel" as /heu'tel/ and Indonesian people pronounce it /hotel/. The word "mode" is pronounced /moud/ by the native speakers of English and it is pronounced /mode/ by Indonesian people. The reasons why the authoress of the novel uses this type of code mixing are the intention of clarifying the speech content for the interlocutor as described by the sentence number (1) and expressing group identity.

4.2. Code switching

4.2.1. Inter-sentential switching

The sentences in the forms of inter-sentential code-switching found in the novel constitute the combinations of Indonesian and English sentences, and they can be listed as follows:

1. "Jadi, kamu sudah puas dengan anugerah itu? Enggak kepingin menyamai prestasiku? Bukannya sejak dulu kamu terobsesi untuk itu?" ejek Sita. *"You are just a tracker not an innovator!"* (p. 15)
2. "Hmm...! Terserah kamu sajalah. Aku hanya ingin persahabatan kita tidak membuatmu gamang menjalin hubungan dengannya. *That's it,*" tambah Willy. (p. 53)
3. "Oke, Di. *Have a nice date ya,*" sahut Wily sambil menutup akses skype-nya. (p. 41)
4. Ok deh, mungkin kamu sedang sibuk dengan Rafli ya. Aku sabar menunggu cerita barumu. *See you, Di....* (p. 54)
5. Bisa kacau ini kalau aku terus-terusan galau. Mana kerjaan lagi banyak. *Help me, Wily...!* (p. 65)
6. "Siaaap, Princess," tutup Wily. *"Bye...! Have a nice dream ya."* (p. 70)
7. "Tenang saja, Raf. Banyak taksi kok. Aku pamit dulu ya, Di. *See you next day,*" pamit Sita. (p. 76)
8. "Lama-kelamaan, aku juga jadi ikut hafal dengan karakter pacarmu. Tapi lagi-lagi aku memberi kesimpulan kalau dia sangat mencintaimu, Di. *That's why he acted like that,*" komentar Ali. (p. 152)
9. "Maaf. Aku salah tebak ya?" balas Zaini. *"It's okay!"* sahutku. (p. 157)

All the sentences above describe the forms of code-switching in terms of inter-sentential switching. Each of them contains an English sentence like (1) "You are just a tracker not an innovator!", (2) That's it,", (3) Have a nice date ya,", (4) See you, Di...., (5) Help me, Willy...! (6) "Bye...! Have a nice dream ya.", (7) See you next day,", (8) That's why he acted like that,", and (9) "It's okay!" The authoress of the novel has some reasons why all these English sentences are combined together with Indonesian sentences. The first reason is to quote somebody else, as described by the sentence number (1), the second reason is to show empathy about something, as described by the sentence number (2), (4), and (7), the third reason is to show or express sudden and strong feeling, as described by the sentence number (3), (5), (6), and (9). The fourth reason is the intention of clarifying the speech content for the interlocutor.

4.2.2. Emblematic/tag switching

The expressions or sentences in the forms of tag/ emblematic switching can be listed as follows:

1. "Oh, *No!* itu takkan kulakukan. Aku tak akan merusak martabatku demi seorang Sita yang culas," pikirku dalam hati. (p. 15)
2. "Omong-omong, kamu enggak kangen sama Interlaken?" "*Sure!* Kamu dan Interlaken banyak memberi kenangan indah," jawabku tiba-tiba teringat kota kecil yang indah itu. (37)
3. "Jangan memaksa," jawab Willy singkat. "*Gotcha!*" kataku puas sambil tertawa lepas. (38)
4. "*Hey...!* Ribut gitu sih?" Ujarku sambil menarik *earphone* dari telingaku. (p. 103)
5. Mama Willy menawarkan semangkuk sup ayam ke Willy, "Mamiii...! Aku nggak suka sup. *Please...!*" (179)
6. "*Oh my God!* Ada reply dari Willy," seruku nyaris berteriak. (p. 207)

In all the above sentences, the emblematic or tag switching is in the combined forms of English exclamations and Indonesian words. The English exclamations which are combined with Indonesian words are "*Oh, no!*" found in the sentence number (1), "*Sure!*" found in the sentence number (2), "*Gotcha!*" found in the sentence number (3), "*Hey...!*" found in the sentence number (4), "*Please...!*" found in the sentence number (5), and "*Oh my God!*" found in the sentence number (6). From all the sentences above, it can be seen that the reason why the authoress of the novel uses this type of code-switching is for the purpose of expressing strong feeling or sudden emotion.

5. Conclusion

From the above analysis concerning code-mixing and code-switching including their types and reasons found in Wylvera W.'s novel *Geranium Blossom: Saat Jarak Menguji Cinta*, there are several conclusions that can be exposed through the points below.

1. Code-mixing and code-switching are the two language phenomena which are always applied by the main characters of the novel who are bilinguals as well as multilinguals in their daily communication or interaction.
2. All the three types of code-mixing such as insertion, alternation, and congruent lexicalization are used in the novel; nevertheless, from the four types of code-switching such as inter-sentential switching, intra-sentential switching, emblematic/ tag switching, and intra-word switching, there are only two of them which are used and they are inter-sentential switching and emblematic/ tag switching. In other words, intra-sentential switching and intra-word switching are not found in the novel. In terms of code-mixing, insertion is the most common one used whether it is in oral or written communication, and in terms of code-switching, inter-sentential code-switching is more often applied in any forms of their communication. All the seven reasons for code-mixing are found in the novel; however, there are only four reasons for code-switching which are found in the novel, that is, quoting somebody else, being emphatic about something, taking the form of interjection (expressing strong feeling or sudden emotion), and the intention of clarifying the speech content for the interlocutor.
3. In the process of code-mixing, it can be a word or a phrase of a certain language which is inserted into a dominating language. In the novel discussed, words or phrases which are inserted belong to English.

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Conference Paper

Islamization Versus Deislamization of Language a Case of Indonesian Vocabularies

M. Firman Maulana

Faculty of Economic, Islamic University of North Sumatra, Medan, Indonesia

Abstract

The Islamization of language could not be deniable when Islamization process is carried out in any cultures. Arabic language is being charged with Divine inspiration in the form of Revelation so that Arabic becomes the noblest one among the humankind's language and it is the only divinely inspiration living language. The Islamic key concepts as represented by its worldview is encompassing some vocabularies which are use in any languages such as the words *Allah* (God), *Rasulullah* (Messenger), *Jannah* (Paradise), *Akhirah* (The Day After), iman (belief), adl (justice), etc. In Indonesian language for example, these basic Arabic vocabularies also used as key concepts in understanding of Islam. However, because of social dynamic and developing era of politics, economics or culture in Indonesia delislamization of language takes place as well. In fact, changing meaning of the key concepts of Islam and shifting paradigm of thoughts cause to devastating of Muslim's religiosity.

Keywords: delislamization, key concepts, language, worldview.

Corresponding Author:

M. Firman Maulana
mofiml99@gmail.com

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1. Introduction

In discussion on Islamization of knowledge (IOK) we will at least refer to two proponent Muslim scholars, are Syed M Naquib al-Attas and Ismail Raji al-Faruqi. Both Muslim scholars are perceived as the triggers of Islamization of knowledge as they have ignited and raised the term Islamization of knowledge as mainstream discourses especially in the Muslim world since 1970s [8]. They are not just popularizing the term Islamization of knowledge into scientific discourse but also they show creative works as intellectual jihad whether in the form of workshops, national and international seminars or conferences, and printing books of Islamic issues. Their works also contribute to establishing higher education institutions such as International Islamic University (IIU) in Malaysia and Pakistan, establishing ISTAC (International Institute of Islamic Civilization) in Malaysia and IIIT (International Institute of Islamic Thought) in Herndon, Virginia (USA) and in many different countries such as in Uganda, Bangladesh, Malaysia, Pakistan, Nigeria, United Kingdom (UK), Indonesia, etc.

The Islamization of knowledge is *jihad* of intellect, or intellectual movement in attempting to response to the scientific development which is secular-based and positivistic in nature that of resulting and leading to the Muslim lost of their real vision

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and purpose of life; lost of *adab*. Al-Attas asserted further that Islamization is seen as a solution for the arrangement of the science in order to conform to the moral message of the Qur'an that does not know the dichotomous [3].

Some of Indonesian vocabularies such as *amanah*, *iman*, *ihsan* are derived from Islamic literatures based on divine revealed knowledge. Hence, the meaning of these words does not just appear for communication among community but the words contained noble message based on religiosity (Islam). In other words, those of all are divine words with certain meaning in accordance with the Islamic worldview. Building up of these Islamic words into local languages is a gradual process and so called, Islamization of language. However, in the light of social development, the meaning of mentioned words above has interchanged into various meaning and sometimes deviate from the true meaning of the *Qur'anic* or *Sunnah* messages, as such context so called, de-Islamization of language. Therefore, it is interesting to raise this issue of Islamization and de-Islamization, mainly in relation to some vocabularies of Indonesian language.

2. Literature Review

According to al-Attas (2014) the most important thing of the Islamization is the Islamization of language. Whenever the Islamization takes place it should begin with articulation and understanding of the Islamic worldview. As such, since the language is used as medium of communication of this worldview, "Islamization necessarily begins with language" (Hanief, 2009: 37).

Based on historical aspect, the Islamization issue is attached to the knowledge and hence, later on is well known as the Islamization of knowledge (IOK). Indeed, besides Islamization of knowledge, there would be other terms widely known such as Islamization of education, Islamization of curriculum, Islamization of economics, Islamization of social sciences, Islamization of language, etc. In this sense, the Islamization is carried out in specific area or discipline.

The term of Islamization of knowledge (IOK) is a form of Muslim responses to the secularism that spread up around the Muslim world. It has been realized by the Muslim scholars that the Muslim world has reached to the backwardness and crisis. In this regard, the IOK proponents such as al-Faruqi (1982), Abu Hamid Sulayman (1993), Taha Jabir al-Alwani (1995) and al-Attas (2014) pointed out that of the root problem indeed, lies on knowledge and education as the source and fundamental of Islamic culture and civilization, and hence, from where the solution must also be found.

The crisis in such understanding is an epistemological foundation, and nevertheless, it does not mean that the knowledge is lack or ignorance *per se*, but knowledge that has been interpreted through the Western worldview and developed through methodologies that do not fall within the purview of the Islamic worldview; it is not in line with the Islamic epistemology. Therefore, IOK as expounded by its proponents such as al-Faruqi, Abu Hamid Sulayman, Taha Jabir al-Alwani and al-Attas, is an epistemological and methodological issue in response to the secular knowledge and an effort to reformulate the educational system.

The Islamization of Knowledge (IOK) to al-Attas (1997) is focused to the contemporary, modern or present day knowledge. According to him, the contemporary knowledge as it is being founded on, interpreted and projected through the western philosophical worldview in which it has caused the deIslamization of the Muslim mind and hence, what the need is to Islamize contemporary or modern knowledge [6].

In this conception, al-Attas asserted that IOK is an epistemological and methodological concern dealing with how Islamically creative minds can evaluate modern knowledge using Islamic benchmarks. In this sense Kamal Hassan (1997), the former rector of International Islamic University Malaysia, comments that at the end of the process is reconstruction or reformulation of contemporary knowledge and disciplines, either those existing or the creation of new disciplines if necessary [6].

IOK is defined as "...liberation of man first from magical, mythological, animistic, national-cultural tradition opposed to Islam and then from secular control over his reason and language" (Al-Attas, 2014: 44) and in the context of knowledge which is value-free and hence, IOK defined "the deliverance of knowledge from its interpretations based on secular ideology; and from meaning and expressions of the secular" (Hanief, 2009: 18)

The method of Islamization of Knowledge (IOK) to al-Attas (2014) consists of two steps. First, is isolation or removal of the foreign elements and key concepts from the existing body of knowledge, and secondly, the infusion of Islamic elements and key concept into it. What means by the foreign elements and key concepts that should be removed are secularism, dualism of mind and body, doctrine of humanism and the concept or tragedy especially in literature (al-Attas: 2014: 44).

Meanwhile, the other proponent of Islamization of Knowledge (IOK), is al-Faruqi who defines IOK as following:

"... to Islamize, is to recast knowledge as Islam relates to it...i.e. to redefine and reorder the data, to rethink the reasoning and relating of the data, to reevaluate the conclusions, to re-project the goals, and to do so in such a way as to make the discipline enrich the vision and serve the cause the cause of Islam (al-Faruqi, 1982: 15).

In general, both al-Faruqi and al-Attas proposed the Islamization of knowledge (IOK) as an alternative solution to the secularization or westernization which leads to the crisis and backwardness in the Muslim world. However, one and another stands in different starting points to work in Islamization. To al-Attas, Islamization of knowledge (IOK) is an intellectual response to secularization. Unlike al-Attas, to al-Faruqi the rationale for Islamization of knowledge is the malaise of the *ummah*, the product of dualistic educational system and the inability of the traditional Islamic methodology to be more relevant to times (Hussain, 2009: 58)

Al-Faruqi's method of the IOK is expressed in term of five unities: the unity of Allah, of creation, of truth, of life, and of humanity. These five principles constituted the epistemological foundation of an Islamic methodology of Islamization of knowledge. Later on, for realization and achieving the objectives of the Islamization, al-Faruqi opined further that there should be work-plan or general strategy. The stressing of

the work-plans is on the system of education with ultimate aim of integrating the two educational systems; western and the existing Muslim education. The al-Faruqi's IOK work-plan consist twelve steps as following.

1. Mastering of the modern disciplines.
2. Discipline survey
3. Mastering Islamic legacy (the anthology)
4. Mastering of Islamic legacy (stressing on analysis on how Islamic legacy contribute.
5. Establishment of the specific relevance of Islam to disciplines
6. Critical assessment of the modern discipline
7. Critical assessment of the Islamic legacy
8. Survey of the ummah's major problems
9. Survey of the problems of humankind
10. Creative analysis and synthesis
11. Recasting the disciplines under the framework of Islam
12. Dissemination of Islamized knowledge [5].

The al-Faruqi's work-plan as mentioned above resulted critics especially to the opponents of the IOK such as Fazlur Rahman, Hoodboys, Ziauddin Sardar, Yasien Mohamed, Seyyed Nasr (Yusuf, 2009). The work-plan that suggested by al-Faruqi become problematic and lead to devastating criticism as he puts the mastery of modern knowledge as the first step prior to the mastery of Islamic legacy and establishing of the relevance of Islam to Western discipline. Sardar (1988) in this regard comments that the al-Faruqi's method with his work-plan is like "putting the cart before the horse" (Hashim & Rossidy, 2009: 131). Later on, revising and explanation done by Abu Hamid Sulayman and Taha Jabir who are Muslim scholar from IIIT School. Meanwhile, another revising was also done by Safi (1993) and Ragab (1995) from International Islamic University Malaysia school.

Concerning methodology of IOK, the other Muslim scholar from IIIT School, Taha Jabir al-Alwani (1995) proposes six discourses as the steps to present the IOK process, are: Discourse 1 and 2 is articulating the Islamic paradigm of knowledge and developing a Qur'anic methodology. Discourse 3 is a methodology of dealing with the Qur'an, while, for discourse 4 is a methodology for dealing with the Sunnah. Discourse 5 is reexamining the Islamic intellectual heritage and discourse 6 is dealing with the Western intellectual heritage [1].

In this relation, Hanief (2009) as a proponent of the Islamization of Knowledge from IIUM comments that the essence of the Islamization process is the systematic movement from the other-than Islamic ontology and epistemology to the Islamic ontology

and epistemology. Working on Islamization, as Hanief (2009) added that the essential thing is to Islamizers, especially before undertaking any actual substantive, they are to take stock of Islamic ontological and epistemological assumption, and the most special importance is the Islamic worldview. In this sense, the Islamic worldview to al-Attas as delivered by Hanief (2009) is covering the Islamic concept of God, man, society, and cosmic order. Therefore, understanding the Islamic worldview is an absolute prerequisite for any attempt to Islamize a social science discipline, a subject, or even one social science concept including languages.

Furthermore al-Attas (2014) expounded that the fundamental key concepts of Islam that should be infused into the body of knowledge of any Western sciences include the concept of religion (*dien*), of man (*insan*), of knowledge (*'ilm* and *ma'rifah*), of justice (*adl*), of right action (*amal* as *adab*) and all terms that are related to them. According to him all these elements mentioned should be linked to the concept of *tauhid* [4].

3. Methodology

This paper is based on the analysis towards few books regarding Islamization and its process, methodology, aim and scope. Hence, this paper could be said as library research. In this sense, the paper is categorized into qualitative research whereas the data is derived from review on the related books and analysis on some related documents to represent the idea of the Islamization of knowledge (IOK), the Islamization of language and deIslamization of language.

4. Discussion

In discussion on language, it is inseparable with discussion on the worldview, because the language is a medium of expression such as ideas, feeling, faith and thoughts. In other words, language is a medium to communicate verbally or orally the terms and conceptions. As such Islamization is to begin with the articulation and understanding of the Islamic worldview [4]. The Islamic worldview is not a form of culture where the value system and though projecting its vision of reality and truth. It is not derived merely from culture, philosophical elements and science, but is based on original source is Revelation, confirmed by religion, and affirmed by intellectual and intuitive principle. In this sense, Islamic worldview is based on perfect religion, requiring no historical explanation.

“All the essentials of religion: the name, the faith and practice, the rituals, the creed and the system of belief were given by Revelation and interpreted and demonstrated by the Prophet in his words and model action not from cultural tradition which necessarily must flow in the stream of historicism” (al-Attas, 2007: 9).

Therefore, the characteristic of Islamic worldview is referring to the revelation which is permanently established as stated in the following:

“The Islamic worldview is characterized by an authenticity and a finality that points to what is ultimate, and it projects a view of reality and truth that encompasses existence and life altogether in total perspective whose fundamental elements are permanently established” (al-Attas, 2007: 7).

The Islamic vision of reality and truth is another phrase or term of the Islamic worldview and in Arabic word is called *“ru’yatul Islam lilwujud”*. Al-Attas opined that in Islamization process, “since language is the communicator of this worldview, Islamization necessarily begins with language” (Hanief, 2009: 37). It would then be presenting Islamic key concepts or key words that project the reality and the truth. The word *“Allah”* (god), *“adl”* (just), *“iman”* (faith), and *“taqwa”* (afraid) for example, being replaced and used in any languages wherever Islam spread and assimilated with the other local people’s belief, cultures and races. Therefore, certain keys of Islamic concepts that represent the worldview can be found either in existing language or in many cases, new languages were created by Islam [6].

Indeed, the process of Islamization is a logical process through three interconnected concepts as Kartanegara (2010) explained, are; naturalization, secularization and Islamization. Naturalization in this context means a process of adaptation or acculturation. Secularization means a process of putting aside all spiritual dimensions, while Islamization is a process of assimilation of western science—including its adaptation and acculturation—into Islamic worldview and civilization.

The process of naturalization or acculturation is natural that human interaction occurs based on individual contact; inter social relation, inter-dialog and any other kind of human interaction. This interaction involves differences of beliefs, values, knowledge, worldview, philosophical life, culture and civilization including languages. In the aspect of language for example, it has happened everywhere throughout interaction, contacting and acculturation in social life. As illustrated, when Islamic empire spread and the Arabic was used as official language in surrounding areas or countries. The process of assimilation and adaptation happened including religious values and mainly some local words or vocabularies. This acculturation further created a special form of Arabic language beside Islam and civilization.

In Malay Archipelago (Indonesia, Malaysia, Singapore, Southern Thailand and Brunei) also happened when the Arabic vocabularies and key concept of Islam are being absorbed, assimilated, adopted and adapted. The key concepts such as *iman* (faith), *adab* (right action), *adl* (justice) and *ilm* (knowledge) are being used at large. Furthermore, some Arabic vocabularies are adopted into Malay like the words *maktab* (office), *mesyuarat/musrawarah* (meeting), *seluar* (pants/trouser) etc. in addition, acculturation between Arabic and Malay (Indonesia, Malaysia, Brunei) created a special language namely “Jawi” such as the words “jangan [جعن] (do not) and [دن] (and). This is a form of a new language based on naturalization.

The process of Islamization of language as shown above is a process of naturalization, adaptation, assimilation or acculturation of secular language in the Muslim world based on Islamic and cultural values. In other words, Islamization takes place as an answer to encounter the secular worldview, mainly concerning to the language. In this sense, the Islamization attempts to reconstruct some vocabularies, especially the

key concepts in order to be suitable to the Islamic values and principles. It might be prevailed through reconstruction of language aspect and modifying it by infusing an Islamic value and in order to be in accordance with the *syari'ah* frame work.

In this regard, al-Attas (2014) views that Islamization was also involving first the Islamization of language, and in fact that the Qur'an itself demonstrated it when it was revealed among the Arabs. It is because "language, thought and reason are closely interconnected and are indeed, interdependent in projecting to man his worldview or vision of reality" (al-Attas, 2014: 45). Therefore, Islamization of language is *sine qua non* in process of Islamization as it is projecting the worldview.

In long run, Islamization does not merely occur in certain key concept of Islam, but it is broadened into using Arabic words at large in which some people view as Arabization. It is found in Indonesian vocabularies such as the words *kursi* (chair), *hewan* (animal), *qirhos-kertas* (paper), *Ahad* (Sunday), *Itsnaen* (Monday), *Tsulatsa* (Tuesday), *Arbi'a* (Wednesday), *Khamis* (Thursday), *Jum'ah* (Friday), *Sabt* (Saturday), *Qawi* (strong), *hukum* (law), *akbar* (stronger), *tabligh* (general study), *ta'lim* (teaching), etc.

Referring to the acculturation context, the frame work of Islamization process as mentioned by Kartanegara above; naturalization, secularization and Islamization, it could happen anywhere since Islam spread around the world. In fact, the second and the thirds come up interchangeably following the context. Some times Islamization comes up after secularization or conversely, secularization comes after Islamization and so called, "de-Islamization". DeIslamization in this context is "the infusion of alien concept into the minds of Muslim, where they remain and influence thought and reasoning. It is the causing of forgetfulness of Islam and of the Muslim/ duty to God and to His Prophet, which is the real duty assigned to his tru self; and hence, it is also injustice (*zulm*) to the self" (al-Attas, 2014: 46-47).

In Indonesian context, the Islamization process happen as it changes first the people' view point from the existing belief and culture under Buddhism, Hindus or Animism doctrine. Islam introduces the system of belief and values through conveying its worldview and using certain key concepts such as introduce term of "Allah" as the Creator, and it is not like the people believe in God that of physical, worldly and material in nature. The system of worship which is called "*sembahyang*" (worshiping) for example, it is derive from the word "*sembah*" (worship) and "*Hyang*" (God/Deity). Then Islam introduces the term "*shalat*" or "*salah*" as Muslims' activities in worshiping Allah.

The term Allah is not God, Deity or the other objects of worship as performed by the other believers (non-Muslim), because the concept of Allah for Muslim and the concept of God for non-Muslim is fundamentally difference. Using the word of Allah in fact, had been raised and discussed few years ago in Malay Archipelago, whether it is possible for non-Muslim using the word "Allah". Actually, the word Allah might be used for non-Muslim; nevertheless, it could not be the same meaning for different worldview and perception to every religion. Hence, such a way indeed, deIslamization occurs by changing the meaning of Allah into the alien meaning and is not in accordance to the Islamic view point.

Similarly, the word *adl* (fairness-justice) is already commonly used with secular understanding so that its meaning becomes equality of rights and hence in a division or in the treatment of law is not distinguished from each other because everyone has the same rights. However, the word *adl* with this meaning does not in line with the Islamic teaching. In the law of *wirasah* (inheritance) for example, Islam taught the division of inheritance between man and woman is 2:1 and hence, in this context it could be called *adl* (justice) since it is following the Islamic teaching.

Another key concept (key terms) of Islam is the word "*ibadah*" which means requisite action or worship. The word *ibadah* is also commonly used in Indonesia today by the non-Muslim without exception. In long run the word "*peribadatan*" which is derived from the word *ibadah* and pointing to any kinds of places of worship such as mosque, church and temple. Such a way, based on Islamic perspective, it has changed the meaning of *ibadah* or *peribadatan* into peculiar, secular and worldly meaning which is not in accordance with Islamic view point.

In the Islamic context, the word *ibadah* as explained by al-Attas (2014) is taken from the word *abd*, and is the correct term of reference to someone who is in realization indebted absolutely to Allah, abases himself in service to Him with all conscious and willing acts of service for the sake of Allah. In this sense, *ibadah* is not only performed vertically to Allah in particular place like the mosque, but also horizontally as in social contact among the human beings and universe since it is for the sake of Allah alone.

Therefore, the concept of *ibadah* in Islam is fundamentally different with others. As a complete way of life, *ibadah* is an ethical life for all Muslim in whole of life without discharging between worshiping Allah in particular place and beyond it. However, in long run as shown today, the word *ibadah* is used in different conception within various believers or religions; as such deIslamization of language takes place in Indonesian vocabularies with devastation among Muslim religiosity.

5. Conclusion

Both Islamization and deIslamization are constituted as logical process and it is natural as consequences of acculturation. Islamization of language is *sine qua non* and hence, when Islamization process occurs it will involve the Islamization of language. Moreover, the Islamization process is projecting the minds of Muslims or their worldview in which the key concepts are introduced such as the word *jannah*, *Rasul*, *shalat*, *ibadah*, etc. In this sense, wherever Islam spread will influence the existing local languages and in many cases creating new languages like "*jawi*" as product of acculturation.

Acculturation could be natural since the human interaction occurs in social contact, inter dialog and any other kind of human interaction. This interaction involves differences of beliefs, values, knowledge, worldview, philosophical life, culture and civilization. Therefore, the Islamization and deIslamization would be interchangeable depending on which culture is dominance in certain societal life.

In this context, the meaning Islamization of knowledge is infusing of Islamic elements and key concepts into the existing language at the whole, and hence, what mean by deIslamization of language is infusing the alien concepts into the existing

languages which influences thought and reason then causing of changing the meaning and shifting paradigm of people's thought. In this sense, deIslamization means secularization and brings the Muslims into misleading and loss of Islamic vision. It will then lead them into split personality with narrow outlooks, dichotomous and secular.

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Conference Paper

Universal Concept in Literary Work through J.M. Synge's *Riders to the Sea*

M. Manugeran¹ and Hidayati²

¹Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

²Fakultas Bahasa dan Komunikasi, Universitas Harapan, Medan

Abstract

The research, based on a one-act play *Riders to the Sea* by Synge, is to find out the universal concept having a focus on suffering, supernaturalism and death as the representative of universality in any literary work. The story is centered on the protagonist, an old woman, Maurya, who has lost all her male family members, all drowned at sea. The sea becomes a hidden enemy never giving a chance for her to live a life of peace. The sense of universality in literature is inclined to the relationships among human spirit, emotion and social beings. Literature goes beyond national boundaries, time barriers, gender difference and even historical grounds. Literature is not bound to *tempora spatio*, that is without being restricted by time and space. As a reflection of human life, literature touches all the aspects of human life, tending to create universal appeal. Ashcroft in Waseem (2013) states that universalism offers a hegemonic view of existence by which the experiences, values and expectations of a dominant culture are held to be true for all humanity and this could be traced to all literary works. The study was conducted by means of descriptive qualitative method proposed by Cresswell (2013) indicating that such a method makes a focus on description analysis and interpretation of a given phenomenon. The result showed that the three points of discussion: suffering, supernaturalism and death are clearly exposed in the play, inclining to prove the universal concepts in literature.

Keywords: suffering, supernaturalism, death

Corresponding Author:

M. Manugeran
willyman1299@yahoo.com

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1. Introduction

The sense of universality in literature tends to be related to the link among human spirit, emotion, and social beings. Literature transcends national boundaries, time constraints, gender differences and even historical basis. Literature is not tied to *tempora spatio*, being limited by space and time. As a reflection of human life, literature touches all aspects of human life, tending to create universal appeal.

The concept of universal values in literary works is a truth on the basis that the scheme of a literary work is a manifestation of the world of life. Literary works bring the reader to the phenomena of society over the world of life that is understood by an author as one of the educational agents. Literary works is a medium containing

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educational value and also motivation, so it cannot be denied that a literary work is a humanist teacher.

Simply presented, a universal concept is one for all. Thus the universal understanding in a literary work is that the literary work can reach the mind of everyone, not only to be enjoyed by a particular group, but as a whole.

Literature and life both talk about people and society. For literature, society is the most important factor; while society is a vital object for social science. All these things affect each other's attitude and movement. When literature has put forth something right in its creation, it will in turn affect social attitudes as sociality grows. There is nothing that stands out the most between literature and social change. The two things are mutually supportive. Literature can arise because of social change and it could also be a social change that is the result of the creation of a literary work.

Sumardjo & Saini (1997) states that literature is a personal expression of man in the form of experience, thought, feeling, idea, spirit, belief in a form of concrete images that evoke charm with the language tool. This is reinforced by the opinion of Saryono (2009: 18) that literature also has the ability to record all experiences of natural-empirical and non-empirical-supernatural experiences, in other words literature can be a witness and commentary of human life.

2. Literature Review

Schopenhauer in Chakraberty (2013) states that every man being no matter what he is can absolutely never do anything else than just what at that moment he does do. Accordingly, the whole course of a man's life, in all its incidents great and small, is as necessarily predetermined as the course of a clock.

This is then supported by Ashcroft, et.al in Waseem (2013) stating that universalism offers a hegemonic view of existence by which the experiences, values and expectations of a dominant culture are held to be true for all humanity.

Three subject matters in this study, namely: suffering, supernaturalism, and death, are the representative of the universality of literary works.

Suffering is defined as distress resulting from threat or damage to one's body or self-identity or probably from any form of inconveniences in the environment [1]. Suffering exposed in the play is closely tied with supernaturalism and death. Supernaturalism is phenomena that goes beyond the logical intellect. The supernatural remained on the subconscious level. Presence of phenomena that cannot be explained by science confirms that belief in the supernatural is not strictly atavistic remnants of the human psychology of past historical eras, but has certain empirical foundations. This shows that supernaturalism is anything that cannot be reached but keeps on existing [12].

Then Gazalba (1984) states that death is definite and everyone can accept it; thus making death a universal event. This view is supported by Chakraberty (2013) stating that there are some events in human life that are inevitable and universal.

3. Research Method

Descriptive qualitative method is applied in this study on consideration that this method could be appropriately used for collecting information to show social phenomena, and often done before an experiment to know what specific things to manipulate and include in an experiment.

The study was conducted by means of descriptive qualitative method proposed by Cresswell (2013) indicating that such a method makes a focus on description analysis and interpretation of a given phenomenon. This concept is then supported by Moleong (2014) stating that qualitative research is a scientific research, which aims to understand a phenomenon in a natural social context by emphasizing the process of deep communication interaction between researchers with the phenomena studied.

4. Discussion

This is a story of an old woman from *Aran* Islands, having lost all her male family members, drowned at sea. When this story begins, her five children including her husband and father-in-law have died and those remaining with her now are the youngest son, Bartley, and two daughters Cathleen and Nora. Michael, has also been drifted and died and the story begins with the mourning of Maurya over the death of Michael. Starting from this she begins to think that the sea is not only a danger that is always threatening her but also a hidden enemy and does not provide an opportunity for her to be able to live properly as a mother and a wife and to get peace and happiness.

The tragedy in the play is not just about a woman who lives her whole life in Aran Islands but is a tragedy of humanity that has universal appeal. Here the sea serves as a symbol of destiny, hostile to humans. Maurya becomes a prey in the hands of destiny. Pertaining to this, *Riders to the Sea* reminds everyone that fate is the main hindrance of man that cannot be avoided.

Suffering, supernaturalism, and death are the subjects not only in the play but also in the concern and discussion of all people on a larger scale. From the beginning of the story to the end, it is clear that Maurya is a distressed person. She has to endure the mental and physical suffering of all the problems around her, especially with regard to the deaths of her male family members. She must be able to let all her male family members go forever without any ability to prevent it. The most severe suffering is when one has to look directly at a problem without any ability to prevent it. Death is a thing that always accompanies her in the face of life. She cannot live in peace. These concerns increase with the existence of supernatural phenomena closely related to the death of all members of his male family.

4.1. Suffering

Suffering is something universal which means suffering can be found in every community as well as individual. As long as there is life, especially human life, suffering will persist. Suffering is like a shadow that always follows a person's standing. Wherever

the person walks, his shadow will always follow him, as well as the suffering that always follows every step taken by a human being.

Cassel, Chapman and Volinn in Anderson (2013), define suffering as perceived threat or damage to a sense of self; here suffering is defined as distress resulting from threat or damage to one's body or self-identity. Suffering can vary in intensity, duration, awareness and source. Physical suffering is the subset of distress resulting from threat or damage to one's physical being, whereas mental suffering is distress perceived as originating in one's cognitive or affective self-identity.

Suffering has become integral part of Maurya who has again lost a son, Michael at the sea. His last surviving son, Bartley, is getting ready to travel to the mainland. Maurya does her best to prevent him from going because she is worried that Bartley might also get lost. But fate has decided that Maurya should have no more son left, and she cannot escape her fate. While his fate is touching everyone, her case is not unique. Women around the world are suffering the same kind of agony. Feelings of loss for a mother and grieving sorrows are everywhere. Maurya is a universal mother, whining and lamenting for the brave sons who go to war against the world, never to return.

The sufferings experienced by Maurya keep on going and this can be seen from the following quotes:

CATHLEEN: She's lying down, God help her, and maybe sleeping, if she's able [15].

This is said by Cathleen, Maurya's daughter, who feels deeply moved by the anguish of her mother. Maurya cannot sleep well; she is always nervous and when Cathleen sees her mother lying down, Cathleen hopes and also prays that her mother could have a good rest. Maurya has actually been very depressed. A person with a healthy mind can use his or her potential to maximally face life challenges and establish positive relationships with others. Conversely, people who are mentally disturbed will experience mood disorders, thinking skills, and emotional control that can ultimately lead to anxiety behavior and cannot calm the heart so that it can lead to sleep problems. This is what Maurya experiences now.

The most severe suffering felt by Maurya is when Bartley goes out to the horse bazaar.

MAURYA: (*crying out as he is in the door*) He's gone now, God spare us, and we'll not see him again. He's gone now, and when the black night is falling I'll have no son left me in the world [15].

Maurya cries and screams hysterically at the door when Bartley leaves. She has tried to persuade Bartley not to go to *Connemara*. She even asks a priest to persuade Bartley not to leave. But all her efforts do not work because Bartley insists on going to the horse bazaar. Basically Bartley does not mean to argue with his mother, but their needs exceeds his obedience to his mother. He must go to sell horses to meet their needs. Maurya, on the other hand, fears of losing his only surviving son. She does not want to lose Bartley. And this is the culmination of Maurya's suffering. She feels that she is driving Bartley to death.

4.2. Supernaturalism

The “supernatural” is defined as “all that is not natural, that which is regarded as extraordinary, not of the ordinary world, mysterious or unexplainable in ordinary terms” (Norbeck in [10]). Further Norbec in Petrus and Bogopa (2007) states that, it must be pointed out at the outset that indigenous communities may not categorize their worlds in terms of a distinction between the supernatural and natural, but may view these “worlds” as inextricably linked.

Riders to the Sea by Synge contains various supernatural elements exposed in the daily life of *Aran* people. Supernatural nuances are significant in this play and this can be seen from the following quotations.

MAURYA: (*speaking very slowly*) I’ve seen the fearfulest thing any person has seen, since, the day Bride Dara seen dead man with the child in his arms...

MAURYA: I went down to the spring-well, and I stood there saying a prayer to myself. Then Bartley came along, and he riding on the red mare with the gray pony behind him. (*She puts up her hands, as if to hide something from her eyes.*) The Son of God spare us, Nora!

MAURYA: I seen Michael himself... and there was Michael upon it—with fine clothes on him, and new shoes on his feet [15].

When Maurya wishes to give some food to Bartley for his trip, she sees Bride Dara and at that time she stands stunned and unable to do anything because she knows for sure that the appearance of Bride Dara according to the beliefs of the people of *Aran* Islands is related to death or scary things. Furthermore, when Maurya prays near the spring well, in her supernatural sight she sees Bartley riding a horse and behind him she sees Michael. Both of these views convince her that Bartley would never come back. Then Cathleen tries to argue with her mother by saying that what her mother sees is only an illusion because Michael has been buried well and would not have gone along with Bartley. But that is the view experienced by Maurya, a supernatural phenomenon.

Then Nora, Maurya’s daughter, also conveys news containing supernatural elements.

NORA: (*coming down*) “There were two men,” says he, “and they rowing round with poteen before the cocks crowed, and the oar of one of them caught the body, and they passing the black cliffs of the north.” [15]

There are two people rowing in the middle of the night before the rooster crows and as they pass the black cliffs, one of their canoe paddles touches something and it is a body, later known as Michael’s body. Rooster crowing is always associated by the local people with a supernatural phenomena because according to the beliefs of the *Aran* Island people, the spirits will return to the grave before the rooster crows and that is why they usually do activities after the rooster crows around dawn. Furthermore, the

black cliff is always assumed as the journey of the spirit to another world and the spirit will cross the black cliff.

Supernatural event is a strange and unusual phenomenon beyond the limits of human comprehension. Actually every human is equipped with this ability with various level of capability and Maurya has this capability.

4.3. Death

In *Riders to the Sea* death becomes a significant phenomenon. Maurya during her life is always associated with death. Beginning with Maurya's assumption that the cause of death is sea, a frightening enemy that always gives dark shades to her, until finally she no longer has male family members.

MAURYA: Michael has a clean burial in the far north, by the grace of the Almighty God. Bartley will have a fine coffin out of the white boards, and a deep grave surely. What more can we want than that? No man at all can be living for ever, and we must be satisfied. [15]

Maurya now feels free from the shackles of the worries she has endured for so long. She calmly prays for all the male members of her family; from her father to her children. Calmly and confidently Maurya tells her daughter, Nora, to pray not only for her family members but also for those who have preceded them. She also says that with the permission and grace of God, Michael has also been buried well by using white coffin. Now Maurya understands and realizes that death is a universal event and everyone will surely die; for that the death of a person is not a catastrophe to those left behind. No one can live forever and everyone should be able to accept this.

The findings indicate that Synge's *Riders to the Sea* (2016), as the representative of literary works, contains points of discussion always existing in society. Suffering, supernaturalism and death are inseparable from the life of society, giving at the same time an illustration that literary work is universal or nuances of universality are always there in literature. This is supported by the data validation [13] as presented below:

There are three indicators used in this research, and 10 respondents are included in the study. From the table above, the interview shows that all respondents agree that the universal concept is always present in a literary work. This is proved from the total number of respondents' answer reaching 100%. Similarly, the second indicator of the existence of universal concepts in literature encompasses three aspects of suffering, supernaturalism and death which are also presented in a literary work. This is evidenced by the answers of respondents also reaching 100% stating that the three aspects are universal concepts existing in a literary work. Furthermore, as many as 8 respondents from 10 respondents or as many as 80% of respondents agree that suffering, supernaturalism and death are representative of the universal concept in a literary work, and only 20% of respondents disagree with this. From the results of all the above interviews, it can be concluded that the universal concepts that include suffering, supernaturalism and death are always found in literary works and these three concepts are the representative of the universal concept.

TABLE 1: Universal Concept.

No.	Research Component	Documentation	Interview → Informan (I)										
			I1	I2	I3	I4	I5	I6	I7	I8	I9	I10	
1.	Universal Concept Existence in literary work	√	√	√	√	√	√	√	√	√	√	√	X
2.	Suffering, Supernaturalism and Death Existence in literary work	√	√	√	√	√	√	√	√	√	√	√	√
3.	Suffering, supernaturalism and Death as Universal Concept	√	√	√	√	√	√	√	√	√	√	√	√
4.	Suffering, supernaturalism and Death as representative of universal concept	√	√	√	√	√	√	√	X	√	X	√	√

Remarks: I1, I2.....so forth = Informant 1, Informant 2...so forth.

TABLE 2: Interview Result.

No.	Question Indicator	Answer		
		Answer Result	Number of Respondent	Percentage
1	Universal Concept Existence	Yes	10	100%
		No	0	0%
2	Suffering, supernaturalism, and Death Existence	Yes	10	100%
		No	0	0%
3	Suffering, supernaturalism, and Death as Representative universal of concept	Yes	8	80%
		No	2	20%

5. Conclusions

Riders to the Sea is one of the many works of literature giving illustration that literary work is universal. The elements of universality always arise from literary works. Through the play of *Riders to the Sea*, the readers are brought to think and reflect on the events of social life.

The surface layer of the play tells about the local problems faced by a group of people and is specifically faced by individuals; but Synge with his ability to describe the situation, can represent the local problem into something universal. Synge is giving attention to the aspects of Aran Island people’s lifestyle which in a broader sight becomes a universal appeal.

Suffering, supernaturalism, and death are the subject matters not only in the play but also in the concern and discussion of all people on a larger scale. From the beginning of the story to the end, it is clear that Maurya is a very distressed person. She has to endure mental and physical suffering of all the problems around her, especially with regard to the deaths of his male family members. She must be able to let all her male family members depart for good and she could do nothing. Thus it is clearly illustrated

that the work of literature is universal and the elements of universality always appears in a literary work to give nuance of reflection and ideology for the readers.

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Conference Paper

Parents' Role in Maintaining and Shifting Kinship Term in Vernacular Language: The Case of Intermarriage Parents in Langsa

Maria Ulfa and Chairuddin

Faculty of Education, Samudra University, Langsa, Aceh, Indonesia

Abstract

This study deals with parent's role in shifting and maintaining kinship term in vernacular language. It employs a case study in qualitative research design. This study aims to describe the roles of parents in maintaining and shifting kinship terms in vernacular language. The subjects were 20 children of intermarriage family; the ages range between 15-26 years old. The instruments used in this study were questionnaire and interview. The analysis was done through interactive Model of Miles & Huberman (1984). The theory of Holmes (2013) was applied in this research. The finding showed that there were fourteen respondents or 70 % maintain the kinship terms and there were six respondents (30%) shifted the kinship terms. From fourteen respondents, there were eleven children or 55 % of children influenced by parents in maintaining kinship term in Aceh language and there were three children or 15 % of children influenced by parents in shifting kinship terms in Aceh language. There were six or 30 % of children not influenced by parents in maintaining or shifting kinship terms in Aceh language.

Corresponding Author:

Maria Ulfa
mariaulfa.fkip@unsam.ac.id

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Keywords: Parents Role, language maintenance and shift, Vernacular Language, Intermarriage Parents

1. Introduction

The shift of language begins in family domain. Family is the crucial part of the language development, and home domain represents the last defense against the influence of the language of the majority language in society. The language to be extinction will not happen if the language user can keep maintaining the language. Language maintenance refers to the continuing use of the indigenous language in a majority language contact. Mesrthri (1999: 42) defines language maintenance as the continuing use of a language in the face of competition from a regionally and socially powerful or numerically stronger language.

Indonesia is one of the countries that has lots of varieties of ethnics, cultures and varieties of vernacular languages spread all over Indonesia. The varieties of ethnics group also spread in Langsa city. Langsa is a developing city that locates in Aceh province. Because of those varieties, two kinds of social interaction develop in Langsa.

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Interaction between the same ethnic or intra ethnic and interaction between different ethnic or interethnic happen in Langsa. The interaction between interethnic groups in Langsa potentially occur marriage between different ethnics. It is so called as inter-marriage. Marriage between different ethnics group which has different language and culture is not as easiest as marriage with the same ethnic which has lots of things in common. It needs to assimilate one culture with another culture. The cultural assimilation, more commonly referred to acculturation, is the "process of change toward greater cultural similarity brought about by contact between two or more groups [8]. The cultural assimilation influences to the language use in family. According to Crsytal (2003), when one culture assimilates to another culture, the sequence of events affecting the endangered language seems to be everywhere. For example, the phenomenon in small area in Langsa city can be the representation of the attitude of teenagers itself in using their vernacular language. The phenomenon of language shift and language maintenance also occurs in Aceh language. Aceh language is the primary communication tool among Aceh language users. This language is used in all aspects of the lives and livelihoods of Acehnese as their mother tongue. This language serves as a means of communication within the family, daily life, religion, civilization, education and teaching, government, commerce, greetings between members of one family and another family and culture.

Related to the phenomenon and theory that occurs in Acehnese family, researchers need to do more deeply research about the parent's role in shifting and maintaining a vernacular language in third generation and how the way they used the language.

2. Literature Review

Language shift and language maintenance are like two sides of coin. Language maintenance is a situation in which the language maintains its vitality, even under pressure (Batibo, 2005:102). On the contrary, if one does not keep maintain the language, it is possible that language shift takes place. Language maintenance and Language shift are parts of language planning, which most clearly illustrate as the full complexity of societal phenomena. Language planning refers to deliberate efforts to influence the behavior of others with respect to the acquisition, structure, or functional allocation of their codes. Jernudd & Dass Gupta (in Fishman, 1972: 186) state that the study of language planning is the study of organized efforts to find solution to societal language problems. One of the language problems is language shift and the solution of societal problem is language maintenance.

3. Kinship Term

In addressing terms in Acehnese, society is divided into four terms, namely: kinship terms, customs terms, religious term, and office terms. Kinship terms include the relationship by blood or marriage. In this study the researchers focus on the use of kinship terms in Aceh language. There are more than thirty kinds of Kinship Term in Aceh language as stated below:

TABLE 1: Kinship terms in Aceh language.

No	Using	Kinship terms
1	Son	<i>Gam, Agam, amponi, Said</i>
2	Daughter	<i>Nong, Inong</i>
3	Grandchildren (boys/girls)	<i>Name, Nyak+name, Nyak+agam/inong</i>
4	Younger brother/youngest brother	<i>Name, Adek, dek+ name, dek gam</i>
5	Younger sister/youngest sister	<i>Dek, dek + name</i>
6	Elder sister	<i>kak, kak +name, cutda, cutti, cupo</i>
7	Elder Brother	<i>bang, bang +name, cut bang</i>
8	Wife	<i>ma siinong/ siagam, adek ma+ name of eldest child, only name, gata</i>
9	Husband	<i>Abang, cutbang, bang+name, yahsi gam, yah siinong, bapakjih</i>
10	Husband of elder sister/brother	<i>bang, bang+ name, polem/kak, kak +name, cut da</i>
11	Husband of younger or youngest sister/brother	<i>Dek, dek + name</i>
12	Wife of elder sister/brother	<i>kak, kak+name</i>
13	Wife of younger or youngest sister/brother	<i>Name</i>
14	Elder sister of wife/husband	<i>kak, kak +name, cuda, cutkak/bang, bang+name, cut bang</i>
15	Younger(est) of wife/husband	<i>Dek, dek + name, only name</i>
16	Mother of mother	<i>makha, nenek, maknek, misyik, nek</i>
17	Father of Mother	<i>Nektu, syik, abusyik, yahnek</i>
18	Biological Mother	<i>Ma(k), Um(mi), Nyak, Bunda</i>
19	Biological Father	<i>Ayah, Abu, Abi, Abah, Bapak</i>
20	Younger/youngest brother of father	<i>yah cut, yahbit, yahcek, yahngah, apa,</i>
21	Elder brother of father	<i>abuwa, pakwa</i>
22	Elder sister of father	<i>ma cut, teh, mak lot</i>
23	Younger/youngest sister of father	<i>ma cut, teh, cut ma</i>
24	Elder sister of Mother	<i>mawa, Miwa, Nyakwa</i>
25	Younger/youngest sister of Mother	<i>ma(k) cek, cecek, cek +name</i>
26	Elder brother of Mother	<i>Ayah wa, abuwa, wa</i>
27	Younger /youngest brother of mother	<i>yah cut, Pa cut, apa, pakcek, cek +name</i>
28	Mother of father	<i>Nek, Misyik</i>
29	Father of father	<i>nek, nektu, yahnek, Abunek, Abu</i>
30	Name self	<i>Lon, long, kee, Ulon, ulontuan, name of self</i>

4. Research Method

This study is a case study research design. According to Bogdan & Biklen (1992: 62) the case study is a detailed examination of one setting or a single subject, a single depository of documents or one particular even.

4.1. Respondent

The subjects in this study were twenty children from Acehese family in Langsa. (as third generation) and age of the subjects were about 15-25 years old.

4.2. Instrument

The instruments of this research were observation, questionnaire and interview.

4.3. Procedure

Data were collected by observation, questionnaire and in-depth interview to children in age 15-26 years old. The steps are:

1. The researcher had prepared and clarified the questions to find a deep answer from the informant by using the informant's answer in the first question.
2. Then, the researcher transcribed the data from the interview.
3. Finally, the researcher analyzed the data from the questionnaire and from transcribes the interview data.

4.4. Data analysis

The data were done through interactive Model of Miles & Huberman (1984: 23). The data from questioner and interview were analysed through the following two procedures:

The first procedure of data collection is questioner. The data from the questionnaire is analyzed through these following steps:

1. Data reduction: identification the factors that influencing language Maintenance of addressing term in Acehese young generation intermarriage family and the patterns of the language use.
2. Data Display.
3. Verification and conclusion.

Next, the second procedure is getting the data from interview through the following steps

1. Transcribe the data from audio recorder
2. Classify Data transcription
3. Verify the pattern of language maintenance in intermarriage family
4. Conclude the reasons of the Acehese children in Langsa.

5. Discussion

Parents have very big role toward children language acquisition. According to Holmes (2003) in addressing or referring member in family the terminology that language can identify the social background of the family. Parent’s education may describe social background of family. The table below showed parents education background in intermarriage family in Langsa.

TABLE 2: Parent’s Education Background.

		Parents tribe		Language Use		Parents Education	
		Father	Mother	Father	Mother	Father	Mother
	R3	Acehnese	Batak	AL	BL+IL	D3	D3
	R8	Acehnese	Javanese	AL	JL+IL	SLTP	SLTP
	R10	Acehnese	Batak Mandailing	AL	BL+IL	SMP	SMEA
Maintain Completely	R13	Padangnese	Acehnese	AL	AL	S1	SMP
	R16	Padangnese	Acehnese	IL	AL	S1	S1
	R17	Bataknese	Acehnese	BL	AL	SMA	D3
	R18	Javanese	Acehnese	AL	AL	SD	SD
	R1	Acehnese	Javanese	AL+IL	JL+IL	SMA	SMA
Maintain Partly	R5	Acehnese	Javanese	AL+IL	JL+IL	S1	S1
	R6	Acehnese	Javanese	AL+IL	JL+IL	S1	SMA
	R7	Acehnese	Malay	AL+IL	IL	SMA	S1
	R9	Acehnese	Padangnese	AL+IL	IL	SMA	SMA
	R19	Malay	Acehnese	PL+JL	AL+IL	SD	SMA
	R20	Malay	Acehnese	PL+IL	AL+IL	SD	SMP
	R2	Acehnese	Javanese	IL	JL+IL	SD	SD
	R4	Acehnese	Javanese	JL+IL	JL+IL	SMA	SD
Shift	R11	Padangnese	Acehnese	PL+IL	IL	S1	S1
	R12	Javanese	Acehnese	JL+IL	JL+IL	SMP	SMP
	R14	Padangnese	Acehnese	PL+IL	PL+IL	S1	SMEA
	R15	Padangnese	Acehnese	PL+IL	IL	SMA	S1

Educational level of parents will influence the development of children. Scotton (2006: 201) stated that the social class and education level of parents often play decisive role. In some families of middle class, children seldom show formal respects and deference to their elder and when they grow up, they replace the child – parent relationship with one of equals or near equals.

Parents take important roles in maintaining the kinship terms as well as shifting them, below is a chart of the parents’ role that influence the maintenance and shift of kinship terms in intermarriage family which is analyzed from twenty respondents.

The figure above shows that there were fifty five percent of children influenced by parents in maintaining the kinship terms. There were ten percents of children influenced by parents in shifting the kinship terms. And there were thirteen percent not

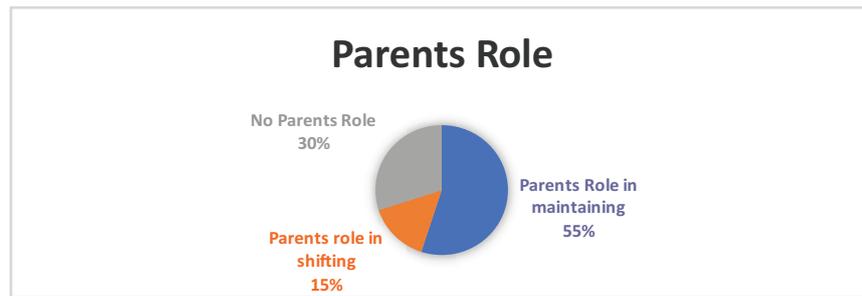


Figure 1: Parents Role.

influenced by parents in maintaining or shifting the kinship terms. There were fifty five percent of children who were influenced by parents' role above were divided into the role of parents in Acehnese fathers and the role of parents in Acehnese mothers, the table of percentage of children from AF-NAM and AM-NAF as shown below:

TABLE 3: The role of AF-NAM and AM-NAF in maintaining the kinship terms in completely and partly in Aceh language.

Parents	AF-NAM			AM-NAF		
	Father	Mother	Both of Father & Mother	Father	Mother	Both of Father & Mother
Percentage	25 %	-	10 %	-	20 %	-

Note: AF-NAM: Acehnese Father with Non-Acehnese Mother
 AM-NAF: Acehnese Mother with Non-Acehnese father

The above table shows that there were 25 % of children whose Acehnese father and Non-Acehnese mother were influenced by Acehnese father in maintaining the kinship terms completely and partly. It was shown by five respondents below:

R3: *Ada yang bilang, itu panggilnya Abua, itu panggil nya pakcik (someone told me, to call Abua, to call pakcik)*

.....

: *Abi kak (father)*

R8: *Pertama-tama dari saudara abang sepupu, kakak sepupu, terus, emmmm... Ayah pun nyuruh panggilnya Yahwa (first, I heard from my cousin, then, emmmm my father asks me to call Yahwa)*

R1: *memang dah dari kecil, memang kek gitu dah dari dulu kayak gitu, Ayah yang ajarin (since I was a kid, I was taught by father)*

R7: *saudara mamak dari mamak bilang, saudara Ayah dari Ayah (to mother's relatives are told by mother, and to father relatives are told by father)*

R9: *Bapak yang nyuruh.... kakak ayah bilang nya nyakwa ya..,kalau abang Ayah panggil Abua (I was asked by father, the elder sister of father is called nyakwa and the elder brother of father is called Abua).*

There were 10 % of children whose Acehnese father and Non-Acehnese mother were influenced by both of Acehnese father and Non-Acehnese mother in maintaining the kinship terms completely and partly. It was shown by two respondents below:

R10: *Dua-dua lah kak, ikut tutur Aceh kata mamak* (both of father and mother, we follow Acehnese language)

R5: *ya.. mamak dari ayah trus mamak kasi tau sama kami* (yes...mother knows from father, then mother told to us).

There were 20 % of children whose Acehnese mother and Non-Acehnese father were influenced by Acehnese mother in maintaining the kinship terms in Aceh language. It was shown by four respondents below:

R16: *Mamak.....*

.....

nurul ada miwa, salam dulu (Nurul, this is Miwa,)

R17: *mamak yang nyuruh tapi gk dipaksa, Cuma dibilang cara manggilnya aja* (mother asked me but not forced, just told to me how to call it)

R19: *Nyo paknek keuhnyoe, masak kah hana katuri! salami lee* (this is your paknek (grandfather), why you don't know him!)

R20: *dari mamak* (from mother)

The 15 % of children who were influenced by parents' role and they shift the kinship terms above into the role of parents in Acehnese fathers and the role of parents in Acehnese mothers. The table of percentage of children from AF-NAM and AM-NAF is shown below:

TABLE 4: The role of AF-NAM and AM-NAF in shifting the kinship terms in Aceh language.

Parents	AM-NAF		
	Father	Mother	Both of Father & Mother
Percentage	-	5 %	5 %

From three respondents; R11, R14, R15, who shift the kinship terms, most of them were from Acehnese Mother and Non-Acehnese Father intermarriage couple. From the result of the interview, only two respondents were instructed by their mother to use Indonesia language in addressing their family member, for example:

R11: *"mamak sama ayah nyuruh kak"* (My Mother and May father asked me)

R14: *"gak tau, udah kek itu panggelnya.. emmm...sodara kami kek gitu jugak, ikot sodara kadang ada jugak"* (I don't know, that has been common term, emmm... our siblings also have the same kinship term. Maybe I imitate my sibling.)

R15: *"iky, salam dulu nah Oom ni adek mamak ini"*. (Iky.. please give honor to your uncle, he is my young brother)

From the result of the interview, it shows that one of them was influenced by the environment in using kinship terms in Indonesia Language and others were given instruction from their parents.

6. Conclusions

It is concluded that Acehese father is mostly influenced by Aceh language in maintaining kinship terms. Furthermore, several respondents found that Acehese father also influences his wife (mother Non-Acehnese) in educating their children at home to use Aceh kinship terms to father Acehese relatives.

In this study, each child learns from parents or family habitual action. The parent's role is not only found in children who maintain the language in completely and partly, but parents also affect the children to shift the language to other vernacular languages and Indonesian language at home as well.

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Conference Paper

Reality Construction of Women Violence in Online Media

Marsudi and Syarifuddin Gassing

Communication Graduate School, University of Persada Indonesia YAI, Jakarta, Indonesia

Abstract

Online Media has its power in delivering message if it is compared with conventional media like newspaper and magazine. This research intended to show how Reality Construction of news coverage at home-female-violence in online media Merdeka.com using the descriptive qualitative method of Eriyanto on Teun Van Dijk Critical Discourse Analysis from primary data in *Merdeka.com*'s documentation. Merdeka.com news coverage has been using the conjunction stressing word in violence towards women at home, from discourse aspect of thematic, schematic, semantic, syntactic, stylistic, and rhetoric. Research found that the social context news dimension represented male superior behavior towards female at home. Research concluded that text-news could function to represent well-stressed semantic aspects. *Merdeka.com* as one of the democracy pillars has its responsibility to coverage news that against human rights especially woman violence in humanity progressing to be in gender equality with masculinity, so that women released from pan cultural generality. It is suggested that *merdeka.com* to be more woman-empowering and anti woman-silence in daily news coverage in order to maintain as a media of harmony and sustainability in this digital era.

Keywords: Critical Discourse Analysis, Social Construction Theory, Online Media Violence

Corresponding Author:

Marsudi
marsudikhang@yahoo.com

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1. Introduction

The Development of communication and Information technology rapidly in the Globalization era has been changing the world in every aspect of life. Boundaries of space and time among nations as if it is borderless, interaction process and communication among societies become easy, the boundaries of space and time causing various message flowed heavily and struck individual as receiver, even it is positive or negative message. Dynamics of communication and Information nowadays is counted in seconds, various feature and service more indulging consumer to live fast and efficient. As in the case of media has its development from printed media till the entry of online media to Indonesia at around the year 1990.

As with the internet growth, many features are basically made online. Newspaper for example in the current era started publishing their news or article basically online in spite of its velocity. News in which constructed and separated by mass media in

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Indonesia is been on sale, message in the news is produced by capitalism commodity which is sold for profit by those elite to whom as mass media authority regime. So they are free to determine certain construction reality for their sake.

Merdeka.com is one of the online news site which is a part network site of kapanlagi.com. *Merdeka.com* is built up by Steve Christian in 2011 with investment by Sugeng Wiyono from Trikomsel. *Merdeka.com* is one of the news coverage at twenty top site in Alexa.com ranking (www.Wikipedia.com). Every media has its own ideology and rules in covering a news included *Merdeka.com*. News with same theme could be presented with different style depends on its point of view in which chosen by the media or its media idealism.

Within various news in *Merdeka.com*, the news issue related with violence to woman is the issue that no longer strange. Woman is a social creature that susceptible with exploitation and violence in lots of reason from whatever media. In Feminism, Media represented lots of issue in related with woman. On many media gender literature, media has become a judge that most accurate in viewing woman sexuality. Media considered themselves right and valid in exploiting woman sexuality for the sake of man-reader satisfaction. Media displayed woman at the subordinate position and in inferior condition compared with man. We can easily find and watch that media consume the opposition word to woman. There are only two attribution attached to woman such as "fine woman" and "unfine woman".

Based on the background explanation above, the writer tried to found the result of this question research of how Reality Construction of news coverage of women violence in online media *Merdeka.com*?

2. Literature Review

Critical Discourse Analysis, Discourse analysis is a study about message structure in communication. Exactly, discourse analysis is examining about various language function (pragmatic). Discourse Analysis born from the consciousness that matters in communication not only limited at sentence usage or part of sentence, but also included message structure in more complex and inherent. Discourse analysis can not be separated from the use of rules from other linguistic science such as semantic, syntactic etc. (Sobur, 2006: 48).

According to Astuti (2007: 45), Discourse analysis model of Van Dijk engaged three structures i.e. textual, social cognition and societal (social). Text dimension explored text structure. Van Dijk using linguistic analysis. Social cognition is a dimension to elaborate a certain text produced by individual/group who make text. Societal analysis sees the text conjunctioned further with social structure and knowledge developed in society or discourse.

The Critical Discourse Analysis from Van Dijk is a field that is concerned with studying and analyzing written and spoken texts to reveal the discursive sources of power, dominance, inequality, and bias. It actually focuses on language and the social context. Textual analysis is about the discourse structure, here Van Dijk divided the analysis into three levels i.e. Macrostructure, Superstructure, and Microstructure. Macrostructure

level deals with the topic of the text in general (Thematic). Superstructure level, is about the framework or schema of the text (Schematic). Microstructure level concerned with the meaning of the text in which is the smallest part of the text that divided into four groups such as semantic, syntactic, stylistic, and rhetoric [4].

Social Construction Theory, Berger & Luckman introduced Constructionism and stated that daily life reality has subjective and objective dimension. All human activity is a habit of the subject. Every response is a well-patterned repetition, routinely inside individual knowledge stock, taken for granted and become guidance for next response in the future. Berger & Luckman explained individual exactly can not be able to exist in daily life without continuously make interaction and communicate with others (2012: 33).

Online Media Violence, Purwandari in Luhulima (2007: 19) interposes some forms of woman and children violence in some headline news media such as: (1) Physical violence i.e. swiped, smacked, strangling etc.; (2) Psychological violence i.e. screaming, swearing, threatening, harassing etc.; (3) Sexual violence i.e. touching, kissing, forcing making love etc.; (4) Financial violence i.e. stealing, stopped from giving financial needs etc; (5) Spiritual violence i.e. faith subordinate and force victim to practice certain ritual.

Related Studies, In this study, the writer used a related study entitled "Mass Media Construction about Women (Framing Analysis Study from *Jawa Pos* on December 2013 - May 2014)" by Romadhani from Communication Studies Brawijaya University (2015).

3. Research Method

Research Approach, In analyzing the data, this study used a qualitative approach. According to Neuman (2001: 108), it's an approach that associated with the form of the text and also used to describe in details. It can know that the data for analysis related to words rather than numbers. The characteristics of the qualitative approach itself was suggested by Dornyei as the interpretative analysis that underlying deeper meaning of the data (Dornyei: U2007). Based on that explanation, this approach is suitable to be applied in this study because it examined about the violence of women in online media that is explained through the description and subjective interpretation. To find the result, the writer needs to describe the discourse structure and then interpret violence of the women in *Merdeka.com*. So that, the qualitative approach is suitable to answer the research question in this study.

Technique of Data Collection, Data in qualitative research is data in form of words, sentences or narration (Kriyantono, 2006: 37). In this study, the primary data is *Merdeka.com* with the news entitled "*Butuh modal nikah, Cucu rampok & pukul kepala nenek pakai batu bata*". The data had been taken from *www.merdeka.com* on December 7, 2017. It's a part of business in online newspaper from Kapanlagi Group. All of analysis is strengthened with interviewing with all components of *Merdeka.com* including also with journalist, mass media practitioner, and woman activist in relating to secondary data.

Technique of Data Analysis, Qualitative data Analysis is an effort done by working with data, organizing data, choosing it into well-managed units, synthesizing, finding pattern, finding what important and what to be learned and deciding what can be told to others (Moleong, 2007: 6).

After collecting data, the analysis method used in this research is Van Dijk analysis model in which divided to three points i.e. text, social cognition, and social analysis. But the writer only discusses about text and social analysis as it is more relevant in the research. The writer took some steps to analyze this study based on Van Dijk model of Critical Discourse Analysis. Van Dijk divided text structure overview it into three levels i.e. Macrostructure, Superstructure, and Microstructure (Eriyanto, 2006: 227).

4. Discussion

Text Structure Analysis in the news: (1) Macrostructure (Thematic) Theme observed from the news entitled *"Butuh modal nikah, Cucu rampok & pukul kepala nenek pakai batu bata"* in *Merdeka.com* is an action extracted by North Bekasi police to the beating incident that caused serious injured and the motive of the actor committed violence toward women at home eventhough it was his own grandmother (*paragraph 1*). The *Merdeka.com* journalist develop the incident that made it become a woman violence into a newsworthy with facts and analysis; **(2) Superstructure (Schematic)** If it is observed schematically, the news *"Butuh modal nikah, Cucu rampok & pukul kepala nenek pakai batu bata"* has a sequence scheme. The main idea was in its earlier news. The next writing paragraph presented facts that support the idea. It can be viewed from the intro paragraph that contained North Bekasi police investigation effort towards the criminal actor, contents of the news exposed about a seriously-injured victim, and ended with the closing paragraph that indicating news of the motive of the actor committed violence (*paragraph 2, 3 and 4*); **(3) Microstructure: (a) Stylistic,** The choosing word that represented violence ideology to women was at the third paragraph: *"AM kata dia, dipastikan yang menghajar neneknya dengan batu bata sampai korban luka robek di kepala dengan panjang 6cm dan dalam 2cm. Pelaku juga menggasak uang Rp. 3 juta dan perhiasan emas 10 gram."*; **(b) Semantic,** semantic observation in this news elaborated: background news was in the stressing at North Bekasi police action towards criminal, its news detail covered the *Merdeka.com* journalist reported violence to women at home and intends to describe the beating incident from a grandson to his grandmother that caused a serious injured and the motive of robbery action; **(c) Syntactic,** the form of the news sentence is an active sentence of North Bekasi Police in which emphasizing at the second paragraph: *"Kami sudah mendatangi tempatnya bekerja di sebuah laundry, tapi tidak ada. Sekarang kami sedang mencarinya di Jakarta. Ada satu tempat yang dicurigai sering disinggahi."* and coherenced with the statement at third paragraph: *"AM kata dia, dipastikan yang menghajar neneknya dengan batu bata sampai korban luka robek di kepala dengan panjang 6cm dan dalam 2cm. Pelaku juga menggasak uang Rp. 3 juta dan perhiasan emas 10 gram."*; **(d) Rhetoric,** the discourse reportage style in the news *"Butuh modal nikah, Cucu rampok & pukul kepala nenek pakai batu bata"* using punctuation in the sentence styled synonym and connotation

in which showing with the word bolded on “*Jakarta*” and the illustrated persecution picture.

Social Context Analysis: (1) Authority practice, the construction of authority practice to women in the news “*Butuh modal nikah, Cucu rampok & pukul kepala nenek pakai batu bata*” influenced by the men superior behavior towards women that always subordinate women at home. Women violence discourse is emphasized at third paragraph: “*AM kata dia, dipastikan yang menghajar neneknya dengan batu bata sampai korban luka robek di kepala dengan panjang 6cm dan dalam 2cm. Pelaku juga menggasak uang Rp. 3 juta dan perhiasan emas 10 gram.*” From this paragraph, it is totally demonstrated how violence practice to women at home still vulnerable and prone to happen in Indonesia; **(2) Access Affect Discourse**, Online Media such as *Merdeka.com* used as a discourse production tool that can be effectively divergence. The beating incident that caused serious injured and the motive of the actor doing violence can be accepted its information by public society and mass media has the role of disseminating it.

Feminism Analysis, Construction of the news “*Butuh modal nikah, Cucu rampok & pukul kepala nenek pakai batu bata*” on website page *Merdeka.com* negationalising still civilized the violence culture to woman around us even involved relatives. Patriarchy enculturing in Indonesia become a factor that cause many discrimination, exploitation, violence, inequality in which the feminism assumed as an oppression happened to woman. *Merdeka.com* as a mass media pillar in democracy has responsibility to report those imbalance things against human rights especially in breaking down many woman exploitation including fight for the woman humanity so they can be equal with men and lastly free from pancultural generality.

According to *Merdeka.com*, if the violence actor did not reported - it can make more toxic masculinity predators free to activate and to commit violence. By presenting the news event, it can be a trigger for the security steps to aware and make more action to combat to those woman violence actor.

Besides, there are many factors that begun from patriarchy system that longlasting in considering woman as a second humankind caused the priority to man is given more dignitary in resulting woman always treated as an object rather than subject. The condition of this constructed patriarchy society in which encourage woman vulnerable in violence. The gender belief system also has a heavy influence in the news of woman violence at home. Belief and the idea about man superiority to woman still condensed in the culture of Indonesia society that stimulate many oppression to woman and in any case happen certain ups and downs at home, it is always woman whom first subordinated. The gender belief system included those stereotype to woman and many gender inequalities attitude on woman role and their behavior.

It is very important for the Indonesia society given equality gender education since the early age so they can more respective to woman and permitting woman to enhance their rights and potential to be equal with men in reducing woman violence.

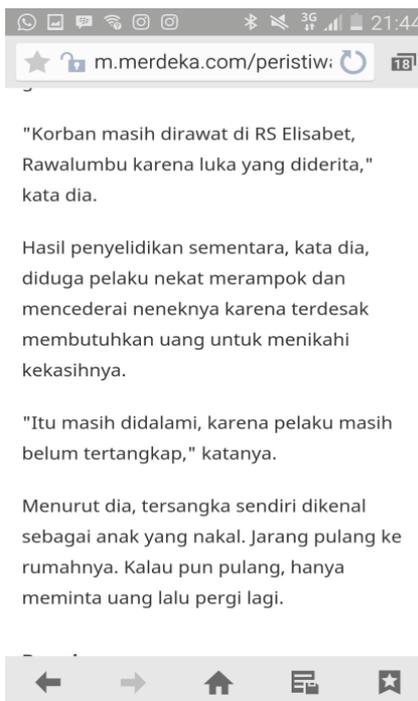
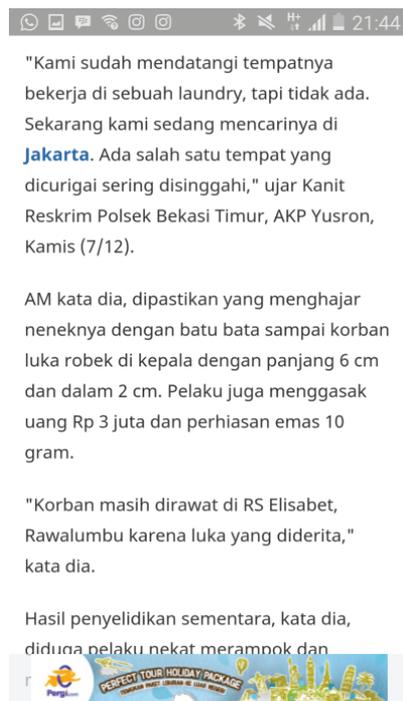
5. Conclusions

After analyzing the data using Critical Discourse Analysis by Van Dijk, the result of this research showed that Discourse text in the news *"Butuh modal nikah, Cucu rampok & pukul kepala nenek pakai batu bata"* in *Merdeka.com* explained terms semantic or meaningfulness that stressed well such as background description and detail in overall text. In lexicon pattern, journalist using the word that contain conjunction confirmation at the women violence incidence at home. The Text applied four elements of Critical Discourse model by Van Dijk in which helping text discourse construction.

The Social context dimension in the text represented men superior behavior towards women that always subordinate women at home. *Merdeka.com* in its daily news should be more woman-empowering and anti woman-silence in order to maintain as a media of harmony and sustainability in this digital era.

Appendix

News Publisher : Merdeka.com



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Conference Paper

The Implementation of Culture and Literature through *Mambere Tungkot* in Simalungun Batak and *Mere Ciken* in Karo Batak: The Local Wisdom Maintenance

Martina Girsang and Milisi Sembiring

Methodist University of Indonesia

Abstract

Mambere Tungkot, *Duda-Duda*, and *Sulang Sulang Pahomp* (MTDSP) and *Mere Ciken ras Tuk-Tuk* (MCT) are two forms of traditional ceremonies from Simalungun Batak and Karo Batak Tribes as the local wisdoms. Eventhough the terms are different, they have some similarities purposes. MTDSP and MCT are the traditions which are organized by children and grandchildren toward their parents as the forms of respect and appreciation whom had guided, educated, and given them good lives. In gathering the data, the researcher uses descriptive qualitative method. The objectives of the study are to construct the implementation of literature, such as *umpasa* 'poem' and *umpama* 'proverb' and *anding andingen* 'proverb', philosophy, then to analyze them by conducting hermeneutics theory and methology. The implementation of the roles of the *Tolu Sahundulan* (the kindships in Simalungunese clan), and the *Rakut Sitelu* (the kindships in Karonese clan) can be seen through the MTDSP and MCT; how the children and the grandchildren show their love, appreciation, and care toward their parents. By keeping do both the MTDSP and MCT, the local wisdoms from Simalungun, and Karo are still maintained.

Keywords: culture, literature, local wisdom, mambere tungkot, mere ciken.

Corresponding Author:

Martina Girsang
martinagirsang253@gmail.com

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1. Introduction

Indonesia as a big country has thousands variation of ethnicities that be the characteristics, and the pride as well. One of the ethnics is Batak tribe which is located in North Sumatra Province. The Batak consists of: Toba Batak, Simalungun Batak, Karo Batak, Mandailing Batak, Angkola Batak, Pak-Pak Batak.

Linguistically all the Bataks have relationship in the implementation of both the culture and literature, for each of them still have kinship tightly from one generation to the other ones. In Karonese tribe according to Sembiring (2015)" there is *Daliken Sitelu* or *Rakut Sitelu* that consists of *Sembuyak* as the ruler; *Anak Beru* as the server, and *Kalimbubu* who is served". In Simalungunese society there is also the kindships tight that is called *Tolu Sahundulan* which consists of *Sanina* as the ruler, *Anak Boru* as the server, and *Tondong* be served. They have one organic system that can not

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be aperted one to another. The three systems of the society based on the *sombah martondong* means respect to the uncle, *elek marboru* means be patience to the inlaw, manat *marsanina* means keep guarding the brotherhood. Girsang (2005). Through the traditional events, it can be seen the cultural systemic bond that indicates the position of the kindships.

Mambere Tungkot, Duda-Duda, and Sulang-Sulang Pahompu (MTDSP) from Batak Simalungunese, and *Mere Ciken ras Tuk-Tuk (MCT)* from Batak Karonese are two forms of traditional ceremonies. Terminology MTDSP and MCT are different, and both of the societies are influenced by the territorial area, but, basically, they have some similarities in the implementing the culture and the literature. The ceremonies are organized by children and grand children as the forms of their respect and appreciation toward their parents who had borned, cared, loved and struggled them into a good living.

In Simalungunese tribe the forms of the respect, and the appreciation can be seen by giving a *tungkot* 'a stick' to their father, giving a *duda-duda* 'a mixer for betel leaf' to their mother; dressing their father with a set of new shirt n suit, *gotong* 'a kind of hat'; dressing their mother with a set of *kebaya* and *bulang* 'a kind of hat for a woman'; serving their parents with a special food such as *dayok na binatur* 'a cock is cut then is cooked so that is compiled on a *pinggan pasu* 'a kind of plate that is special used for the *dayok na binatur*. Sumbayak (2001: 46-55); In Karonese tribe the forms of the respect and appreciation are similar, such as the *ciken* 'stick' is given by the children toward their father, in this case it is represented by the first son, and *tuk-tuk* 'a mixer for betel leaf' is given to their mother by the daughter inlaw. Both the parents are dressed with a set of new dress, such as: *bulang bulang beka buluh* 'a kind of hat', *baju gunting cina* 'a set of coats' for the father; Then the children give some materials to their mother, such as: *Uis batu jala or kelam-kelam* 'is formed be a hat', *uis nipes* 'a kind of shawl', *gonje* 'a set of women's clothing', then all of them have lunch together. (Sitepu, 1995: 69-71)

In implementing the culture and the literature through the *MTDSP* and the *MCT* indeed there must be needed communication as the tool of conveying the messages of the traditions. As Kreidler (2002: 176) said that communication is an act, a series of elements with purpose and intention.

Based on the above idea, in these studies it needs someone who runs the chronology of the ceremonies well, such as: a good *parsahap* 'a speaker' in Simalungunese, and *anak beru jabu pengerana* in Karonese who guide all the kindships'role to act and to talk by implementing the culture and the literature elements such as *umpasa* 'poetry' and *umpama* 'proverb'; *anding andingen* 'proverb' or symbols. Through the implementations, the messages of the traditions are delivered to all the kindships and visitors.

This research used a qualitative one since the data will be ordinarily expressed in qualitative terms, for the data analysis will not be employed in hypothetical test. In conducting the scientific research, the systemic steps of collecting the data were carried out by interviewing, library, and internets.

In constructing and in analyzing the data in these studies, the writer uses the Hermeneutics as both the theory and the methodology for according to Eagleton (1983: 71-72), it describes the process, and the running of understanding the biblical texts, wisdom literature, and philosophical texts.

2. Literature Review

There are some *Mambere Tungkot Pakon Duda Duda* and *Mereken Ciken ras Tuk-Tuk* researchs done by people, but among them, the writer finds no single research about the Implementation of Culture and Literature Through *Mambere Tungkot, Duda-Duda* and *Sulang-Sulang Pahompu* in Batak Simalungunese and *Mere Ciken ras Tuk Tuk* in Batak Karonese: Local Wisdom Maintenance, but the followings:

- Girsang, Chris. Nilai *Mambere Tungkot Pakon Duda Duda* Suku Batak Simalungun Ditinjau dari Teori Konfigurasi Nilai Nilai Kebudayaan 'The Value of *Mambere Tungkot Pakon Duda Duda* in Batak Simalungun Tribe based on the Culture Value Configurative Theory'

It analyzes the value of the Simalungunese tribe traditional that still exist from one generation to the present time as the form of respect, and appreciation toward parents.

- Digilib.unimed.ac.id. Tradisi *Mambere Tungkot dan Duda Duda* Pada Etnis Simalungun Di Pematang Raya Kecamatan Raya Kabupaten Simalungun' *Mambere Tungkot dan Duda Duda* Traditional in Simalungun Tribe in Pematang Raya Sub District Raya Simalungun Regency.

It analyzes the tradition of the Simalungunese society to respect parents who have been mature and it through the tradition people can see the kindships role.

- ttarigan.blogspot.com. *Mereken Ciken ras Tuk-Tuk*' Giving a Stick and a Mixer'

It analyzes the tradition in karonese tribe as the form of respect done by children toward their parents.

2.1. Definition of literature

There are some definitions about literature, such as according Eagleton (1986: 2) 'Literature transforms and intensifies ordinary language, deviates systematically from everyday speech'.

Literature consists of three genres, such as: prose, poetry, and drama. In this study, the writer takes the written and oral literature through poetry as the form of implementation. In the poetry, it can be found some symbols or the figurative language. William Wordsworth said that poetry is the spontaneous overflow of powerful feelings.

Based on the definitions above, the writer relates the poetry with the *umpasa and umpama* in Simalungunese, and the *anding-andingen* in Karonese.

2.2. Umpasa

According Tarigan (1880) *Umpasa adalah puisi rakyat yang dipergunakan dalam masyarakat Simalungun dalam berbagai kegiatan kebudayaan, seperti pernikahan, kematian, dan acara adat lainnya* Umpasa is the folk poem that is used in the Simalungunese tribe through many kinds of traditions, such as wedding party, funeral, and others traditional activities'

2.3. Umpama

Umpama is different with umpasa. Umpama is a proverb that contains the general truth' picture, or normally is called as the philosophy of life. Sigotom (2017)

2.4. Anding-andingen

Anding-andingen is a proverb in Karonese tribe that describes someone to the picture of a thing.

2.5. Definition of Hermeneutics

According to Rafiek, M (2010: 3-4) "Hermeneutics is a theory about an understanding of text interpretation. It compiles the exegesis by interpreting a particular text or about the analyzing process of a content, and a hiding meaning, such as symbol. mythos in a society or a literary work"; According to Heidegger (in Eagleton (1983: 71-72), Hermeneutics describes the process, and the running of understanding the biblical texts, wisdom literature, and philosophical texts.

3. Research Method

The research in this study used the qualitative since the data will ordinarily expressed in qualitative terms. Besides, this is because the analysis will not be hypothetical test. The objectives explanative are the suitably fixed design of this research. The decision of determining of sort of this research design is highly dependent on the nature of the research, that are, to objectively construct, descript and analyze by the interpreting the Implementation of Literature through *Mambere Tungkot, Duda-Duda, and Sulang-Sulang Pahompu (MTDSP)* from Batak Simalungunese, and *Mere Ciken ras Tuk-Tuk (MCT)* from Batak Karonese: Local Wisdom Maintenance by using the Hermeneutics theory and method.

3.1. The subject of the studies

The subjects of the studies are *parsahap* 'speaker' in Simalungunese, and *pengerana* 'speaker' in Karonese (who have chosen by the children) in categorized as the data

in this research. Data are defined as the raw materials collected by the researchers from the world they are studying; they are the particular that form the basis of the the analysis (Bogdan, Biklen 1992: 106). The data will get from the context, the communication or the conversation of the kinships role each in the tradition. Then the data will be recorded in order that the communication or the conversation can be analysed further.

4. Discussion

4.1. Mambere tungkot duda duda and Sulang Sulang Pahompu (MTDSP) in Simalungunese

The MTDSP is a traditional ceremony in Batak Simalungun tribe that organized by children, and grandchildren as the form of their respect and appreciation toward their parents. The ceremony is held when the parents are old, and the children had got married all. Normally, the children held the MTDSP when they have good living for the MTDSP needs lot of money to spare.

A. There are some materials to prepare for the MTDSP, such as:

1. a set of cloth for the father (suit suits and shirt, tie, *gotong* 'a kind of hat', *hatirongga* 'a kind of ulos', *suri-suri* 'a kind of shawl', and a *tungkot* 'a stick'.
2. A set of clothing for the mother (akebaya, *bulang* 'a kind of hat for a woman', *hati rongga* 'a kind of ulos', *suri suri* 'a kind of shawl', *bajut* and *duda duda* 'a media to place battle leaves and a mixer for the battle leaf'.
3. a mattress for the parents to sit in, *tobu sigenger* with the root, leaf, and flower 'red cane', *rondang ni omei* 'the grain of rice'.
4. *Namalum* 'lard', *nitak siang-siang* 'cake made of rice flour', banana, boiled egg.
5. *Dayok binatur* 'a cook chicken compiled on a plate', and *dengke sayur* 'one cook fish on a plate'.
6. Some coins, some foods for lunch

B. Preparation of the implementation

1. Core family deliberations
2. Socialization of the MTDSP and the meaning
3. Discussing about how much will be the invitation

C. The ceremony will be held in the morning (it is the symbol of spirit)

4.2. Mereken Ciken ras Tuk-Tuk (MCT) in Karonese

The MCT is held by children and grand children toward their parents as the form of their respect and appreciation. Almost similar with MTDSP in Simalungunese tribe, in

Karonese tribe the ceremony is held when the parents are old, and the children had got married all. Normally, the children held the MCT when they have good living for the it needs lot of money to spare.

A. There are some materials to prepare for the MCT, such as:

1. Ingan kundul orang tua em amak cur 'seating mat for the parents'.
2. *Ciken* 'a stick' for the father, *Tuk Tuk* 'a mixer for the battle leaf'
3. Dressing the father with a *bulang beka buluh* 'a kind of hat for a man', *baju gunting cina*, normally it consists of suit and shirt, tie, *Uis langge langge*, *uis pementing*, *Cengkuk cengkuk*, *uis batu jala*
4. Dressing the mother with tudung *batu jala* or *kelam kelam* 'a kind of hat made of uis', *uis nipes* 'a kind of shawl', *gonjena sambat-sambat* 'the skirt', *kebaya*'shirt'.
5. Eatng lunch

B. Preperation of the implementation

1. Core family deliberations
2. Socialization of the MCT and the meaning
3. Discussing about how much will be the invitation

C. The cernomy will be held in the morning (it is the symbol of spirit)

4.3. The implementation of culture and literature through MTDSP and MCT

A. MTDSP

1. Before starting the tradition, all the kinships, children, grand-children take and give the battle leaves each other for the sake of the tradition ceremony runs well.
2. Then, pray to God that He bless the tradition step by step smoothly.
3. The grandpa is bathed by a grand son and the grandma is bathed by a grand daughter. Both the grandpa/ma *marpangir utei mungkur* 'are shampooing with lime woter'.

The *untei mungkur* 'the lime' is the symbol of throwing all the bad thinking and send away the demonic power. In this session the grand children convey many pray and wish that the grandpa/ma want to firm and calm their heart and mind, and thank them who have borned, educated, cared, and love their father or mother.

4. The grand pa/ma are dressed with the prepared dresses the previous time, then sitated them on the pallet.

5. The grand son and grand daughter and children give na *malum* 'lard' toward the grand pa/ma by saying their wish that the grandpa/ma are always be healthy and happy. In addition, they ask for the grand pa/ma to forgive them all if they made mistakes at the previous time. They also ask for the grandpa/ma blessing them, so that they will get a better life for their future.

The *umpasa* 'poem': Gonrangni Simalungun 'The Simalungunese drum'

Tortorni haro-haro 'the dance is haro-haro'

Lagu selayang pandang 'the song is selayang pandang'

Sai daohma hu lobeian on namalungun 'hope the sadness will go away'

Sonai ge uhur na mambahen uhur haru 'the suffering goes either'

Sai jorgitma ganup pamatang 'be good and safe'

From the *umpasa* 'poem' above it can be seen that the two verses have good rhyme, aaaaa; the first two lines are the hang or the couplet, the third and the fourth lines are the cores of the poem; there are good message about hope to strengthen the people.

6. After giving the *na malum* toward the parents, the children and the grandchildren give *dayok binatur*.

The *dayok binatur* is a symbol of regularity, discipline, faithful, responsible, brave, and clean. That's why the children and the grandchildren ask for the grand pa/ma keep bringing them in the prayer, so they can take the philosophy life of the *dayok binatur*. In this case it can be seen the using of *umpama* 'proverb'. After accepting the *dayok binatur* the grand pa/ma will say the following proverb: *sai lambin taratur ma goluh nima hu lobeian ni ari on, lambin ringgasni marhorja, songon partaraturni dayok na binatur on* 'you have to work harder, and your life is better and more organized forward like the life of the rooster'.

7. Giving the *duda-duda* 'the battle leaf's mixer) to the grand ma.

In this session, all the grand children mix the battle leaves, then give it to the grandma to eat, and she will bless them all who have make her easier to eat. It shows the care and the love of the grand children toward the grandma.

8. Giving *Tungkot* 'stick' to the grand pa.

The stick is the symbol of a guide. Though the people trust that main guide is God by His words. In this session the stick is represented by a red cane. The children give it to the father by conveying some proverbs, such as: "father, we give this red cane for you as a stick. We wish our life is as sweet as this sugar, so we share the blessing to other people".

After that the grand children give the real stick to the grand pa and ask for him to sit down again.

9. The grandpa/ma sow the rice, coins, and peaces of the red cane.

In this session the grand pa/ma sow the rice, coins, and pieces of red cane to show the result of their pray in their live. Beside that, the grand pa/ma give *ulos*

to each of their children, though the *ulos* are prepared by the children. The grand pa/ma also advice the children, and the grand children to respect all the kinships, friends and other people like this:

Buat sada kedondong 'take a kedondong'
Etek pe tong matobu 'though it is small but sweet'
Anggo kedonnong luna 'if kedondong luna'
Dabuh do anggo udan 'will fall at the rain'
Hormat ma bani tondong 'respect to the *tondong* 'one of the kinship, s role'
Elek homa marboru 'be patient to the *boru* 'the inlaw'
Anju bani sanina 'discuss always with *sanina* 'brother'
Se siat bani humpulan 'so that you will be accepted by the people'

The other one:

Lak lakni Tamba Tua, hoppa mambuat kuah 'the skin of Tamba Tua, carrying the sauce'

Pasangap orang tua, tong tong dapotan tuah 'respect your parents, you will always get blessing'.

From the first above *umpasa* it can be seen the using of proverbs, the symbols, and the rhymes are aaaa; the first, second, third, and fourth lines are the couplet of the poeb, the fifth, sixth, seventh, and eighth are the cores of the poem. It can be seen the philosophy message of the *umpasa* that the the grand pa/ma convey advice how to involve in the society.

B. MCT in Karonese

In this tradition there is no poem or poetry implementation, but proverb only which is called *anding-andingen*. It can be seen by the following steps in the tradition:

1. The parents to be to sit on a mat that is spread before, then all the children, grand children come to them bringing *kampil* 'the media for the battle leaves', bringing *tudung* 'the hat for the grand ma', bringing *bulang* 'hat for the grand pa', bringing *ose* 'cloths for the grand pa and grand ma'.
2. The eldest daughter inlaw makes a speech by saying: *Ibas nangkih nangkih matawari enda pulung kami kerina permendu ras anakndu o bibi, nina bengkila. Isembahkan kami menda belo cawir maka cawirlah kam duana, entah ija gia sekali kurangna pembahanan kami, mindo ngenda anak ras permendu maka ola tama sangkut ukurndu, Meriahlah ukurndu ngalo ngalokerehen kami kerina sebab kamilah kerina tuah ras kebayakendu.* 'In this sun rises time, we are all your children and daughter inlaw come to you to bring the battle leaves, so you bless us all that getting a more beautiful life. We also ask for your forgiveness if we made wrongs for we are all your welth 'Through this speech it can be seen the using of proverbs, such as *Ibas nangkih nangkih matawari* 'this sun rises', *belo cawir* 'fresh betel leaf'. Both the proverbs are the symbols of hope for the rising of the children's good healty, and good life.

3. *Acara ngampeken tudung ras bulang* 'the ceremony of putting the hat on the father and mother's heads'

The *bulang* is put on the father's head done by his eldest son, and the *tudung* 'hat' put on the mother's head done by the eldest daughter inlaw. Then the son makes a speech as following:

I tampeken kami menda bulang ras tudung ku takalndu bapa ras nande gelah tampelah kini tuah, kini sangap, kini bayak man kami kerina anakndu, man kalimbubu, man kerina anak beru, cawir kam metua, ola sakit sakit 'we put these bulang and tudung on your heads both father and mother, so that we will get blessing, wealth, pride for us all your children, all the kinships. Be good and safe father and mother'.

Through the son's speech, it can be seen the using of proverbs by many symbols, such as *bulang ras tudung* 'hat for the father and mother'. Both the *bulang ras tudung* are always put on the head (the toppest part of the body).

4. *Mere ciken ras Tuk Tuk* 'giving a stick and a battle leaves mixer'

In this session the eldest son gives the stick to his father, and the eldest daughter inlaw gives the mixer to her mother inlaw as the forms respect and appreciation. Then the son makes a speech, as follows:

Ibas wari simehuli, I adepan kerina kalimbubu, senina ras kalimbubu, ersura sura menda kami nande ras bapa, erkiteken daging ibabandu nggo metua, ate kami ibereken kami tuk tuk ras ciken bandu, eme ciken pegegeh kulandu gelah kam megegeh cawir metua. Ciken enda iban gelarna ciken pangguh maka meteguhlah pertendindu, enteguh pertendin kami bagepe karina sangkep ngeluh. Ciken enda ciken entebu, maka entebulah kerina pergeluhenta, pendapatenta. Enda ka tuk tuk nande gelah ula mesera kam erbelo, kami pe kerina ula mesera pergeluhen kami 'In this beautiful momen we are your children wish to give a stick to you our father, and battle leaves miver to you our mother. In front of all our kinships we gave these for you both as the form of our respect and appreciation. Both of you are old enough, so please have these stick and mixer, and bless us to have more pride, wealth, and good healthy'.

4.4. The contributions of the MTDSP and MCT towards the people and the local wisdom

Through the implementation of the cultere and literature that have been discussed above, there are some contributions of the MTDSP and MCT toward the people and the local wisdom, such as:

1. Both the traditions send moral lessons toward people how to respect and to appreciate parents who have stuggled for their children till they got better lives.

2. Both the traditions educated people how to work together in preparing and celebrating an event.
3. Both the traditions introduced people the raw materials of the traditions
4. Both the traditions add the local wisdoms in our country, Indonesia, as the wealth and the pride that need to be maintained.

5. Conclusion

After describing, constructing, and analyzing the Implementation of the culture and the literature through the MTDSP and MCT: local wisdom maintenance, the writer comes into the conclusions that: Both the MTDSP from Simalungunese, and the MCT from Karonese are two forms traditional ceremonies that held by the children and grand children as the forms of respect and appreciation toward their parents; Both the MTDSP from Simalungunese, and the MCT from Karonese are two forms traditional ceremonies that the culture and literature were implemented. They can be seen by the implementation of the elements of the literature, such as: *umpasa*, *umpama*, *anding-andingan*, and philosophy; Both the MTDSP from Simalungunese, and the MCT from Karonese are two forms traditional ceremonies that contribute some moral lessons, mutual cooperation that are very important for the people and the local wisdom, especially for anticipating the globalization era currently.

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Conference Paper

Local Wisdom in the Cultural Symbol of Indonesian Traditional House

Maya Sopa

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The research aims to reveal the local wisdom through the cultural symbol in Indonesian Traditional House particularly *Umah Edet Pitu Ruang Gayo*. This research used a qualitative method with an ethnographic approach. The source of data were conducted through documentation study, observation, and interviews. The research Revealed that the design of *Umah Pitu Ruang* are divided into two parts, they are basic structural design and motif of *kerrawang Gayo*. The results of the research revealed that based on design, there are 4 symbols namely Gergel symbolizes "unity", *Luangi ni puting suyen* symbolizes "blessing", *Bubung urum Rongka* symbolizes "protection". and Benang serta peceng symbolizes the right of ulama, in other words the priest or ulama is obliged to correct the wrong. Based on motif, there are 13 symbols namely *emun beriring*, *emun mutumpuk*, *emun berkune*, *emun mupesir*, *emun berangkat*, *puter tali*, *Pucuk rebung*, *sarak opat* and *lelayang*. Based on color there are 5 symbols, including yellow, green, red, white, and black.

Keywords: Traditional House, Local Wisdom, Cultural Symbol

Corresponding Author:
Maya Sopa
maya.sopa@yahoo.com

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1. Introduction

Local wisdom is basic knowledge gained from living in balance with nature. It is related to culture in the community which is accumulated and passed on. This wisdom can be both abstract and concrete, but the important characteristics are that it comes from experiences or truth gained from life. The wisdom from real experiences integrates the body, the spirit and the environment. It emphasizes respect for elders and their life experiences. Moreover, it values moral more than material things. (Nakorntap.et.al, 1996 in Roikhwanphut: 176). (Manugeran, 2017: 1) emphasizes that, Local wisdom is a set of ideas or polices based on the values of virtues found in a community and often applied, believed to be the guidance of life, and handed down from time to time. Based on the definitions, that local wisdom can be understood as a human effort by using their mind to act towards something, object, or events that occur in a certain space.

Indonesia is a country of diversity, home to numerous different ethnic groups, languages, cultures and religions. However, a common language and the national motto of 'Unity in Diversity' helps to bind the 17.500 islands and their inhabitants together. In Indonesia, every ethnic has its own local wisdom, such as ethnic of *Lampung* known to

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be open to accept other ethnics as brother, and so does ethnic *Batak*. *Java* is famous with the etiquette and gentle behavior, as well as other ethnics like *Minang*, *Aceh*, *Sunda*, and others. They have their own unique culture and life guidance according to their beliefs to achieve common prosperity.

This research is to reveal the local wisdom through the cultural symbol in Indonesian Traditional House particularly *Umah Edet Pitu Ruang Gayo*. It is seen that the significant point of local wisdom is the unity. The traditional house in *Gayo* highland, is *Pitu Ruang gayo*. Although *Gayo* has different areas with others but the local wisdom in *Umah Edet Pitu Ruang Gayo* remains the same.

2. Literature Review

Rumah adat pitu ruang Gayo is a symbol of custom in *Gayo* highland, as Tengku Abdullah in Syukri, (2006: 153), says that *umah pitu ruang gere ilen i bangun, edet urum ukum gere ilen ara*” means that in *Umah Edet Pitu Ruang* the society can discuss all the problems, both concerning customs, culture, *syari’at*, and politics of government.

2.1. Design

The uniqueness of *umah edet pitu ruang Gayo* has a philosophy and very deep meaning. According to Hakim in Syukri (2006: 154) there are four deep philosophies in *umah edet pitu ruang Gayo*, that is: *Gergel* (grogol) and *unte-unte* (coupling) a symbol of unity. “*Luangi ni puting suyen*” means pile holes with pegs, symbolizes blessing from parents to build the traditional house. *Bubung urum rongka* a symbol of protection means that the King always protects his people. And *Benang serta peceng* that is the right of *ulama*; in other words the priest or *ulama* is obliged to correct the wrong.

2.2. Motif

According to Melailotoa (1990:378) motif is a shade that becomes the basic of style to create a form of ornament that serves to decorate a space field and object used. In this case, the meaning of motif is the shades or ornament shapes of *Umah Edet Pitu Ruang gayo*. The motif that adorns the traditional house is a cultural symbol and an aesthetic value.

2.3. Color

According to Dewojati (2004: 38) color is the most prominent visual element of other elements. Its presence makes the object seen by the eye. Color can also show the different feature and character. in addition color can also be used symbolically. It can be explained that, color is essentially seen because of the ray of an object.

3. Research Method

The research is descriptive qualitative research. According to Kothari, C.R. (2014) the major purpose of descriptive research is description of state of affairs as it exists at present. Moleong (2007: 6) reveals that qualitative research is intended to understand the phenomenon of what is experienced by the subject of research such as behavior, perception, motivation, and action,, and it is described in the form of words and language on a natural special context by utilizing various natural methods.

To collect the data, the writer used the documentation study, observation, and interviews. The author found *Umah Edet Pitu Ruang Gayo*, Central Aceh, as one of the place to filter the information in the form of documentation. Then, the result of observation and interviews of the object were in the form of written and records. The research conducted wa a direct observation on *gayo* traditional House, as Moleong (2007: 186) says that "Interview is the conversation with a certain purpose".

To analyze the data, the writer used documentation study. The source of the data consists of two types, there are primary and secondary data source. The primary data is essential sources derived from *Umah Edet Pitu Ruang Gayo*, Central Aceh. The secondary data, is taken from books, journal, and relevant materials to support this research.

4. Result and Discussion

4.1. Syimboic meaning of design Umah Edett Pitu Ruang Gayo

The uniqueness of *umah edet pitu ruang Gayo* has a very deep philosophy or meaning. According to Hakim in Syukri (2006: 154), there are four philosophies of *umah edet pitu ruang Gayo*, they are:

1. *Gergel* (grogol) and *unte-unte* (coupling) symbolizes unity. This is called *hak ni rakyat* (the right of societies to work together).
2. "*Luangi ni puting suyen*" means the pile holes with *baji* means pegs. This symbolizes "blessing", the meaning of blessing here is the approval or prayer of parents to build *umah edet pitu ruang Gayo*.
3. *Bubung urum rongka* means the rectangles and frames that symbolizes "protection". *reje* or the king always protects his societies, this is called "*hak ni reje*" meaning the king's right to preserve justice in leading the society.
4. *Benang serta peceng* means yarn, the size, sight or view. In other words, the *Imam* or priest is obliged to straighten the bent and correct the wrong. So the role of the priest is crucial. It can be seen that the construction of the Traditional house, is an integral relationship between the king and the priest, the elder and society.

4.2. Symbolic meaning of motif Umah Edet Pitu Ruang Gayo

There are 13 motifs contained in *Umah Edet Pitu Ruang Gayo*. Then, after Islam came to Gayo Highland, three motifs were deleted namely "*iken*" (fish), "*nege*" (dragon) and *kurik* (chicken). The first reason was it could be the object of public worship; secondly, the prohibition of Islam drawing Allah's created image including animals; thirdly, these were regarded as a less important motif. The thirteen motifs are:

1. *Emun beriring* (clouds lined up)

"*Emun beriring*" (clouds lined up) is a form of clouds that march on the sky. So it is visualized as a form of motif. It symbolizes the unity. According to Suwito (Interview result) in Gayo proverb "*beluh sara loloten mewen sara tamunen*" means that the unity has many meanings, such as never forgetting their own identity as Gayo society who always maintain the value and norm of customs of Gayo.

2. *Emun mutumpuk* (Clouds)

"*Emun mutumpuk*" is the collection of clouds on the sky. The clouds symbolize the association of society for discussion. According to Kurnia (Interview result) "*awan bertumpuk*" is used as a symbol of Gayo traditional house that symbolizes the association of society to solve problems by deliberation, as Gayo proverb says "*keramat mufakat behu berdedele*".

3. *Emun berkune* (Branches cloud)

"*Emun berkune*" is a symbol of guide. According to Mukhlis (Interview result) "*Emun berkune*" has another meaning, that is to separate to stand alone from other community, in the four of directions of wind, the north, east, south and west.

4. *Emun berangkat* (moving clouds)

According to Suwito and Kurnia (Interview result) "*emun berangkat*" symbolizes that that society should be united "*rempak lagu re, bersusun lagu belo*". Thus, the community always help each other, in terms of culture, education, and government systems.

5. *Emun mupesir* (spout clouds)

"*Emun mupesir*" symbolizes separation of their ownelves to create a new community. According to Suwito (Interview result) "*konot nge benaru*" means once the small is now grown up; it is time for independence; the separation is because of marriage or education.

6. *Puter tali* (double twisted)

"*Puter tali*" symbolizes unity. With unity, we are strong and stand upright, and if we are divided, we fall. According to Suwito (Interview result) "*keramat mufakat behu berdedele*". Double twists is not broken, but if one twist it will be very fragile and easily broken.

7. *Pucuk rebung*

"*Pucuk rebung*" symbolizes to always work together in every element both cultural, custom, education and government. This symbol is very important in society.

8. *Cucuk penggong*

Cucuk penggong symbolizes "*ratip musara angguk, nyawa musara peluk*" means maintaining the cultural values and custom values in gayo society; uch as *Mukemel* (self-esteem), *Tertip* (order), *Setie* (loyalty), *Semayang-Gemasih* (compassion), *Mutentu* (hard work), *Amanah* (honesty), *Genap Mufakat* (deliberation), *Alang Tulung* (helping each other) and *Bersikemelen* (competitiveness).

9. *Sarak Opat* (four elements in one integrated bond)

Sarak opat symbolizes the king (*reje*), the priest (*imem*), the elder (*Petue*) and society (*rayat*)

10. *Lelayang* (kite)

"*Lelayang*" symbolizes nobility, education values and saving the ethnic custom wherever we stand on. According to Suwito (Interview result), that "*Lelayang*" symbolizes the enhancement of knowledge both worldly science and hereafter.

11. *Nege* (dragon)

"*Nege*" symbolizes guard or protector in *gayo* highlands.

12. *Iken* (fish)

"*Iken*" symbolizes loyalty and genuine devotion to the king.

13. *Kurik* (ayam)

According to Djalil (interview result), (*kurik*) symbolizes natural wealth in *gayo* highland, which is commonly found in the *Gayo* forest.

4.3. Symbolic meaning of color of Umah Pitu Ruang Gayo Takengon

Gayo society has five colors that are considered having meanings applied in every element of the object, such as *umah edet pitu ruang gayo*, government agency, and custom clothes.

1. yellow (the king)

Yellow symbolizes the color for the king or leader. The king is the highest person in the governance arrangement of *Gayo*, who is responsible for his entire societies.

2. red (Commander)

Red symbolizes bravery. It is called the color of commander because in *Gayo* highland to keep the security and peace of people is the commander's duty. On the other hand, red also symbolizes the spirit of *Gayo* community to defend their territory.

3. green (advisory and fertility)
4. Green symbolizes advisor in society; the advisor always acts in fair to solve the problems in society. Besides, the green is also interpreted as a fertility and prosperity. The fertility here is that *Gayo* highland is famous for its fertility.
5. white (Priest/Holiness)
White symbolizes the priest or holiness. In *Gayo*, the priest is the most respected person in government and in daily life. The priest has an important role in guiding society to the right way.
6. black (Society)
The black symbolizes society. The society has the important role in realizing the roles of the leader, as *gayo* proverb goes "*keramat mupakat behu berdedele*" meaning responsibility.

5. Conclusions

From the research result, it is seen that Indonesian Traditional House particularly *Umah Edet Pitu Ruang Gayo* contains points of local wisdom through the cultural symbols: that is based on design and there are 4 symbols namely *Gergel* symbolizing "unity", *Luangi ni puting suyen* symbolizing "blessing", *bubung urum rongka* symbolizing "protection". and *Benang serta peceng* symbolizing the right of *ulama*. In other words, the priest or *ulama* is obliged to correct the wrong. Based on motif, there are 13 symbols namely *emun beriring* symbolizing never to forget identity as a *Gayonese*, *emun mutumpuk* symbolizing to always solve a problem by deliberation, *emun berkune* symbolizing, the solution of a group to stand alone, *emun mupesir*, symbolizing separating and standing alone in the region or other countries, *emun berangkat* symbolizing tidying up the ranks in society to uphold unity, *puter tali* symbolizing that united we stand, divided we fall. *Pucuk rebung* symbolizing building all systems both custom, culture, government and education, *sarak opat* is set of system in society, *cucuk penggong* is harmony, and *lelayang* respect the custom in our dwelling. Based on color there are 5 symbols, such as *the yellow* symbolizing the color of power, strength, majesty and symbol of the leader of the State. *The green* representing natural advisory and fertility. *The red* symbolizes toughness, self-defense, unity and courage and also symbolizing of the *Gayo* people's sacrifice for their country. *The white* has a sacred meaning, and symbols of honesty, and *the black* symbolizes the community as the implementer and as a driving force in advancing life.

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Conference Paper

Sincerity in Asma Nadia's Novel *Surga Yang Tak Dirindukan 2*

Mediana Putri

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The purpose of this study is to analyze and describe sincerity in novel created by Asma Nadia by using Psychology Individual theory of sincerity reflected in the struggle that fulfills Arini's struggle and patience in reaching the goal. The main character of Arini can be described through the Psychology Individual theory of Alfred Adler (2010). Fulfillment psychology individual theory is indicated by her motifs, her sincerity, her struggle against her illness, her weakness, her patient sacrifice to let her husband marry with woman. Her family is complete and happy even without Arini, and Arini is happy because finally she is successful to unite her husband and his lover. The study is conducted by descriptive qualitative method. The findings show that Arini is a great woman, having completed her duty as a real wife and she is able to overcome all her difficulties through her sincerity and she has also shown great responsibility in all things.

Keywords: sincerity, love, responsibility.

Corresponding Author:
Mediana Putri
medianaputri@gmail.com

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1. Introduction

Literature is a term used to describe written and sometimes spoken material. Derived from the Latin word *literature* meaning "writing formed with letters," literature most commonly refers to works of the creative imagination, including poetry, drama, fiction, nonfiction, journalism, and in some instances, song. Various themes could be found in literary works and in this novel, personality is exposed.

Personality is defined as the set of habitual behaviors, cognitions and emotional patterns that evolve from biological and environmental factors. While there is no generally agreed upon definition of personality, most theories focus on motivation and psychological interactions with one's environment. Trait-based personality theories, such as those defined by Raymond Cattell define personality as the traits that predict a person's behavior. On the other hand, more behaviorally based approaches define personality through learning and habits. One of the personality traits is sincerity. Sincerity is always accompanied by the word "give", "help", and the word other "beneficial" work. Sincerity is associated with good intentions in helping. Sincerity appears when the first offender wants to do it, secondly, the offender thinks that this is good to be done. (Goddard, 2001: 668).

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Based on the explanation, sincerity can be interpreted as a form of helpful behavior based on good intentions, selflessness, for the benefit of others as well is a form of prosocial behavior. Sincerity and prosocial behavior can be a synonym. Sincerity in the language of psychology is prosocial. Prosocial is defined as a heroic act with the aim of helping others [7]. The definition in the context of social psychology mentions the definition of prosocial as a favorable act of helping others without having to provide an immediate benefit on the person doing the action, and possibly even involving risk for the helpful person. The term altruism is often used interchangeably with prosocial, but altruism is often used interchangeably with prosocial, but altruism is actually a selfless concern [2].

Surga yang tak dirindukan 2 is about the Sincerity of the main character. the main character in *Surga yang tak dirindukan 2* is a woman named Arini. Arini is a wife of Prass. *Surga yang tak dirindukan 2* is the continuation of the first novel "Surga yang tak dirindukan" writtin by Asma nadia. *Surga yang tak dirindukan 2* talks about true sincerity of Arini. Arini is a great woman and she Arini the happines of others, to her personal happiness. Arini lets her husband marry another woman.

2. Literature Review

The writer uses Alfred Adler's " The Psychology Individual theory". According to Adler (2010) man was born in a state of weak body. This condition of helplessness leads to inferior feelings (feeling weak or inadequate) and dependence on others. Humans, according to Adler, are socially interdependent beings. Feelings of unity with others existed from the time humans were born and became the main condition of the health of their souls. Based on the paradigm then Adler developed his theory which is briefly presented in the following description:

1. Individuality as the subject matter.

Adler (2010) chose the name of Individual psychology in the hope of emphasizing his belief that everyone is unique and can not be broken (Alwisol, 2005: 90). Individual psychology emphasize the unity of personality. According to Adler each person is a configuration of unique motifs, traits, values, and each of his behaviors exhibits the distinctive features of his individual lifestyle, directed at a particular purpose.

2. Awareness and Unconsciousness

Adler views the unity (unity) of personality also occurs between consciousness and unconsciousness (Alwisol, 2005: 92). According to Adler, unconscious behavior is part of the final goal that has not been formulated and not yet clearly understood. Adler rejects the view that consciousness and unconsciousness are the parts that work together in a unify system. The conscious mind, according to Adler, is anything that the individual understands and perceives and can help the struggle to achieve success, whereas anything that does not help it will be pressed into unconsciousness, whether the mind is conscious or not one's goal is to be super or achieve success. If Freud used the iceberg as an illustration

depicting the relationship and comparison between the conscious and the unconscious, Adler uses the tree and root crown illustrations, both evolving in different directions to achieve the same life.

3. Two Main Impetus

In each individual there are two main thrusts, which encourage and underlies all his behavior, namely:

- a. Community encouragement, which encourages people to act for the benefit of others.
- b. The impulse of ego, which encourages human beings to act for their own sake.

4. The Struggle to Superior Direction

The individual begins his life with a physical weakness that creates an inferior feeling. It is this feeling that then becomes the driving force for his success and does not yield to his inferiority. Adler argues that humans begin life on the basis of the strength of the struggle that is activated by neonatal physical weakness (Alwisol, 2005: 95). Physical weakness leads to inferior feelings. Individuals whose unhealthy souls develop an overwhelming sense of inferiority and seek to compensate by making goals personal superiority. Conversely, a healthy person's soul is motivated by the normal feelings of inadequacy and high social interest. They struggle to be successful, referring to the perfection and happiness of anyone. Alwisol (2005: 96) summarizes Adler's conception of the struggle to reach the final goal as personal compensation and as social interest in the following flow chart.

3. Research Method

This research is library research that uses descriptive qualitative research as design of the research. Jeane states "the aim of descriptive qualitative research is to clarify the nature of phenomenon in a specified, static context while viewed from a specific, fixed perspective" (Jeane, 1999: 153)

The source of the data in this research consist of two type. There are primary data and secondary data. Khotari states "The *primary data* are those which collected a fresh and for the first time, and thus happen to be original in character, the *secondary data*, on the other hand, are those which have already been collected by someone else and which have already been passed through the statistical process" (Khotari, 1990:95). In the research, the primary data is *Surga Yang Tak Dirindukan 2* written by Asma Nadia. The secondary data is documents, script and other relevant sources that are related to the topict.

To analyze the humanistic personality, the writer uses content analysis as technique of analyzing the data. Khatori states "content- analysis consists of analysing the contents of all other verbal materials which can be either spoken or printed" (Khatori, 1990: 110).

4. Discussion

The main character in *Surga Yang Tak Dirindukan 2* is Arini.

Where is the peak of sincerity of women? first, Arini thought the highest point of a wife's clarity as when she was able to her husband marry again. [6]

The data above shows the problems experienced by Arini with her husband. Arini gave up her husband to marry Meirose. Arini has sincerity personality. Her motif is to unite her husband and his lover.

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Arini stunned.

"Just a few more days, dock. "

Prayers and hope so far to find a new Meirose missed. He can not lose great. More now he is sure more than ever, they need Mei. [6]

Such is the struggle of an Arini looking for Meirose's traces, to be the mother of the children. Arini now realizes her condition and she is trying to do something beneficial for her husband and kid. She knows for sure that her disease cannot be cured any more and she does not want to leave them with misery or suffering. By this an idea comes to her mind that she has to find someone who could replace her and that is Meirose.

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- a. Community encouragement, which encourages people to act for the benefit of others.
- b. The impulse of ego, which encourages human beings to act for their own sake.

But she can not budge with her physical condition. No, before meeting Pras and Meirose. Bridging the love that he believes is still there, and can be rebuilt. True, Pras loves Arini more than any women. It has also been proven by Pras's attitude since May has gone. Beliefs that also dampen all the anger and disappointment and the tears that were present plus the fact he could go to god at any time. [6]

Arini has stage 4 of cancer and her life will not be long. Arini does not want Nadia not to have a mother. Arini wants Meirose to become Arini. Arini knows that her physical

condition is getting worse. No one could save her from her fatal destiny. She is angry and tries to rebel but she could do nothing. She is disappointed as she could not make her family happy; she is passing away. She wants May to be with them, either while she is alive or after she is gone.

The individual begins his life with a physical weakness that creates an inferior feeling. It is this feeling that then becomes the driving force for his success and does not yield to his inferiority. Adler argues that humans begin life on the basis of the strength of the struggle that is activated by neonatal physical weakness (Alwisol, 2005: 95). Physical weakness leads to inferior feelings. Individuals whose unhealthy souls develop an overwhelming sense of inferiority and seek to compensate by making goals personal superiority. Conversely, a healthy person's soul is motivated by the normal feelings of inadequacy and high social interest. They struggle to be successful, referring to the perfection and happiness of anyone. Alwisol (2005: 96) summarizes Adler's conception of the struggle to reach the final goal as personal compensation and as social interest in the following.

There is still time to pray and hope this is just a mistake. Nor is the possibility of laboratory results confused.

But the second doctor's firmness, made Arini giddy.

"the first doctor's diagnosis is correct".

Cervical cancer.

A Severe pain in the stomach is not just a suggestion or an inner stress because of the fear of receiving a verdict like mother's deceased. Nor is it anything else. Chance of healing.?

Inoperable, doc?

Pras would not mind, even if his wife's womb had to be removed. [6]

Arini suffers from cancer but she keeps it all secret from Pras, all done so that her husband is not worried. This is the greatness of her soul. She does not want other people suffer because of her. She bears all by her own self. The doctor has got a pessimistic view on her recovery and she has to swallow up all the hardship, sadness, frustration and agony without being known by others, including her husband.

5. Conclusions

The main character of Arini can be described through the Psychology Individual theory of Alfred Adler. Fulfillment of individual psychology is indicated by Arini's motifs, her sincerity, her struggle against her illness, sacrifice to let her husband marry other woman. She knows that she will be able to make her husband happy as she is suffering from a fatal disease. She tries hard to make her husband and her kid happy. She knows for sure that her husband and her daughter will be very sad when she is gone. She knows that they would not endure her passing away. Therefore, she knows that Meirose is the right person to replace her position in the family. She tries hard to get

Meirose. This is a true sincerity, a model to be attended to by every person. Sincerity means that one has to let things possessed go.

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Conference Paper

Evidence of Crime in Lisa Black's Novel *Evidence of Murder*

Mhd Marzuki Saputra

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara Medan, Indonesia

Abstract

This study is concerned with the evidence of crime in Lisa Black's novel *Evidence of Murder*. All of this evidence begins from the time when Jillian Perry had been found dead in the woods, leaving behind a husband of three weeks and a young daughter. The objective of this research is to embody the shapes of real, circumstantial, and testimonial evidence in the novel and to reveal and describe how the evidence of a murder is depicted in the novel. This study applies a qualitative research method proposed by Lapan (2012) who defines that qualitative research is an approach that enables researchers to explore in detail social and organizational characteristics and individual behaviors and their meanings. and the theory of evidence applied is the one proposed by Emson (2012). There are three shapes of evidence showed by Black, the evidence of crime in the novel: Real, Circumstantial and testimonial evidence. The result of this research shows that the evidence of crime portrayed in the novel under research is not valid to be sued in the court. Finally, Maclean could not collaborate the evidence found during identification at the scene and people who are related to the live of Jillian, then Maclean cannot prove who the perpetrators murder Jillian in court.

Corresponding Author:
Mhd Marzuki Saputra
mhdmarzukiputra@gmail.com

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Keywords: evidence of crime, real, circumstantial, testimonial evidence

1. Introduction

This research is based on the novel *Evidence of Murder* (EoM) which was firstly published in Cleveland, USA, in September 8, 2010 by William Morrow and It consists of 178 pages in English version editions. In 2012 the E o M was translated into English by Lisa Black and this translation was used as the object of research. It is not just an adventure story but a mystery, thrillers, crime, and suspense. The EoM becomes the second in the series but, like most mystery series, its background of information is sprinkled throughout the book that interests the researcher. It's some background might, however, be considered a spoiler to takeover, so if its readers are fanatic about that sort of thing, they will probably want to read the books to know how Jillian Perry has been found dead in the woods and she has left her both husband and young daughter for three weeks.

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2. Literature Review

Evidence is anything that can be used in a trial to prove that a murder or crime has been done. To prove a fact, it is necessary for evidence to be adduced or elicited during the trial (Emson, 2004: 9). Real evidence, often called physical evidence, consists of material items involved in a case, objects and things the jury can physically hold and inspect. Emson (2004: 14) states that real evidence is a term used to describe evidence which is directly perceived or inspected by the court itself. Emson (2004: 10) said that circumstantial evidence is an evidentiary fact from which an inference may be drawn rendering the existence of a fact in issue more probable. Testimonial evidence is obtained from a witness who makes a statement (Emson, 2004: 9). It may be oral or written and is usually under oath. One of the most common forms of evidence is either spoken or written evidence given by a witness under oath. It can be gathered in court, at a deposition or through an affirmation.

3. Research Method

Research is an activity of investigating knowledge including literary works. Literature in this case is an effort of searching knowledge and defining it continuously and carefully toward literary cases. In this research, researcher uses the Lapan's research design. Lapan said that qualitative research is an approach that enables researchers to explore in detail social and organizational characteristics and individual behaviors and their meanings (Lapan, 2012: 69). The data of this research were obtained from novel. For this purpose, the observation technique is used. In observation technique the data are collected from written sources, such as documents (Lapan, 2012: 90). Analysis to the qualitative data progresses through the classification of ideas, themes, topics, activities, types of people, and other categories relevant to the study. This process is referred to as coding. Coding involves the classification of elements in data text into categories that are related to the study topics and are useful in analysis (Lapan, 2012: 98)

4. Discussion

Evidence is anything that can be used to prove something like the evidence presented in a trial. To prove a fact in issue it is necessary for evidence to be adduced or elicited during the trial (Emson, 2004: 9). If the accused is on trial for murder it may be possible to prove his guilt by calling a witness to give evidence that he saw him viciously stabbing the deceased to death. Therefore, it would be interesting to make a research on the evidence of crime found in Lisa Black's novel.

4.1. Real evidence

Real evidence, often called physical evidence, consists of material items involved in a case, objects and things the jury can physically hold and inspect. Emson (2004:

14) states that real evidence is a term used to describe evidence which is directly perceived or inspected by the court itself. Theresa and Frank have been a homicide detective in Cleveland for eight years and become forensic scientists. They heads for the place where the corpse is kept as they searched for evidence from Jillian’s murder and took the DNA test for a forensic test, as the real evidence may be circumstantial, such as blood stains used to extract DNA evidence. The point to note is that the real evidence must be something that makes an impression on the court. This is stated in the quotation bellow:

Humor fled his face as well. “Just take a look at the place, okay? Pick up some things that we can use for DNA testing if her body turns up and then you can go back to the trace evidence lab and hide behind your glass slides and microscopes.” (Black, 2009: 3)

Based on the above quotation Theresa argued that the initial step in the investigation of the Jillian’s murder case is carried out with DNA tests against the corpse to facilitate and to get traces of evidence and to hide behind glass slides and microscope. The position of DNA test evidence as evidence of guidance in the settlement of a crime is not a primary evidence, but as a functioning secondary evidence. However, the DNA testing cannot be ignored, because without the support of DNA testing sometimes the primary evidence cannot be optimal in providing evidence. So, between DNA tests and existing evidence (recognized) there must be complement to each other in order to create a justice. There have been several cases solved by DNA tests that prove that DNA testing has been accepted in law. The evidentiary power of this DNA test proof is free, so it depends on the judge himself to use or putting aside the existence of this evidence. Whereas, based on Article 181 of KUHP, it appears that in the criminal process, the presence of evidence in the trial is very important for judge to seek and discover the material which is used to handle crime (Wibowo, 2005: 23). All this is stated in the quotations below:

“I need to see her bedroom and bathroom, please.” Let s grab the D N A samples and get back to my routine.”

.....

Theresa searched for a hamper. The toothbrush, hairbrush, and razor should be able to give them all the D NA they would need to compare to the body, if and when a body turned up, but it never hurt to make sure. (Black, 2009: 5)

From the quotation above, evidence is obtained by the investigators as the first agency with process. Theresa comes to the bathroom first. She has no trouble guessing which toothbrush and razor and hairbrush belonged to the missing woman. Jillian apparently liked pink, pink hand mirror, pink towels, pink makeup case with pink rhine stones. Theresa uses gloves to drop the items into three separate manila envelopes. According to Andi Hamzah, evidence is the goods about the often redone (object offense) and goods used in doing offense (Afiah, 1988: 15). In addition there are goods that are not the object of the offense and the tool in doing the offense, but the item

related to the related criminal offense. For example, it is clothing which the victim used when he was killed

The next autopsy suite in the sixty-year-old medical examiner's office is done to scrub every afternoon, is the cleanest room in the building. Or at least it appears to be—the staff took general precautions against cross-contamination but beyond that places no particular emphasis on sterility. The patients open up on these tables and do not have to worry about infection. Undressed, Jillian's body continues to show no signs of violence. No needle marks, no injuries, not so much as a bruise. Of course, on the buttocks and backs of the legs, but Theresa expects that. She and the pathologist, Dr. Christine Johnson, has already collected fingernail scrapings, a rape kit, and a few hairs and fibers from the skin. Now the ebony-hued doctor holds a small but brilliant flashlight up to the mouth. Aside from a little dirt and some dead leaves, almost certainly picked up when they roll the body, the shirt is clean.

Objects and devices that are or should be suspected use to commit a criminal offense or other object used as evidence (Article 40 KUHP) (Wibowo, 2005: 30). The pink polo shirt under the sweat shirt has become discolored from the seepage of the decomposing tissues. Theresa hangs it on a wheeled rack; when it dries she can tape its surface to pick up any loose hairs or fibers. Odd that it has not been tucked into the jeans underneath the sweatshirt, which would have kept her warmer, but perhaps the victim has dressed in a hurry, or it has something to do with the current fashion. Pay attention to the following quotation.

Jillian seemed slender, but by no means undernourished for her height. A close look at the back pockets yielded a tiny dusting of white powder, which Theresa dutifully scraped into a paper fold to be tested for the presence of cocaine. The left front pocket contained some lint. The right front pocket held a single stud earring—a small cubic zirconium, as near as Theresa could figure—and a phone number with a Cleveland exchange scribbled on a piece of paper. (Black, 2009: 41)

From the quotation above, in practice, the seizure of evidence also contains several points to consider. Evidence in murder is a human corpse, in this case of course in handling murder case needs special provisions in the case of seizure of evidence whether to wait for permission from the chairman of the local District Court or not, because it is feared evidence and location in the place of Genesis Cases (crime scene) changes or even disappears if no action is taken by the investigator. Theresa with her daughter go to the scene where Jillian's body is found dead. They investigate all the conditions there to serve as evidence from Jillian's murder. Once the environmental conditions in the place is very supportive for the investigation in which Theresa follows her daughter in the investigation. She has seen a few, usually the homeless or drug addicts who tries to stay outside too long. Jillian Perry shows some of the signs of it, the bluish-white skin, slightly reduced livid. It would have taken only a few hours right next to the lake, which would put moisture and wind in the air and speed it up. She is slender and not warmly dressed which the branches around her broken as if she is stumbling as in the following quotation.

Not even a tattered wisp of crime scene tape remained to mark the spot where Jillian Perry's body had lain. Tree limbs lined with optimistic buds waved gently in the breeze off the lake, and a light dusting of snow made the wooded area innocuous, peaceful. Theresa studied the oak tree, waiting for inspiration. None came. The tree and its clearing had given up everything they had, the body, the few items with it. But nature couldn't tell her what it had seen that day as the life faded from Jillian Perry. She would have to figure that out on her own. (Black, 2009: 69)

From the quotation above, the real evidence found in that place is just a branch of tree and the atmosphere of the lake around in the incident. They study all the trees and observe every side of place to inspire even nature cannot tell what has happened to Jillian's live that in her day faded life. In addition, there is also evidence that is not an object, tool or outcome of a crime, but can also be used as evidence as long as the goods have a direct relationship with a criminal offense, such as clothes used by a victim when she is persecuted or killed.

4.2. Circumstantial evidence

Emson (2004: 10) says that circumstantial evidence is an evidentiary fact from which an inference may be drawn rendering the existence of a fact in issue more probable. The fact in issue is not proved by witness relating what he directly perceives, so circumstantial evidence is indirect evidence. Maclean and Frank want to interview to get the circumstantial evidence of the Jillian's husband. They meet Mr. Kovacic in his home. As programmer, Evan Kovacic says that he wants to help find her wife, but before Frank can take over the husband's eyes fall on the photos. Jillian loves Cara and she loves her husband. Evidence can be obtained by investigators through matters as follows: 1. examination of the scene, 2. searches, 3. submitted directly by a reporting witness or suspect, 4. taken from a third party, and 5. goods findings. In court proceedings at the Court, the evidence will show to clarify the criminal case being examined by the judge (Wibowo, 2005: 23) as the quotation below says.

Frank ignored her. "Mr. Kovacic, when you returned on Monday, the door was locked? Everything in place? Yes. Jerry and I—Jerry Graham, he's my partner—we'd been at a software association meeting at Tower City all day. We got back about three in the afternoon. "Who else would have been on the premises?" "No one except Jillian and Cara. We're still setting up shop here, Jerry and I. We've got one programmer starting at the beginning of the month and another a week after that, and as soon as we get the manufacturing equipment set up, we'll take on another designer and about four techs—" (Black, 2009: 8)

In the quotation above, Frank asks Evan whether the outside door is unlocked or the lobby door downstairs. In the building they have begun setting up the equipment so, they do not bother locking it. They have not had any problems with trespassers, and when they renovate, they put in a good dead bolt on the apartment door. After Frank

wants to meet George, he asks Theresa to come with George, Jillian’s boss, the escort-service guy. Theresa is not a freak in cop but a scientist. She works with microscopes and fibers but she does not interrogate people. And then George Panapoulos—aka GeorgePorgie—works out of a storefront on West Twenty-fifth, just two blocks from the West Side Market which is sandwiched in between a bail bondsman and a used-appliance dealer. And then Frank asks George that he needs to ask about one of his ex-employees but he is a little busy and Frank should wait but he takes time for anything that concerns his girls. He turns away from them without hesitation and leads the way through a narrow hallway with stained wallpaper. The quotation below can be paid attention.

“You didn’t care that she got married?” “Why would I care?” “Maybe Jillian was more than an employee.” “Yeah, so I killed her because I was jealous?” George shook his head and pulled a cigarette from a pack on his desk, looking less like a college student with every minute as both face and voice lost their phony friendliness. “Listen, I’ve got forty-six girls working for me and Jillian is by no means the hottest one. I expected her to quit once she didn’t need the dough no more. I couldn’t believe she came back after having the baby. She lost that weight quickly, though; I’ll say that for her.” (Black, 2009: 16)

In the quotation above Jillian is an employee in the place of the George As escort to which seems to be evidence on murder of Jillian. As Theresa investigates Jillian’s work as an escort, she throws a question when George knows Jillian’s marriage and has a child. George has nearly forty-six girls there. Theresa thinks that George kills Jillian but she does not have evidence that he kills her and George says that he does not like Jillian because the quality of the body and display of Jillian is low after she has a baby. From what George says that all people there experience the same as what George argues. Evidence of a fact that is not true is not a fact in issue, but it is a fact from which the existence or non-existence of a fact in issue can be inferred. Circumstantial evidence operates indirectly by tending to prove a fact relevant to the issue. Moreover, Theresa and Frank ask a question to know all of friends of Jillian because it can be circumstantial evidence. Consider the following quotation below:

“Anybody else might mean Jillian harm?” Frank was asking. “Sure,” the man said again. “Her other boyfriends. The one she didn’t marry.” “How many boyfriends did Jillian have?” “Just the two. The one she didn’t marry, and the one she did. Those are all I know of, anyway.”

.....

“His name?” “Drew, and I only know that because he’d call all the time when Jillian worked here. He’d drive the receptionists nuts trying to leave messages, but we don’t take messages for anyone but me here, or else this place would turn into a lonely-hearts switchboard.” “Did he know she got married?” “He must have. The calls stopped when her employment did. But then he started up again the past three days, looking for Jillian.” “This ex-boyfriend’s been calling here?” “Even more than the husband. He’s been

driving poor Veggie out there crazy. If you talk to him, tell him to stop or I'll charge him with harassment." (Black, 2009: 17)

In the quotation above Jillian has two boyfriends before she married; George argues she met a man that he knew a lot. Theresa rolls her eyes, and then she feels embarrassed when the man across the desk notices. She buries her nose in a brochure. Beautiful girls seem to be the official name of the place. Available for trade shows, corporate excursions, George has misspelled corporate as corporate. For addition to evidence, Theresa is increasingly curious about all the life of her activities there. There is one name, it is Drew, and he only knows that Drew calls all the time when Jillian works here. Drew stops to call Jillian after he knows Jillian married. But then he starts up again the past three days, looking for Jillian. After they meet George, Theresa and Frank know the life background of Jillian. They go to meet her mother, as they know all about the background of Jillian's life and about evidence in Jillian's murder. The quotation below can show such situation:

Barbara Perry stated, "I loved Jillian. I'm sure you—" "No." She looked at Theresa, pressed her trembling lips together. "I loved Jillian. I think she made some mistakes, and perhaps I did too, but I loved her. You don't know how many times I've wished I could say it's all right, it doesn't matter. But it wasn't right, bringing that baby into the world without a father, using her body instead of her mind to make a living, and how could I say it was? What's the point of being a parent if you don't try to influence your child to take the healthiest path?" She turned her palms up. "What am I here for if not that?" (Black, 2009: 149)

Jillian's mother loves her daughter very much and she knows that her daughter used to make mistakes in her life. Barbara is the wonder woman for Jillian because she brings that baby into the world without a father and uses her body instead of her mind to make a living, but Barbara cannot give influence for Jillian's future. They would have found that during the autopsy, it pains Theresa to dampen Barbara Perry's hope that her daughter has not chosen to end her own life. Some bizarre biochemical reaction would be preferable or a brain tumor would be preferable. Theresa does not know exactly how Jillian dies and she tries to find out. Theresa collects all Jillian's evidence.

4.3. Testimonial evidence

Testimonial evidence is obtained from a witness who makes statements (Emson, 2004: 9) and it may be oral or written and is usually under oath. Opinion or inferences in testimony are typically limited to expert witnesses. Civil hearings are very different from what Theresa has become accustomed to in criminal trials. Evan's attorney begins, setting forth the facts of Cara's birth, the Evan's marriage to Jillian, and the Jillian's death, adding that no one else has applied for guardianship except for Drew, who has no legal relationship to the infant. Then it was Drew's turn to speak. He does this horribly, stammering, stumbling, and dwelling for far too long on how much he has truly loved Jillian. The judge glances at his watch more than once, and finally interrupts. Drew

gives the testimonial evidence in the trial. So that Evan Kovacic perhaps kills Jillian as shown in the quotation below:

“He murdered Jillian.” Now Evan’s attorney sprang up. “Your Honor, this is the purest and vilest slander” (Black, 2009: 170)

From the quotation above, Drew gives the statement as the evidence of testimonial in the trial and then the Evan’s lawyer replay with the interrupted. Evan may murder Jillian for the well-being of a child. Next, the question for the Drew is: Do you have any facts to present to indicate that Mr. Kovacic would be an unfit father? Only that he kills Cara’s mother, Your Honor. Everyone becomes very still, except the judge. He seems merely confused. The judge stops looking at his watch. How is he supposed to have killed? Drew shouts over the other men. His voice changes as Theresa know it could, stress breaking the words into dangerous shards. The judge catches the change and stares. The next testimonial evidence by Theresa Maclean in the trial is that he knows the entire event after investigation. Please take knowledge from the quotation below:

The bailiff swore her in. She took her seat. “Yes, Your Honor?” she replied when he said her name. “Has Mr. Kovacic been charged with the murder of his wife?” “Not that I know of.” “Is he a suspect in her death?” How to answer that? “He is to me” didn’t seem reasonable... though she was a death investigator and she did suspect him, which didn’t seem quite legitimate... such was the self-esteem, still, of a female raised in the twentieth century. With no other strategy in sight, she bunted. “The investigation by the Cleveland Police Department, to my knowledge, has not been completed.” (Black, 2009: 171)

From the quotation above, Theresa Maclean gives the testimonial evidence as the team investigation from the Cleveland Police Department. Theresa may know that Evan can be charged with the murder of his wife, but Theresa un finishes looking for evidence that there are a lot to say that Jillian is indeed killed by her husband, namely Evan. The judge does not care about her strategy. So is he a suspect and then Theresa. There are many unexplained factors in Mrs. Kovacic’s death. She lists the location of the body, Jillian’s state of apparent contentment, and the absence of any obvious cause of death. And Judge says that the investigators do not know why this woman dies and questions one thing: what does it say on the death certificate? The death certificate is not complete yet. Drew should have called Christine. She has impressed the judge and makes mincemeat of that lawyer. Christine makes mincemeat of most people. Is there any reason to suspect foul play? Its is unusual for a perfectly healthy young woman to drop dead, Your Honor. Absence of proof is not proof of absence. The judge repeats what Frank has said so primly that Theresa has to look down to keep from glaring at him. The worst part, of course, is that he is right. And the next quotation below shows the testimonial evidence of the Evan Kovacic.

“Mrs. Kovacic committed suicide, Your Honor.” Evan’s attorney molded his features into a properly empathetic mask to accompany the statement. “She

walked out into the woods and let herself freeze to death. Postnatal depression could have played a part.”

“To do so she’d have to walk three miles in subfreezing temperatures without frostbite,” Theresa put in. “Which is highly unlikely?”

“No one dragged her to that forest. No one tied her to that tree or made her stay there,” the attorney persisted. Theresa protested, “At that time I was investigating a disappearance with no signs of foul play, not a murder. Had I known Jillian’s body would show an... Unclear cause of death or signs of transport, I would have conducted the search differently.”

This excuse brought her no comfort, nor did it impress the judge, who said, “Search warrants and the like are not my bailiwick. If this man needs to be investigated for murder, tell the police.” Evan had sat, but now jumped up again. “Your Honor! I asked the police to step in when Jillian disappeared. Mrs. MacLean searched my house then! What the hell is she looking for, and why didn’t she find it before? (Black, 2009: 173)

From the quotation above, Evan’s attorney says that Jillian walks to the woods and she herself frozes to death. It is said by the attorney’s testimonial evidence that someone does not kill Jillian. Attorney completes his investigation if Mr. Kovacic would give him consent to search Jillian’s living areas so that and Theresa does not investigate the crimes although Theresa Maclean does the investigation in different place to collect evidence in Jillian’s murder. Theresa needs to know all the environments of the spot to search the evidence, but she does not give it in the trial what she has and the judge says that Theresa does have any evidence in hand that implicates Mr. Kovacic has caused the death of his wife. Drew wilts before her, his hands grip the antique wooden railing, his forehead sinking to his fingers. Then she has no choice but to grant the custody of Cara Perry to her mother’s legal spouse, this decision is permanent and binding.

In the event of speedy inspection, the judge’s conviction is supported by only valid evidence. In other words, even if it is supported only by valid evidence and the judge believes in the defendant’s wrongdoing, the accused may be punished. Thus, a new judge may punish a defendant if his or her fault is legally proven. The evidence must also be strengthened and supported by the judge’s conviction. As mentioned in Article 184 paragraph (1) about evidence, the criminal of procedure code is fulfilled, but if the judge does not believe in the defendant’s wrongdoing, then the defendant may be released. This is in line with the duty of the judge in the criminal court, that is, to judge in the sense of receiving, examining and deciding criminal cases on the basis of free, fair and impartial principles in court (Article 1 point 9 of the Criminal Procedure Code) (Wibowo, 2005: 6). The law always places the judge’s conviction as a final key in court proceedings. The judge’s conviction plays a role that is no less important than the evidence attempts puts forward in the hearing, and even the judge’s conviction is laid by the legislator at the top level. Because any attempt at evidence which is filed in court regarding a criminal offense, if the judge is not convinced of a crime alleged to the defendant, the defendant cannot be convicted (Article 183 KUHAP), and shall be release at. It is the belief factor that gives both weight and characteristics to the

principles of free judicial power, free judiciary and judge's freedom in the case of the trial (Wibowo, 2005: 6).

5. Conclusions

There are some conclusions that can be made from the analysis concerning real evidence, circumstantial evidence, and testimonial evidence as written in the following points: There are several shapes of evidence from the investigations but they are out real, circumstantial, testimonial and many else's. Nevertheless, all of the evidence shapes can be made into a tool for exposing perpetrators of crime. Evidence of crime that has already got from the results of the investigations should be shown in the trial as the judge can be decided a suspect in the crime. Evidence is anything presented in support of assertion. This support may be strong and weak. The strong type of evidence is the one which provides direct proof of the truth of assertion. At the other extreme is that the evidence is merely consistent with an assertion but does not rule out other. The role of bureaucracy in the judgment of the court in court murder in the trial becomes the considerations of strengthened beliefs for judges, but does not determine the verdict of the court /verdict against the defendant.

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Conference Paper

Translating Textual Theme in *Maba Belo Selambar* Dialogue of Karonese Society into English

Milisi Sembiring and Martina Girsang

Universitas Methodist Indonesia, Medan, Indonesia

Abstract

The researchers examine textual theme in *maba belo selambar* dialogue of Karonese society and explore the process of translating them into English. The researchers translate textual theme, politeness and cultural terms in source language (SL) into target language (TL). While translating SL into TL, the researchers applied the translation methods and procedures. This study also supported by systemic functional linguistic, cultural and polite analyses. The research is conducted using Miles and Huberman's qualitative research. Newmark's theories of translation methods and translation procedures are selected to resolve the problems to translate the textual themes of *maba belo selambar* dialogue. The systemic functional linguistics analysis of the textual themes in SL shows the themes in declarative and non-declarative sentences. The results reveal two translation methods and three translation procedures are applied in translating the textual themes of *maba belo selambar* dialogue in Karonese society. They are translation methods of literal and semantic. And for the translation procedures, they are descriptive equivalent, transposition/shift, and cultural equivalent. The readers of textual themes are designed for linguists, students and researchers of linguistics, Karonese society, and those who are interested in translating themes and culture.

Keywords: culture, method, procedure, theme, translation

Corresponding Author:
Milisi Sembiring
milisi_sembiring@yahoo.com

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1. Introduction

An agent uses a language to communicate a message to a receiver and vice versa. A receiver receives a message which has meaning in a certain language. The meaning of a message consists of a grammar. It influences a meaning of the message of a sentence. It has elements or lexical categories and a structure rule of a sentence. The change of lexical categories makes the changes of meaning in a sentence. Ambarita, (2017a: 14) notes that the changes of the lexical identity can be shown by the elaboration of semantic features of the word.

A lexical identity which used at the initial of a sentence has a meaning. Halliday and Matthiessen (2004: 160) explain the theme consists of textual Theme (conjunctive Adjunct), interpersonal Theme (comment Adjunct, mood Adjunct, Finite, Vocative),

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topical Theme (Subject, Complement, circumstantial Adjunct; Predicator in an 'imperative' clause, WH- element in a 'wh- interrogative clause) – or as Rheme.

Halliday and Matthiessen (2004: 64-65) further point out theme is the starting point of departure of meaning and it is usually at the initial part of a clause. It can be as ideational, interpersonal or textual theme. McCabe and Heilman (2007: 140) point out that Systemic Functional Linguistics (SFL) is that language serves three main purposes: the experiential (or ideational), through which language users express their view of the world; the interpersonal, through which language users establish and maintain social contact; and the textual, which allows for the first two to be brought together and organized in a way that is communicatively effective.

Kang (2016: 1053) explains theme identification is usually based on order, it is the element which comes first in the clause, Rheme is the part that follows in which Theme is developed. It is different with the other elements of the sentences, morphological analysis for example, language is viewed from the internal structure of the word. The structure of the word deals with the elements and forms of the word itself (Ambarita, 2017b: 131). This study focused on textual theme in *maba belo selambar* dialogue as the source language (SL) and translate them into the target language (TL). The textual theme of the SL has its characteristics as the cultural identity of Karonese society. *Maba belo selambar* dialogue is conversational bound culturally. The researchers would like to argumentate this culture by systemic functional linguistics analysis, translation analysis and cultural analysis.

2. Literature Review

Sembiring (2014: 11) indicates translation is the process of transferring the message and form of a written SL text into an equivalent TL text. Message consists of culture and the form refers to linguistic. Both linguistic and culture are the center of analysis in the process of translation.

In the process of translating textual theme in the dialogue of *maba belo selambar* in Karonese society into English, the researchers translated them equivalently, based on the reference and the cultural semantic equivalent.

The textual theme in the dialogue of *maba belo selambar* cover material and social culture, politeness. Brown and Levinson (1994: 61) defined face is as: the public self-image that everyone claims himself consisting of two related aspects:

- (a) negative face: the basic claim to freedom of action and freedom from imposition;
- (b) positive face: positive self-image and the desire that this self-image be appreciated and approved of.

Nida and Taber (1982: 12) explain translating consists of 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 (1982: 33) argue that the system of translation consists of three stages:

1. analysis: the surface structure, (i.e. the message, as given in the SL) is analyzed in terms of: (a) the grammatical relationships and (b) the meanings of the words and combinations of words.
2. transfer: the analyzed material is transferred in the mind of the translator from the SL to the TL.
3. restructuring: the transferred material is restructured in order to make the final message fully acceptable in the TL.

Halliday and Matthiessen (2004: 30-31) points out the three metafunctions of language, i.e. the ideational, the interpersonal and the textual, and there are also different types of theme, which are topical, interpersonal and textual. Halliday and Matthiessen (2004: 64-65) emphasize the theme as the element which serves as the point of departure of the message, that which locates and orients the clause in its context. They add as a message structure, therefore, a clause consists of a theme accompanied by a rheme, and the structure is expressed by the order – whatever is chosen as the theme is put first.

3. Research Method

This study was applied by qualitative research and supported by translation analysis and cultural analysis. The data of this study was collected from *maba belo selambar* dialogue in *Adat Karo Sirulo* (2005) written by M.U Ginting and the researchers' participation observation. The texts of *maba belo selambar* dialogue, firstly, analyzed by using the Theme-Rheme framework to examine the textual theme. Secondly, the researchers translate them into the TL and classified them into its types. Finally, the researchers apply the cultural analysis to understand the material and social culture used in this dialogue.

4. Discussions

This study is in interdisciplinary approach they are cultural, systemic functional linguistic and translation analyses. They are applied in analysing the data. The continuative adjunct and conjunctive adjunct are found in the dialogue of *maba belo selambar* of Karonese society.

The dialogues are guided by each *Anakberu Tua* of the bridegroom. If *Anakberu tua* of each party has an intention, he should talk to his *kalimbubu's senina kuranan* as a mediator of their communication.

Anakberu Tua siempo asked for *Senina kuranan* to call all their *anakberu*. *Anakberu tua si empo* is the wife taker of the broom who has been as the chair of *anakberu* in organizing the cultural activity for their *kalimbubu*. *Anakberu tua* is not translated, instead it is explained in the TL to get its meaning. *Anak beru* are wife givers, they may have the same clans or different clans, but they have the same function to serve their

kalimbubu. *Kalimbubu* are wife givers and they may have different clans in Karonese society.

1. SL: '*Eak mpal.... lebhuken dage kami kerina anak berundu....*'

TL: '*Eak mpal.....call us all your anakberu..*'

2. SL: '*Eak....man kam kerina anak beru kami.... anak beru Ginting mergana.... apai pe kam laerndobah.... baik anak beru kami si ibas kuta enda.... bagepe kam kerina anak beru kami sidarat nari.... reh kam kerina kutengah enda.... gelah cakap Kendu ranan kami enda....*'

TL: '*Eak....dear all our anakberu.... anak beru Ginting mergana.... all of you either who live in this village or those who come from outside of this village.*'

3. SL: '*Eak.... nake.... man banta kerina anak beru Ginting mergana.... reh kita kerina ku tengah enda.... enggo erlebuh kalimbubunta.... bage pe kam kerina si beru Ginting bagepe siberu Gintingken, reh kita kerina kutengah enda kunduli amakta, gelah sibenai percakapen enda*'

TL: '*Eak.... nake.... for us all anak beru Ginting mergana...let us all come to the center of the hall..our kalimbubu have called us.....and all beru ginting, let us sit down on our mats.*'

4. SL: '*Eak.... man kam kerina anakberu kami, anakberu Ginting mergana apai pe kam laerndobah.... kam anak beru kami sidarat nari begepe anak beru kami si ni bas kuta enda, reh kam kerina ku tengah enda kunduli amakndu, gelah ialo-alondu kalak sireh enda....*'

TL: '*Eak....dear all our anakberu, all of you Ginting's anakberu who live in this village and those who come from other villages, come here and sit on the seats.*'

5. SL: '*Eak mpal.... cuba tatapndu kami anak berundu.... enggo me kami pulung....?*'

TL: '*Eak mpal....kindly please pay attention on us your anakberu....have we been here all....?*'

6. SL: '*Eak mpal.... enda enggo kami ercakup-cakap ras kalak sireh enda, kerna kai kin sura-surana, maka nina asa bancina pulung nge min kerina sangkep nggeluh Karo mergana maka kami erbelas.*'

TL: '*Eak impal..... we have talked to broom's relatives who came, what they want first all karo mergana relatives gather before start talking.*'

Most of the dialogues in *maba belo selambar* are started by the textual theme. *Eak* is commonly used in SL by the speakers at the beginning of the dialogues.

Sembiring (2014: 138) asserts *eak* in SL and well in TL are continuatives and they are usually at the beginning of the clause. Both of them are used to express to start or to change the topic of dialog. There is no translation of *Eak* in Karonese language because it doesn't show the lexical meaning.

7. SL:.... *Emaka.... uga ngenda kepulungendu kam kalimbubu kami Karo mergana ras temannu sendalanan arih kam.*
 TL: So..... what about your presence the *Karo mergana* with your *teman sendalanan* please pay attention.
Emaka is usually used at the initial of the sentence and that is about someone to continue the action. It is a continuative as textual theme in the SL and was translated to with then it in the TL, the translation was done literally.
8. SL: '*Eak.... ma.uga... nge perpulungendu kam kalimbubu kami.... kam kalimbubu telu sendalanan, singalo bere-bere, singalo perkempun ras singalo perninin.... cuba arih kam....?*'
 TL: *Eak.... ma. uga... nge* what about your presence of you *Karo mergana* with your *teman sendalanan*
9. SL: '*Cuba.... sungkuni sembuyakndu ena.... uga kin pengatakenna....?*'
 TL: Pleaseask your *sembuyak*...how many guests were invited?
10. SL: '*Ibas wari si sendah.... bagenda denga kin nge ngenca pengataken kami*'.
 TL: Today....we invited only such guests.
11. SL: '*Eak nak.... embahken dage ngepar kampilta ena ndai....*'
 TL: Well *nak*....hand our *kampil* to the bride's *anakberu*
12. SL: *Bagenda.... impal.... kuakap.... kam pe enggo me angka ndu.... kam saja pegedang-gedangsa....*
 TL: Actually, *impal* I think you already know...and predict itself.
 There is shift *bagenda* in SL and translated with *actually*. *Bagenda* in the textual theme in SL and translated with like this. It is translated literally. The initial of the sentence changes to be I think as interpersonal theme in TL. It is better I think you already know....and predict itself.
 I think in TL is Interpersonal theme as mood adjunct: optional
13. SL: '*O.... e, merandal silih adi kerehendu enda maba belo selambar,....*'
 TL: Ye...s.....well *silih* if your coming is *maba belo selambar*
 Literal translation procedure was applied in translating textual theme in SL into TL. '*o.... e* in SL and *ye..s* in TL are usually used at the beginning of expression. *O..e* and *yes* are continuative signaling a new move as textual theme.
14. SL: *Siapai kin nge sienggo ersada arihna ras kalimbubundu e....?*
 TL: Which one has agreed with your *kalimbubu* one?
 The literal translation of the SL of data number 14 is which one has agreed with your *kalimbubu*. This clause is better translated with which one of your *kalimbubu* would like to get married?

15. SL: 'o....e.... e.... enggo begi kami silih.... ertima kam lebe kentisik.'
 TL: Y e s..we've heard it *silih*....please wait a moment
 Yes inTL and *o...e...e* in SL are continuative adjunct as a sign to move to new starting point.
16. SL: 'Eak nake, enggo me sibegi cakap anak beru sireh enda ndai
 TL: *Eak nake*, we have heard the explanation of the bride's anakberu.
17. SL: *Ma sisungkuni nge lebe permenta ah.... ntah labo kari payo bagi katana ah.... entah ban-banna kin nge kari.... pe'*
 TL: *Let's* us ask our *permen*....the reality of what the broom's *anakberu* statement...we are not sure whether it is true on not.
18. SL: 'E payo.... sisungkuni lah lebe.
 TL: *That's true*....let's ask first.
E payo in SL and *that's true* in TL are continuative adjunct as a sign to agree and move to new starting point.
19. SL: 'Eak.... man kena bibina.... dilo dage permenta ah ndai gelah siorati'
 TL: Well...dear her aunts...call our *permen* in order we can ask her for truth the broom statement
 By saying *eak* the conversation started in SL and it is translated literally with *well* in TL.
20. SL: "Eak permen.... enda enggo kidah lit kalak sireh ku rumah enda....
 TL: "Eak permen.....the groom relatives have come to this house.
21. SL: *Maka.... bekas arihndu nge ras sekalak anak perana, maka kalak enda reh....*
 TL: So...is it your planning with the groom, to make his relatives come here.
Maka is textual theme used at the initial of the clause and it is as a conjunctive adjunct in SL and was translated to be so it in TL, the literal translation method was done in translating SL into TL.
22. SL: *h*
 TL: Have you known the clan of the groom..what is his *bere-bere*.....where is his village we are afraid you are cheated.
Ma is applied to make sure the message in the SL. It does not emphasize the message of the question clause in TL.
23. SL: "Enda ngisap kam pa....aku si empo e....aku pe anakndu nge...."
 TL: Please have a cigarette.....pa I am the groom.... I am also as your son nge"
Enda is singular demonstrative which near to the speaker means 'this' and *pe* is translated with 'also'.

24. SL: *Sipemena "...engkai maka engko ersura-sura muat permen kami enda man emponmu....ma labo atem man pembantum....?"*
 TL: *First*, why do you want to marry our *permen*... won't you make her as your servant?
Pemena is conjunction as textual theme in SL and *first* is a conjunction as textual theme in TL. It was translated literally.
25. SL: *"Sipeduaken....ndai engko enggo ngaku jadi anak kami,*
 TL: *Secondly*,...you have admitted that you are as our son.
Sipeduaken is conjunction as textual theme in SL and *secondly* is a conjunction as textual theme in TL. It was translated literally.
 The bride's *anakberu* asked the groom to his seat.
26. SL: *"Eak....enggo kena banci mulih ku jabu kena....baba isapmu enda...."*
 TL: *"Well... you may go back to your seat...here is your cigarette."*
Eak is as a conjunctive adjunct in textual theme. The translation of *eak* in SL is well in TL and it is as a conjunctive adjunct. It is translated with culture equivalent procedure. There are many shifts in translating SL into TL. *Baba isapmu enda..it* is literally translated with bring your this cigarette but it does not sound in good English. Instead equivalent is used to be translated with here is your cigarette. *Mulih ku jabu kena*, literal translation is come back to your house. But the imperative of the SL is to ask them go their seats.
27. SL: *"adi bage kita pe enggom meriah ukurta...."*
 TL: If they agree, we are so happy.
 There is the shift structure in the process of translating theme in SL into theme in TL. *Adi bage* consists of *adi* means *if* and followed by *so* means *kalimbubu* and *anakberu* agree. If it was translated literally it did not work because it does not show the same context and meaning. For the reason of the previous dialogue, *bage* in SL refers to the previous statement. Therefore the translation of *bage* in SL is they agree.If is the consequence of condition as textual theme. So is the cause of the reason or as result, therefore the translation of *bage* refers to the previous theme.
 Most the textual themes in the SL are *E...ak* and they are translated with well. These textual themes are as conjunctives adjuncts. They are usually used at the initial of the clauses. *Eak* has no lexical meaning and it is only as the opening of the dialogue in maba belo selambar. The problem for the researchers was the equivalence of textual theme of SL in TL. It is untranslatable. Textual themes in Karonese culture are difficult to transfer into TL because they have different cultures. Therefore textual theme in SL should be explained in TL.
 The problems in translating the SL into the TL are untranslatability and the shifts. To solve the problems of untranslatable textual theme in SL, Newmark's methods of literal translation was applied to solve this problem. It was applied because textual theme are found at the initial of clauses and can be solved with

Newmark’s methods of translation. Two methods which proposed by Newmark, were applied in this study they are literal and semantic methods.

The shifts of the SL into the TL in the process of translation are explained in TL to get its meaning.

4.1. The polite linguistic

There are polite linguistic and polite culture in SL. *Kam* in SL is polite linguistic, it is the second language in SL. There is no equivalent of *kam* in English.

TABLE 1: The polite linguistic.

SL	TL	Polite/impolite
itenah ndu	are invited	Polite
itatap ndu	pay attention	Polite
perpulung ndu	your representative	Polite
sembuyak ndu	your <i>sembuyak</i>	Polite
anakber ndu	your <i>anakberu</i>	Polite
kalimbubun ta	our <i>kalimbubu</i>	Polite
"o....e....ertima kam...."	Yes, please wait	Polite

The personal pronoun *kam* is found in SL, and it is translated with you in TL. But you in TL does not have any sense of polite linguistic.

The personal pronouns *ndu* and *ta* are found as possessives and suffixes in SL, and translated with possessive but they are not as suffix in TL.

4.2. The polite culture

TABLE 2: The polite culture.

No	Clause	SL	Polite/Impolite	TL
1		<i>ndudurken kampil</i>	polite	hand the <i>kampil</i>
2		<i>ndudurken isapen</i>	polite	hand the cigarette

The cultural politeness of *ndudurken kampil* and *ndudurken isapen* in SL are translated literally, there is no equivalent of this culture in TL. *Ndudurken isapen* is translated with hand the cigarette, the groom should perform the positive face as Brown and Levinson’s concept.

Some cultural terms in the SL are not found in the TL. This condition causes the problem in translating SL into TL, that is how to translate cultural terms implied in the SL and finding the appropriate equivalence conveying these cultural terms successfully in the TL.

The problems of cultural terms are overcome by using Newmark’s translation procedures of descriptive culture equivalence and translation method of literal translation. In

clause 27 “*adi bage, kita pe enggom meriah ukurta....*” is translated with if they agree, we are so happy.

Dependent clause in SL of clause number 27, *adi bage kita pe enggom meriah ukurta....*. *Adi bage*, means if all of our *kalimbubu and anakberu* agree is dependent clause. The cultural problem in this clause is the cultural word *kalimbubu* and *anakberu*, has no equivalent in the TL. It was translated with the *wife gives but they do not have any clans in TL*. This situation does not exist in TL and they do not have the similar culture, so the explanation was needed in TL.

5. Conclusions

In summary, these results show that the data analysis indicated that the textual themes of continuative were used more than conjunction. This study supported by systemic functional linguistic, cultural and polite analyses.

The researchers translate textual theme, of *maba belo selambar* dialogue in the SL into the TL. While translating SL into TL, the researchers applied Newmark’s translation methods and procedures. His translation methods and translation procedures are selected to resolve the problems to translate the textual themes of *maba belo selambar* dialogue. The researchers found that continuative are important to connect the ideas of arguments. *Eak* is mostly used in the SL of *maba belo selambar* dialogue.

The results reveal two translation methods and three translation procedures are applied in translating the textual themes of *maba belo selambar* dialogue in Karonese society. They are translation methods of literal and semantic. And for the translation procedures, they are descriptive equivalent, transposition/shift, and cultural equivalent.

However, more research on translating on topical and interpersonal themes need to be undertaken and more clearly understood for the future researches.

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Conference Paper

English Non-Generic Negation: A Problematic Area for Arabic Translators

Mohammed Farghal

Department of English, Kuwait University

Abstract

The present paper aims to show that the appropriate textualization into Arabic of English non-generic negation by the Adverbials (namely *too* and *hardly/barely/scarcely*) can be a problematic area for Arabic translators. The textual data is extracted from several published translations in an attempt to show what procedures translators follow when encountering such negation and how successful they are. While the findings provide solid evidence for the serious mishaps (about 34.2% of the renderings involve one kind of problem or another) that Arabic translators experience in this area, the critical discussion unravels several textual procedures that can capture the subtleties inherent in this kind of adverbial negation.

Keywords: generic negation, non-generic negation, English, Arabic, translation.Corresponding Author:
Mohammed Farghal
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1. Introduction

Negation, whose universality is unanimously confirmed in the existing literature on human language ([9, 17, 18, 20, 25], among others), is a unique property of human language: "Negative utterances are a core feature of every system of human communication and of no system of animal communication" (Horn and Kato, 2000: 1). Linguists ([8, 17, 21], among others) usually divide negation into two types: explicit negation and implicit negation.

Similarly, there have been several studies which deal, among other things, with the linguistics of negation in Arabic, where negation is also divided into explicit and implicit negation [4–6, 23, 24]. Al-Makhzumi (2005: 265), for example, defines negation as "a linguistic category which is opposed to affirmation and intended to disprove or deny the truth value of a proposition". While explicit Arabic negation employs negative particles, implicit negation uses grammatical devices such as interrogatives and conditionals.

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2. Review of Literature

While English verbal negation is uniform in nature, as it only employs the negative particle *not* in such negation, its Arabic counterpart is highly diversified. In terms of translation, there are only very few studies on the translation of negation. Apostolatu and Apostolatu (2012) deal with literary translation of English negation into Romanian. Dendane and Dendane (2012) refer to the one-to-many correspondence between the English particle *not* and the many counterparts in both standard and vernacular Arabic. Li (2017) points out the difficulty Chinese EFL learners face when expressing adverbial negation by *too* due to its Chinese counterpart, which functions as an intensifier.

A similar mishap may occur in English-into-Arabic translation. Farghal and Almannan (2015: 27) briefly examine negation while discussing syntactic features in translation. It is argued that the negation embedded in *too* can pose a challenge because it requires a translation procedure that recovers negation in Arabic, whether explicitly or implicitly.

1. I think you've been too busy to notice where I have been.

'*aa*unn 'ana-ka kunta maššulan jiddan li-tulaahida 'ayna 'anaa

think (I) that-you be-you busy very to-notice where I

"I think you were too busy to notice where I am".

Al-Ghazalli (2013) discusses the translation of Arabic implicit negation in a poorly-written paper. Apart from the poor quality of this study, Al-Ghazali unjustifiably argues for unpacking Quranic implicit negation in rhetorical questions. According to his misconception of rhetorical questions, the Quranic verse *hal yastawii al-'a'maa wa-l-basiiir* [Q equal the-blind and-the-sighted] is erroneously rendered as a generic rather than a rhetorical question by Quran translators as in Yousef Ali's *Can the blind be held equal to the seeing* (p. 135) and M. Pickthal's *Are the blind and the seer equal* (p. 133). Therefore, he claims, implicit negation should be made explicit as in *Are the blind and the one who sees equal? Definitely, this is not true* (p. 139).

3. Research Method

This is an empirical study based on the extraction of ample textual data involving English adverbial/determiner negation along with their target Arabic counterparts from existing works and their translations. The textual data (270 examples) features two types of markers of adverbial negation (*too* and *hardly/scarcely/barely*). The study provides both a quantitative and a qualitative analysis of the data. The sources of the textual data include five series of Harry Potter (HP, henceforth) by J. K. Rowling, namely *Harry Potter and the Sorcerer's Stone* (1), *Harry Potter and the Prisoner of Azkaban* (2), *Harry Potter and the Goblet of Fire* (3), *Harry Potter and the Order Phoenix* (4), and *Harry and the Deathly Hallows* (5). The first two are translated by Sahar Mahmoud, the third and fourth by Rajaa Abdullah, and the fifth by Ahmed Mohammed (see references for complete information). The textual data sources also include *the blue Flower* (BF) by P. Fitzgerald, 1996 (translated by Ali Suleiman 2015), *The Fault in our Stars* (FS) by J. Green,

2012 (translated by Baseel Intwan 2015), *The Help* (TH) by Stockett, 2009 (translated by Hassan Al-Bustani 2010)), *The Future: Six Drives of Global Change* (GC) by Al Gore, 2013 (translated by Adnan Gergeos 2015), and *the Making of Economic Society* (ES) by R. Heilbroner 1962 (translated by Rashid Al-Barrawi, 1976).

4. Discussion

In terms of the type of negative marker, the English corpus is distributed as shown in Table 1 below:

TABLE 1: Distribution of English negative markers in the corpus.

	Marker	Frequency	Percentage
1	Too	100	61%
2	Hardly	34	20.8%
3	Scarcely	19	11.5%
4	Barely	11	6.7%

4.1. Adverbial negation

Apart from the more generic negation by negative markers such as *not*, *no* and *never*, adverbial negation is mainly performed by the negative adverbs *too*, *hardly*, *scarcely*, and *barely*. These negative adverbs equip the utterance with an inherent negative orientation that needs to be accounted for when translating into other languages, Arabic in our case. The following discussion sheds light on the procedures Arabic translators resort to when dealing with this subtle area of negation which does not formally exist in Arabic.

4.2. Negation by too

The negative adverbial *too*, which is the most frequent in the data (100 occurrences), calls for a variety of translation procedures which may or may not involve the use of generic negation in Arabic. The data shows that Arabic negation by a generic negative particle is recovered in 47 out of 100 cases, while implicit negation procedures are employed in the remaining 53 cases. As can be noted, the discrepancy in choosing between the procedure of generic negation and that of implicit negation when rendering *too* negation is insignificant.

4.2.1. Recovering generic negation

Examining the recovery of generic negation, it is noted that there are three main procedures adopted by Arabic translators: negation by simple or complex structures (18 cases/38.29%), unpacking negation by coordination (17 cases/36.17%), and negation by indicating degree of attribute (12 cases/25.53%).

To start with negation by employing simple or complex structures (which is the most frequent in this category/38.29%), it is noted that translators may succeed in capturing *too* negation using this procedure, as can be noted in the examples below:

2. I was too late to save the girl. (HP/2)

lam 'astati' 'inqaḍ-l-fataati fi-l-waqti-l-munaasib

not be able saving-the-girl-in-the-time-suitable

"I couldn't save the girl at the right time".

As can be observed, in (2) the translator has managed to properly recover Arabic generic negation by nominalizing the verb *save* (saving) and the verb *drive away* (driving away) in the English infinitive clauses. The English complex structure may be maintained in Arabic by employing the subjunctive case (which corresponds to the infinitive in English). For example, (2) above can be rewritten as *lam 'astati' 'an 'unqiḍa-l-fataata fi-l-waqti-l-munaasib* [not be able that save(I)-the-girl in-the-suitable-time] to mean the same thing, i.e. 'I couldn't save the girl at the right time'.

There are few cases (3 out of 18 instances), however, when the translator's recovery of Arabic generic negation does not convey the nuance of adverbial negation properly, as can be witnessed in (3) below:

3.... but Harry was too used to this to care. (HP/3)

.... wa-laakina haarii lam yahatam bi-haaḍaa

and-but Harry not care with-this

"... but Harry didn't care about this".

As can be seen, while the translator has managed to convey the general meaning in (3) by recovering Arabic generic negation, he has failed to do justice to the subtlety of the negation expressed by *too*. In (3), the negation in the Arabic utterance corresponds to English generic negation by *not*, viz.... *but Harry didn't care about this*. Hence, the subtle focus of English negation is lost.

To capture the inherent full force of English negation by *too* here, the Arabic rendering in (3) may be rephrased as follows:

4.... wa-laakinna haarii lam yahtam li-ta'awwudi-hi 'alaa haaḍaa

and-but Harry not care because-used-he on this

"... but Harry didn't care because he was used to this".

Unpacking *too* negation by a coordinate Arabic structure featuring explicit negation comes second in frequency at 36.17% (all from HP series). It proves to be a workable procedure, as can be observed in the following example:

5. Harry was too deeply asleep to hear her. (HP/4)

haarii kaana ḡaariqan fii nawmi-hi fa-lam yasma'-haa

Harry was sinking in sleep-his so-not hear-her

"Harry was deeply asleep, so he didn't hear her".

The translator in (5) has successfully managed to capture the focus of *too* negation despite the fact that she resorts to Arabic coordinate structure. In fact, the use of coordinate structure for unpacking the meaning of *too* negation has proved workable in all the cases in which this procedure is employed.

The third procedure (which indicates the degree of the attribute in question) accounts for 25.53% of the examples in this category. Semantically, it corresponds to awkwardly rephrasing *too* negation by using the phrase *to the extent that* with negation by *not* in English, viz. *John was too short to touch the ceiling* may awkwardly be rephrased as *John was short to the extent that he couldn't touch the ceiling*. In Arabic, this procedure proves very useful for rendering *too* negation. The following example is illustrative:

6. Professor Trelawney seemed too tipsy to have recognized Harry. (HP/5)

badat al-'ustaaḏatu triilawnii maxmuuratun li-darajati 'anna-ha lam ta'rif haarii seemed the-professor Trelawney drunk to-extent that-she not know Harry "Professor Trelawney was drunk to the extent that she didn't recognize Harry".

4.2.2. Employing implicit negation

Apart from a mixed bag of erroneous translations/under-translations (16 instances/30.19%), there are three main procedures here for capturing the meaning of *too* negation: employing the comparative form (16 instances/28.30%), employing negative verbs (11/20.75%), and indicating degree of attribute (10/18.87%).

The procedure using the Arabic comparative form emerges as very useful for handling *too* negation. The comparative Arabic forms *'af'al min* [more of an attribute than] and *'akbar masdar* (verbal noun) *min* [more of verbal noun than] here capture the nuance that the force of X's attribute goes beyond the capability of Act Y, e.g. *'aḏkaa min 'an yuxda'* [cleverer than that (he) be deceived] and *'akḏara ḏakaa'an min 'an yuxda'* [(has) more cleverness than that (he) be deceived] which both idiomatically translate into *Ali is too clever to deceive*. Following is an example from the corpus:

7... because it was too long to memorize. ((FS)

... li'anna-ha 'atwalu min 'an tuhfaḏa ḡayban

because-it longer from that be learned by heart

"... because it was longer than it could be memorized".

The second procedure utilizes negative verbs/verbals to relay the meaning of *too* negation. This is a familiar procedure in English as well as in Arabic to express negation implicitly rather than explicitly. For example, 'the act of denying doing something' implies 'the act of not admitting doing it'. Consequently, this procedure constitutes an

important option when translating negation in general and *too* negation in particular. The example below is illustrative:

8. Anna dies or becomes too ill to continue writing it. (FS)

'aana maatat 'aw balayāt min-al-marādī haddan haala bayna-haa

Anna died or reached from-the-illness degree prevented between-her

wa-bana-l-'istimrara fi-l-kitaabati

and-between-the-continuing in-the-writing

"Anna died or reached a degree of illness that prevented her from continuing writing".

The implicit negation in (8) is achieved by the use of the negative verbs *haala* [prevented] and *yafuuqu* [exceed], which both imply propositions employing explicit negation in Arabic.

The third procedure employs the degree of the relevant attribute as a marker of implicit negation by using the degree formulas *min + masdar* [verbal noun], e.g. *from the-smallness* [i.e. too small] and *verb/adjective + 'alaa* [on], e.g. *(grow) old on* [i.e. too old]. Observe the example below:

9. Fines for violations were too small to be effective,... (ES)

fa-l-yaraamaat-u 'an-il-moxaalafaati kaanat min-as-s-iḡari bihayṡu

so-the-fines from-the-violations were from-the-smallness so

faqadat faa'iliyyata-ha

lost(they) effect-their

"The fines for violations were so small that they lost their effect".

Finally, we have the mixed bag, which includes mistranslations/under-translations that account for 16/53 instances (a full 30.19%) in the cases of implicit negation. The example below is illustrative:

10. It is still far too cold to undress at night. (BF)

laayzaalu-t-taqsu baaridan jiddan li-xal'i-ṡ- ṡiyaabi fi-l-layli

still-the-weather cold very to-take off-the-clothes in-the-night

"The weather is still very [too] cold to take off clothes at night",

11. maazaala-t-taqsu-l-baaridu yamna'u-naa min xal'i malaabisin-aa fi-l-

layli still-the-weather-the-cold prevent-us from taking off clothes-our in-the-night

"The cold weather still prevents us from taking our clothes off at night".

To close this section on translating *too* negation, Table 2 presents the results reported in the discussion.

TABLE 2: Frequency and percentage of procedures for explicit and implicit negation in rendering *too* negation.

No.	Translation Procedure	Frequency	Percentage
1	<i>Explicit negation</i>	47/100	100%
	a. simple/ complex structures	18	38.29%
	b. unpacking by coordination	17	36.17%
	c. indicating degree of attribute	12	25.53%
2	<i>Implicit negation</i>	53/100	100%
	a. using comparative form	16	28.80%
	b. using negative verbs	11	20.75%
	c. indicating degree of attribute	10	18.87%
	d. mixed bag (mistranslations/under-translations)	16	30.19%

4.3. Negation by hardly/scarcely/barely

The sample of these negative adverbs (which is extracted from BF, FS, GC, and ES, to the exclusion of HP) includes 34 instances of *hardly*, 19 of *scarcely* and 11 of *barely*, coming to 65 instances. These adverbs share the fact that they communicate a negative orientation when used in English sentences. That is why they are often interchangeable albeit they may be sensitive to normality conditions, i.e. one may sound natural in one context, while another may not. For example, *John was barely 17 when he joined college* is natural, whereas *John was scarcely 17 when he joined college* is not. In terms of translation, the focus is on relaying the negative orientation which is shared by all of them.

The data shows three main procedures the translators have employed in rendering the negation by these adverbs: explicit negation (28 instances/43.75%), vernacular بالكلية (20 instances/31.25%), and implicit negation (12 instances/18.75%). The remaining cases go for mistranslation (3 instances) and omission (1 instance), together 6.25%.

Arabic negation by explicit negative particles emerges as the most common translation procedure for rendering the *-ly* negative adverbs, which clearly indicates the translators' awareness of their negative orientation. However, the coding of this orientation in Arabic seems to be a challenging task. In fact, more than half (16 out of the 28 cases/57.14%) involves under-translating this adverbial negation by rendering it into what corresponds to negation by *not* in English. Consequently, the subtle nuance of this type of negation is lost in translation.

Let us start with cases where the adverbial negation is accounted for properly in Arabic (12/28 instances/42.85%). The following example is illustrative:

12.... this little kid who could barely walk... (FS)
 ... haaḏaa-t-tiflu-s-ṣayīru 'allaḏii laa yakadu yam ṣii...
 this-the-kid-the-little who not hardly walk
 "... this little kid who can hardly walk..."

The translator of (12) has successfully employed a negated *yakaadu*, viz. *laa yakaadu* [not hardly], which exactly captures the meaning of the *-ly* negation in (12).

However, *-ly* adverbial negation does not seem as straightforward as (12) may suggest. While capturing the notion of negation in general, almost 58% of the Arabic renderings (16/28 instances) fail to account for the nuance inherent in *-ly* negation. Instead, this kind of negation is erroneously relayed as Arabic negation that corresponds to English negation by *not*, thus amounting to serious under-translations. Following is an illustrative example:

13. The children of large families hardly ever learn to talk to themselves aloud,... (BF) *lam yata'allam 'awlaadu-l-'aa'ilaati-l-kabiirati 'an yatahaddaθuu 'ilaa 'anfusihi*m not learned children-the-families-the-big that talk to themselves *bi-sawtin masmuu-in...* with-voice audible

"The children of large families did not learn to talk to themselves in an audible voice..."

By way of illustration, in (13) the translator obliterates the subtle nuance of the negation in *hardly* by opting for explicit Arabic negation by *lam* [not] followed by the main lexical verb *yata'allam* [learn], which back-translates into English negation by *not*, viz. '*The children of large families did not learn to talk to themselves...*'. To capture the negation inherent in *hardly*, one may need to employ a negated *yakaadu* viz. *laa yakaadu 'awlaadu-l-'aa'ilaati-l-kabiirati yata'allamuuna-t-tatahadduθa 'ilaa 'anfusihi*m *bi-sawtin masmuu-in...* [not hardly children-the-families-the-large learn-the-talking to themselves with-voice audible] "The children of large families hardly learn to talk to themselves in an audible voice..."

The second procedure for rendering *-ly* negation is the employment of the vernacular negative adverb *bilkaad*, which is derived from the standard verb *yakaadu*. The question is whether it is appropriate to use a vernacular form when it is possible to utilize the standard negated *yakaadu*. What is surprising here the absence of this vernacular form in *Harry Potter* where the informal register may sanction it as well as the frequency of using it in the other works - it accounts for 31.25% of the *-ly* data (20/64 instances). By way of illustration, the example in (14),

14. I hardly know you, Augustus Waters. (FS)
'anaa bilkaad 'a'rifu-ka yaa 'aḡustus wuutarz

I hardly know(I)-you oh Augustus Waters

"I hardly know you Augustus Waters",

can readily be rephrased naturally in standard Arabic using the negated *yakaadu* as in (15) below.

15. *'anaa laa 'akaadu 'a'rifu-ka yaa 'aḡustus wuutarz*

I not hardly(I) know(I)-you oh Augustus Waters

"I hardly know you Augustus Waters".

Next we have the procedure of implicit negation which accounts for 18.75% in the *-ly* negation data (12/64 instances). They mainly employ *paucity* or *difficulty* expressions in an attempt to capture the negative nuance inherent in *-ly* negation. Consider the example below:

16. Auguste nowadays scarcely ever went out at all,... (BF)
fii miθli haaḏihi-l-'ayyaami kaana min-n-naadiri bi-nasbati li-'uuḡast
 in like these-the-days was from-the-rarity as-regards-Auguste
 'an taḏhaba xaariji-l-manzili that go(she) outside-the-house

In (16), the translator successfully employs a paucity expression *min-al-naadiri* [from the rarity] to capture *-ly* negation. One should note that a negated *yakaadu* can be readily used for that purpose, viz. *fii miθli haaḏihi-l-'ayyaami laa takaadu 'uuḡast taxruju min-al-manzili* [in like these days Auguste not hardly goes out from-the-house] "In these days Auguste hardly ever goes out".

To close this section, let us examine one mistranslation (out of 3) which are involving *-ly* negation in (17):

17. This hardly seems like a particularly exciting subject for historical scrutiny.
yakaadu haaḏaa 'aṣbaha bi-mawduu'in muθiirin bi-wajhin xassin
 hardly this like with-subject exiting with-face particular
 li-bahθi-l-taariixiyyi
 for-research-historical
 "This almost seems like a particularly exciting subject for historical research".

To explain, the translator in (17) wrongly uses the affirmed rather than the negated *yakaadu*, which is an approximating rather a negating marker, i.e. here it communicates the message that 'X is almost Y'. To capture *-ly* negation, the translation should read *laa yakaadu haaḏaa yabduu ṣabiihan li-mawduu'in muθiirin bi-wajhin xassin li-bahθi-l-taariixiyyi* [not hardly this seems like with-subject exciting with-face particular with-the-research-historical] "This hardly seems like a particularly exciting subject for historical research...".

To conclude, Table 3 below presents the results reported in this section on the translation of *-ly* negation:

5. Conclusions

Overall, the findings reported in Tables 2-3 support the predictive title of this study that non-generic adverbial negation is a problematic area for Arabic translators. Together, the Tables indicate that 56 out of the 164 examples comprising the textual data (about 34.2%) involve translational problems including erroneous renderings, under-translations, mistranslations, and inappropriate use of vernacular forms. This constitutes solid evidence that the pragmatics of this type of English negation is a

TABLE 3: Frequency and Percentages of Procedures for Rendering -ly Negation.

	Procedure	Frequency	Percentage
1	Explicit Negation correct under-translation	28 12 (42.85%) 16 (57.14%)	43.75%
2	Using بالكاد	20	31.25%
3	Implicit negation	12	18.75%
4	Mistranslation/omission	4	6.25%

challenging task in translation activity. Arabic translators, both professionals and more so student translators, need to be alerted to the fact that this type of negation, which formally does not exist in Arabic (and probably in several other languages), calls, in the first place, for recovering generic negation and, in the second place, for appropriately investing implicit negation.

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Conference Paper

Art as a Vehicle for Social Change: *The Harlem Renaissance*

Mohd Nazri Latiff Azmi, Rania Khelifa Chelihi, and Khaoula Nouri

Department of English language, Faculty of Languages and Communications, UNISZA 21300 Kuala Terengganu, Terengganu, Malaysia

Abstract

The black gatherings particularly in Harlem, constituting a community with its peculiarities, thanks to the effective contributions of intellectuals and artists through a new movement called the Harlem Renaissance urging the Blacks to struggle peacefully to gain more rights. For about thirty years, African Americans used arts in their battle to dispel common stereotypes. The origins of the movement were articulated in the philosophies of some prominent figures like W. E. Dubois and Allen Locke. The black community is a reality within the U.S.A, no one can deny its rights and this thanks to the struggles it has led, and to artistic contribution which has made the USA a nation with specificities, different from white man's country of origin. It sheds light also on the work of Toni Morrison's *Song of Solomon* to stress the continuing heritage of the Harlem. A descriptive analytical analysis based on Cultural pluralism and Americanism concepts of Franz Boas' theories of race and culture (1930) is used in this research. The aim of the study is to show the role the elites can play to improve their communities' status and the importance of art in shaping identities and giving insights for a better future. The Harlem Renaissance established the careers of many important African American writers, artists and thinkers who were influential for decades. It brought forth a body of creative cultural work that have become classics in African American and American culture. It created an ongoing interest in African American culture that continues up to this day.

Corresponding Author:
Rania Khelifa Chelihi
rania.shelihi@gmail.com

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Keywords: African Americans, Harlem Renaissance, New Negro movement, art

1. Introduction

From pain blossoms innovation, this is the case of Harlem Renaissance or the New Negro cultural uprising in Harlem, New York between the 1920s and 1930s. This Negro artistic and intellectual movement, reflecting national consciousness, made its appearance after decades not to say centuries of pains, sufferings and marginalization, blacks were exposed to. Not only was life in plantations in the South unbearable, but also the racism and harsh treatment in all territories of the United States, this created inside the African American a feeling of misery, dissatisfaction and of challenge as well. How can I get out of these inhumane living conditions I daily undergo? A black asks, simply by being courageous enough in assuming oneself and this through leaving to broader horizons in the North, specifically to Harlem, New York where a new community which

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members shared nearly the same beliefs, past experiences and also same prospects, was under formation, helped in this by a group of intellectuals and artists imbibed to their bones that a shift should occur not only at the level of the living conditions of the black but also at the level of the white conception vis a vis the black cause. It has been my aim in this modest study to stress the harsh treatment blacks faced since their unwilling arrival to America till the twenties, which made of them individuals apt and able to think of their case individually, forged their bold personality and this can be noticed in the different artistic outputs, mainly literary, that were widely read by whites and met positive reaction on their part. The Harlem Renaissance polemical output was in many occasions criticized. Numerous scholars debated the importance of the works produced in it and whether it succeeded as a cultural movement to serve the race and the nation. Some just think the movement was a revolt in and of culture that was manifested in a variety of forms, with black and white culture providing an index to the black and white world view. The movement though the skeptic views about it, succeeded in many fields. It constituted foundations for many artistic fields. For blacks the movement was identity. For the nation it came to put cornerstones that would later help in solving racial problems in the United States.

2. Literature Review

After the Renaissance had run its course with the collapse of the New York stock market and the ensuing worldwide economic depression, skeptic views about the renaissance prevailed criticizing its output. The criticism on the Harlem Renaissance movement tends to focus on its impact on black literature and on the African-American community. Amritjit Singh notes, in his book *The Novels of the Harlem Renaissance* that the artists involved in the Harlem Renaissance failed to develop a black American school of literature" (qtd. in Galens, 374). Margaret Perry, in her book *The Harlem Renaissance: An Annotated Bibliography and Commentary*, generally agrees with this concept, noting that the writers of this period failed to use their blackness to fullness and with total honesty in order to create that unique genre of American literature one called black or Afro-American."(qtd. in Galens, 374). In fact, though the movement came up short in terms of staying power, one cannot deny the achievements it has made. The Renaissance set the cornerstone for Modernity in Literature. The literature of the movement, not like any previous period in U.S. history, introduced new themes and styles of expression. White literature relied heavily on the European traditions of self-expression. Most artists of the renaissance found new and peculiar sources of ideas and inspiration mainly in Africa and the South. Even at the level of themes; away from Victorian traditions, a wide variety of themes and topics were displayed; among them racial identity where the issue of color is central to many novels, essays and poems. At the level of style, many writers relied on folk dialect to express themselves in their works. Zora Neal in her novel *Their Eyes Were Watching God* used it in order to reflect the folktales. African Americans of the Harlem renaissance created their own symbols which go back to their roots in Africa. Many of the poetic works also were influenced by music and they used it in their works, for example, Langston Hughes

used jazz and blues beats in his poetry; in the poem *The Weary Blues*, Hughes writes of a piano player performing at a club and uses the technique of repetition, a familiar technique in many blues songs. Far beyond Harlem Renaissance, one can take the example of Toni Morrison, a prominent writer in the postmodern literary scene in the U.S. She is the first African American to be awarded the 1993 Nobel Prize in literature for her novel *The Song of Solomon*. In this work, Morrison's touches continued the legacy of the Harlem Renaissance. In a very refined style, she discussed themes of race and class. Like many of Harlem Renaissance's artists she relied on African heritage to provide her with raw material for her work. Even after about three centuries from slavery and segregation, her works still stand to speak about atrocities faced by African Americans in the South. Again, like Harlem artists, Morrison used the art to serve the needs of her community. Most of her novels speak about race problems that still face African Americans in the United States. This issue proves that the foundations of literature were at least a part of the Harlem Renaissance.

3. Research Method

The paper relied heavily on the descriptive analytical methodologies for they serve the nature of the topic. It criticizes the skeptic views held against the movement. It sheds light also on the work of Toni Morrison, *Song of Solomon* to stress the continuing heritage of the Harlem. It also assesses the Renaissance achievements, whether African Americans succeeded in finding a new generation of African Americans who are able to put aside the color of their skin which had been once an obstacle to their prosperity, looking ahead confidently and having one aim: being an American citizen with full rights as it is stated in the American declaration of independence by Thomas Jefferson –we hold these truths to be self-evident: that all men are created equal and that they are endowed with certain unalienable rights - life, liberty and the pursuit of happiness; furthermore, it focuses on the emergence of a common awareness building up process in the daily life of the American, black or white within the whole American nation. The paper compares the Renaissance with the European one.

3.1. Song of Solomon plot summary

Morrison used many powerful metaphors in addition to the use of details in order to establish the desired tone and mood. For example, in Chapter one, to convey the fact that Southside residents tend to rely on local gossip for their news rather than on newspapers, which often ignore events affecting the black community, the narrator tells us that "word-of-mouth news just lumbered along" (Morrison, 3). To illustrate the crushing poverty of Southside residents, we see women "getting ready to go see what tails or entrails the butcher might be giving away" (idem, 3-4). In Chapter eleven, to establish the feeling of a small, rural community, the narrator introduces us to the women of Shalimar, Virginia, who "walked as if they were going somewhere, but they carried nothing in their hands" (idem, 259). The story of *Song of Solomon* involves numerous fictional and historical events. The plot focuses on Milkman's quest for his

inheritance, which he believes to be Pilate's bag of gold. The novel begins and ends with scenes of flight. It moves from the present to the past, from the North to the South, from innocence to experience, from ignorance to wisdom. *Song of Solomon* focuses on the individual's need to achieve self-knowledge, identity, and visibility as a complex, real human being. Morrison, by beginning the novel *in medias res* (in the middle of things), one feels while reading that he is challenged to reconstruct the events leading up to the opening scene by piecing together fragments of stories and conversations given by various characters. Because Milkman cannot be confined by the boundaries of the community, movement is outward rather than circular from Milkman's personal perspective to the black community, to the community at large. One can imagine Milkman's life as a ripple in a pond and his experiences as creating an ever-widening series of concentric waves that touch the lives of those around him. In this way, one can conclude that Milkman is an example of a universal view of human development through the experiences of the individual; for one can realize that by following Milkman's growth and development, he is also witnessing the growth and development of the human psyche. Milkman's life represents a microcosm of one element of black experience. His story tells what it is like to be a young black male living in a white male-dominated society. Along the way, one can learn that although society creates seemingly many obstacles (such as racism); it is up to us to overcome those obstacles and create full, meaningful lives for ourselves, using our inherent skills and talents. One also learns that how we view ourselves and our lives is more important than how others view us, and that seeing ourselves as a part of a larger community of people and recognizing that we have the right to choose our response to situations empower us to transcend boundaries. In effect, readers, like Milkman, learn that obstacles are not ever lasting barriers but can be viewed as hurdles on the path to success.

3.2. "Neither ghetto nor plantation"

In terms of both time and place, setting plays a key role in *Song of Solomon*. Although the novel spans approximately a hundred years, documenting three generations of the Dead family's history, it focuses on Milkman's life from birth to age 32. The novel begins in 1931 and ends around 1963. Thus it encompasses two major movements in African-American history: the Harlem Renaissance (1917–35) and the Civil Rights movement (1955–70s). The year 1931 marks the pinnacle of the Harlem Renaissance, a literary movement heralded as a golden age of black art in the United States. It also marks the rise of the "New Negro," an articulate, sophisticated bourgeois class of intellectual blacks immersed in cultural and aesthetic pursuits, convinced that their literary and artistic achievements would elevate their social and political status in American society by demonstrating to whites that Negroes are not inferior human beings. Similarly, 1963 also marks a milestone in black history. According to Lerone Bennett (1993), in *Before the Mayflower: A History of Black America*, "It was a year of funerals and births, a year of endings and a year of beginnings, a year of hate, a year of love. It was a year of water hoses and high-powered rifles, of struggles in the streets and screams in

the night, of homemade bombs and gasoline torches, of snarling dogs and widows in black. It was a year of passion, a year of despair, a year of desperate hope. It was... the 100th year of black emancipation and the first year of the Black Revolution." In other words, it was a year of the black Civil Rights movement. *Song of Solomon's* physical setting is the Midwest, which, as Morrison notes, "is neither ghetto nor plantation." Geographically, it moves from an unnamed town in Michigan to the fictional town of Shalimar, Virginia. Numerous clues suggest that the mysterious, unnamed Michigan City is Detroit, "the Motor City," birthplace of the famous "Motown Sound." Culturally, the novel's setting moves from the industrial North, heavily influenced by the materialistic values and traditions of white society, to the rural South, steeped in traditional values and nurtured by a strong sense of history. Along the way, it takes us – via the characters' memories or actual wanderings – to a variety of U.S. cities and towns: Macon, Georgia; Birmingham, Alabama; Danville, Pennsylvania; Shalimar, Virginia; and Jacksonville, Florida. As Milkman sets out to discover his inheritance, the setting shifts from the North (Michigan) to the South (the fictional town of Shalimar, Virginia). This shift from North to South presents a sharp contrast between the contemporary black northern community and the traditional black southern community. It also reverses the traditional freedom trail of enslaved Africans since Milkman finds freedom not by escaping to the North but by returning to the South. Upon his arrival in Shalimar, Milkman becomes acutely aware of his estrangement and alienation from his cultural roots. By participating in the initiation rituals thrust upon him by the men of Shalimar, by listening to the children sing Solomon's song, and by ridding himself of the mental shackles that bind him to the distorted sense of white, capitalist values espoused by his father, Milkman finally learns the meaning of love and the value of history and tradition. One can note here the importance of Harlem Renaissance. The Renaissance is a source of pride for many African American writers as they go back to it in their works and glorify its legacies. One can still find the themes of identity, racism and culture existing within these works. Again the renaissance succeeded to build a common awareness that lasted till nowadays when it put the cornerstones that later shaped the identities.

3.3. Macon Milkman

Throughout the first half of *Song of Solomon*, Milkman is the sample of an immature young man drifting aimlessly through life. Having "stretched his carefree boyhood out for thirty-one years," (Morrison, 98) he is content to go "wherever the party is." Although he functions as the novel's protagonist, he is not a heroic figure – at least not for well over half of the novel. Spiritually dead and mentally enslaved by indifference and materialism, Milkman embarks on a quest for his inheritance, which he initially believes to be Pilate's gold. Instead, through a series of hard luck and coincidences, he finds himself on a spiritual quest for his identity. Eventually, he learns the meaning of grace and mercy, and he inherits the gift of flight. Although he prides himself on being nothing like his father, Milkman shares his father's materialistic values, his arrogance, his indifference, and his sexist, chauvinistic attitudes toward women. Consequently,

he has no empathy for those whom he perceives as being inferior to him socially or economically, he lacks a sense of commitment to his family and community, and he is unable to sustain a loving relationship with any woman, the exception being Sweet – *after* he discovers his spiritual inheritance – but even then only briefly. Due to his indifference and lack of direction, Milkman feels pulled in several directions by the people around him, all of whom vie for control of his life: His mother wants him to go to medical school; his father wants Milkman to join him in the real estate business; Hagar wants him to marry her; Guitar wants him to accept the Seven Days; and Pilate wants him to assume responsibility for his life and fulfill his role as a leader, as foretold by his miraculous birth and attested to by his charmed life. (Milkman's conception and birth were assisted by Pilate's voodoo. He was born with a caul and had visions that revealed the truths hidden behind the facade of real life.) Unwilling to commit himself to any one goal, Milkman rejects all options, choosing to continue his aimless drifting and cut himself off from the people who care for him. With the help of Pilate and Guitar, Milkman eventually discovers the secret of Solomon's song once he recognizes the vital link between the past and the future. His mission to find Pilate's gold takes him back to his ancestral roots, enabling him to learn the origin of his name and to reconnect with the black community – his "tribe."

3.4. The renaissance achievements

In spite of the skepticism raised by some antagonists about the movement's achievements, in my view the movement succeeded to a large extent in changing the general landscape and this by making of America a new identity detached from Europe, be it against the will of the whites. The movement reached a number of results and outcomes that lasted long after it ended and that were felt far beyond the boundaries of Harlem and Black America. Many intellectuals criticized the movement for it stressed black exoticism and was assimilationist; so it was a failure. They argued that, the white influence through patronage directed it to the primitivism, motivated by assimilationists who aimed at minimizing cultural differences between blacks and whites, and winning acceptance according to white cultural norms. Other critics stand against this view; they consider it as a step forward in asserting African Americans' culture and identity. They took advantage of white patrons and audience to promote an independent cultural movement. (Hutchison, 16). Here one can say that the movement came to prove that there is no difference between white and black in terms of creativity. Moreover, African Americans were pragmatic enough when they used patrons to serve their cause. To be concise one can say that the movement succeeded due to its interracial character and its intra-racial diversity.

3.5. Americanism and pluralism

Dubois and Allen Locke two pioneers of Harlem renaissance in addition to Cullen a white scholar were influenced in their thoughts by the writings and teachings of Franz Bois an American anthropologist whose works encouraged critical reactions towards

Anglo-Saxon supremacy and legacy, and helped in the emergence of cultural pluralism. Bois advocated the greatness of West African civilizations and hence enhanced racial pride and opposed ideas of African primitivism. Being aware of the rooted nature of American racism, he was advocating assimilationism,—encouraging cultural pride and assimilationism. Both supported the movement in literature and cultural criticism to divorce American literature from English tradition, to redefine the nature of culture in the United States by 1930 Boas' theories of race and culture, which had almost no credibility before 1910 had become institutionalized throughout the cultural and political in the U.S. in reply to racist views. As concerns the tight ties between blood, soul and the formation of racial groups, he stated: — the degraded situation of contemporary African American culture could be attributed to the loss of cultural foundations that came with removal from Africa and enslavement [3]. Herkovits one of Bois students confirmed the previous citation by stating that: —the American Negro was a new racial type distinctive among human beings (idem 74) to highlight the originality of this group productions in the field of culture. Furthering his findings, Hercovits argues that this originality distinguishes the new American culture with its peculiarities:

a related equation shows up repeatedly in the Harlem Renaissance, both racism and black American culture are closely identified with what makes American culture distinct from any other. If lynching is the national crime Black music is the national music and the spirit of American is carried most authentically in the souls of black folk. The original sin of racism peculiarly identified American culture [3].

The Negro redefined himself, began to speak for himself on a national basis, it was the first time in history of U.S. that the terms Americanism and Pluralism get discussed on a race background in terms of trying to find a solution to race problem.

3.6. Why the New Negro movement is a Renaissance?

The Harlem Renaissance got its name because it reminded observers of the European Renaissance (i.e. "re-birth") that began in the 14th and 15th centuries and permanently changed European culture and society. Beginning in the cities of Italy and spreading over the next two centuries to all of Europe, this first Renaissance represented the end of the middle ages and the start of a new period in history. The European Renaissance - which looked to classical Greek and Roman civilization for insight and inspiration - was an upsurge of culture, learning, entertainment and rediscovery of roots that showed itself in art, writing, literature, politics, technology and many other areas (e.g. social relations and warfare). In addition, people moved to the cities and started to look at themselves in a new way and many became literate. For African Americans, the Harlem Renaissance of the New Negro period was a similar period of progressive change (in how people saw themselves, where they lived, cultural expression, literature and literacy, politics and many other ways). There were some differences however. The Harlem Renaissance looked to Africa and Black American culture for inspiration and was confined to mostly (but not totally) one country and one race. Nevertheless, both Renaissances represented a period of enlightenment

after a period of barbarous destruction, rediscovery of culture and a glorious past, new thinking, literateness, urbaneness, and the creation of new expressions and consciousness. The Harlem Renaissance is really a period of enlightenment for African Americans; Immanuel Kant (2013), the German philosopher says: enlightenment is really important. It is something we need to ...emphasize to, to energize. (*What is Enlightenment*), so was the Harlem Renaissance it was the source of power to many artists. The enlightenment era in Europe depended heavily on arts, Kant comments on that: [Arts are] helping us progress. They were helping us like the world better, be more at home in the world (idem). The case for Harlem Renaissance as arts was also a means for racial uplift.

It is interesting to state at the end of this chapter to note that the Renaissance was not just a literary movement but a cultural movement. This peculiar cultural movement showed the richness of African American culture that for the first time defied the white culture and proved the importance of coexistence within the United States. Americanism and Pluralism are two key concepts were stressed during this movement. When Americanism and Pluralism were adopted by the leaders of the movement, this was key pillar that later would win African Americans their freedom. 'As diversity is the flavor of life', due to the racial differences that exist make America unique. The movement succeeded in many fields and had many achievements. Moreover, the movement represents a period of enlightenment to the African American individual.

4. Conclusion

It is interesting to state at the end of this paper to note that the Renaissance was not only a literary movement but also a cultural movement. This peculiar cultural movement showed the richness of African American culture that for the first time defied the white culture and proved the importance of coexistence within the United States. Americanism and Pluralism are two key concepts that were stressed during this movement. When Americanism and Pluralism were adopted by the leaders of the movement, this was a key pillar that later would win African Americans their freedom. The movement succeeded in many fields and had many achievements. Moreover, the movement represents a period of enlightenment to the African American individual. African American renaissance was a cornerstone in the making of American culture. The Harlem renaissance demonstrates how culture served to broaden the appeal of African Americans for their rights as American citizens, and facilitate the acceptance of black power tenets in the United States. Scholars may argue that the use of cultural forms of avocation to advance black power ideologies contributed significantly to making the movement a lasting influence in American culture – one whose impact could be discerned long after its exclusively political agenda had disintegrated. It set forth the coming movements in the United States. No one can pretend that the Renaissance did end the race problem in U.S. still, the movement, succeeded in softening relations between whites and blacks. Many politicians later who fought in the civil rights movement were inspired by Harlem Renaissance ideas. Harlem renaissance can be taken a case study for change, from which people all over the world suffering segregation

and marginalization can learn. The movement had a great impact on the American culture. Until nowadays many scholars still wonder whether the Harlem renaissance influenced other movements around the world and how it succeeded in uniting blacks all over the world.

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Conference Paper

The Downfall of the Protagonist in Christopher Marlowe's Play *Doctor Faustus*

Muhammad Fatih Suhadi

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper is an analysis of the downfall of the protagonist of Christopher Marlowe's drama *Dr. Faustus*. It talks about a scholar named Dr. Faustus who feels unsatisfied with all the branches of knowledge he has acquired so that he turns to the devil to quench his thirst to reach the level of a deity. The goal of this study is to analyze the causing factors of his downfall. The basis of the research method applied in this research is the qualitative research proposed by Baum (2009). The theory of the downfall is taken from Sinclair (1987) who states that downfall is the failure or ruin of an institution or person when he has previously been successful or powerful. The result shows that Faustus's downfall is caused by his insatiable passion, inability to distinguish between fantasy and reality, and uncontrollable praxis of necromancy, which later bring his ruin to damnation. The conclusion shows that Faustus appears as a tragic hero of the story, but in reality he is a man who meets his downfall.

Keywords: downfall, passion, fantasy, necromancy.

Corresponding Author:
Muhammad Fatih Suhadi
fatih_ist92@yahoo.co.id

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1. Introduction

Doctor Faustus is a tragic drama written in 1592 by Christopher Marlowe, a great English innovator of blank verse to whom Shakespeare owes considerable debt for achieving a leading dramatist of England. It is a story of a great German scholar and magician, Johann Faust, born in 1488, making a pact with the devil to obtain great authoritative power, influence, and magical might. Faustus, though a great scholar, continues to prize knowledge without acquiring wisdom. He distracts himself with questions about heavens, but does not understand the nature of God's heaven. He understands the forms of the heavens, but not the force behind them. Because he is human, and flawed, he fails to understand the divine mystery of God's forgiving nature. He believes himself damned, and so he finally gives in to the devil's pageantry of sin, and tries to enjoy being damned.

Doctor Faustus is a lesson of morality. The never ending conflict between good and evil is vividly exposed in the play and until today every person could still see and experience such a conflict. Having read *Doctor Faustus*, one would surely make a deep contemplation of all the negligence ever made instead of expressing gratitude to God, the Almighty. When divinity is abandoned damnation is sure to come, crushing all to a

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total demolition and when such a time comes, atonement will be of no use. Even today the name 'Faustus' has become familiar to anyone engaged in English Literature with an idiomatic expression of 'Faustus Bargain', which means a deal made to quench thirst of earthly possessions with a high risk of short-lived benefits and a hell of a price. Dr. Faustus, as a scholar and play, is not an epitome of achievement but an easily-obtained damnation. Faustus leaves God and abuses religion without realizing that religion, apart from being concrete or not, helps individuals interpret life events, acquire a sense of meaning and purpose and understand their relationship to a larger whole, in both the social and cosmic sense. Without religion maturation and ongoing growth will not be fostered and by this everyone should know that by the existence of religion people become more fulfilled and complete.

With his rejection of God's authority and his thirst for knowledge and control over nature, Faustus embodies the more secular spirit of the modern era where technology becomes an idol and money opens all the doors of bureaucracy and everybody deliberately, if embraced by this concept, will rush for a seat in hell.

The focus of the study goes to the downfall of the protagonist, named Dr Faustus in the play which was written hundred years back but the echo and atmosphere could still be felt till now and the play has become a topic of discussion in various academic surroundings with simple grounds that supernaturalism such as magic, spells, necromancy and some other sorts have got a special station of interest in nearly every person's life, be he/she a theist or an atheist as these things are filled with amazing matters of insatiable passion, fantasy, reality and praxis of metaphysical objects [8].

This study is to analyse the causing factors of the downfall of Doctor Faustus, the protagonist in the play. The causing factors are Insatiable Passion, Inability to Distinguish between Fantasy and Reality and Uncontrollable Praxis of Necromancy. All the three aspects become the sub-titles of discussion, conducted by means of descriptive qualitative method proposed by Baum (2009).

2. Literature Review

2.1. Downfall

Downfall is classified into two categories: personal downfall and general downfall, both of which have different causing factors. The first deals with the intrinsic and the second with extrinsic factors. The first usually comes from within and the second from without. In the first part, man becomes the creator and in the second man powerless being [5].

Webster (1981: 299) defines the term downfall as a sudden descent or fall from a position of power, wealth, fame, or the like. On the other hand, Sinclair (1987: 425) defines downfall as the failure or ruin of an institution or person when they have previously been successful or powerful. Based on the definitions of downfall quoted above, it can be inferred that downfall is the thing that causes a person or thing to ruin or fall.

Downfall simply means misfortune or great loss, either caused by internal factors or external factors. In the case of Dr Faustus, the dominant factors come from within

Dr Faustus, as he is unable to identify his standing. He is a man of high learning having specification in Theology. He should have known all the things pertaining to the knowledge of God: what to do and what not to do. He faces his tragic downfall by what he has done. Several theories and concepts are taken to support the analysis of the subject matter.

In general, downfall could be applied either to human beings or inanimate objects. Some downfall is on the edge of natural and non-natural. Famines, the chronic lack of food, may be caused by a combination of natural and human factors. Two space-originating categories of natural disaster, both of which rarely effect humans on the surface, include asteroid impacts and solar flares. Although the risk of asteroid impact in the short term may be low, some scientists argue that in the long term, the like hood of death by asteroid is similar to that of death by traditional natural downfall such as disease.

2.2. Passion

According to Christian (2011, 87) passion enables us to overcome obstacles. Whether those obstacles are actual or imagined, with passion you will overcome them and see the world as a place of infinite potential. The power of passion also enables us to have self-confidence, trust ourselves and to take the risks required to live every day to its fullest. But on the other hand, too much passion will surely ruin a person as happened to Faustus. He is over energetic that he does not realize that as a human being, he is weak physically and mentally.

Passion is a term applied to a very strong feeling about a person or thing Passion is an intense emotion compelling, enthusiasm, or desire for anything. The term is also often applied to a lively or eager interest in or admiration for a proposal, cause, or activity or love to a feeling of unusual excitement, enthusiasm or compelling emotion, a positive affinity or love, towards a subject. It is particularly used in the context of romance or sexual desire though it generally implies a deeper or more encompassing emotion than that implied by the term lust. (http://en.wikipedia.org/wiki/Passion_emotion).

2.3. Fantasy

Fantasy is a way to tell stories about the fantastic. When set in this world, it tells a story which is impossible in the world as we perceive it (perception), when set in an otherworld, that otherworld will be impossible, though stories set there may be possible in its terms. (Clute, 1996: 338)

Until now we have considered the use of fantasy as part of human life, but of course there are extremes too. Fantasy can drive some people to act out immoral, even illegal, things.

Fantasies, like anything which creates excitement and pleasure, can be addictive and so too can the acts which feed them. Like any other addiction, fantasies can be classified as such when they impact detrimentally upon our life and we cannot simply

stop indulging, even though it is causing us and this is what happens to Faustus. His fantasy to rule the world is so great that he cannot think properly.

Like everything in life, there are needs to be balance. Having an imagination and filling it with things that feel good can be, in many ways, a great blessing. But if these fantasies become misplaced if they consume and create barriers between what we have and what we want, we can indeed become dissatisfied with, and desensitized to, reality and this will cause a downfall.

2.4. Reality

Reality is the state of things as they actually exist, rather than as they may appear or might be imagined (Ubani, 2012: 243). In a wider definition, reality includes everything that is and has been, whether or not it is observable or comprehensible. A still more broad definition includes everything that has existed, exists, or will exist. Philosophers, mathematicians, and other ancient and modern thinkers, such as Aristotle, Plato, Frege, Wittgenstein, and Russell, have made a distinction between thought corresponding to reality, coherent abstractions (thoughts of things that are imaginable but not real), and that which cannot even be rationally thought. By contrast existence is often restricted solely to that which has physical existence or has a direct basis in it in the way that thoughts do in the brain.

Reality is often contrasted with what is imaginary, delusional, (only) in the mind, dreams, what is false, what is fictional, or what is abstract. At the same time, what is abstract plays a role both in everyday life and in academic research. For instance, causality, virtue, life and distributive justice are abstract concepts that can be difficult to define, but they are only rarely equal with pure delusions. Both the existence and reality of abstractions is in dispute: one extreme position regard them as mere words, another position regard them as higher truths than less abstract concepts. This disagreement is the basis of the philosophical problem of universals. The truth refers to what is real, while falsity refers to what is not. Fictions are considered not real.

2.5. Praxis

Praxis is the process by which a theory, lesson, or skill is enacted, practiced, embodied, or realised (Rees, 2012: 140). "Praxis" may also refer to the act of engaging, applying, exercising, realizing, or practicing ideas. This has been a recurrent topic in the field of philosophy, discussed in the writings of many great philosophers. It has meaning in the political, educational, and spiritual realms.

2.6. Necromancy

Necromancy is a form of magic involving communication with the deceased either by summoning their spirit as an apparition or raising them bodily for the purpose of divination, imparting the means to foretell future events or discover hidden knowledge.

The term may sometimes be used in a more general sense to refer to black magic or witchcraft. (<http://en.wikipedia.org/wiki/Necromancy>)

Necromancy is more generally used as a term to describe the pretence of manipulation of death and the dead, often facilitated through the use of ritual magic or some other kinds of occult ceremony. Contemporary séances, channelling and Spiritualism verge on necromancy when supposedly invoked spirits are asked to reveal future events or secret information. Necromancy may also be presented as sciomancy, a branch of the Ugric magic.

There is much in this life that remains unseen. In Necromancy what is beneath our vision is brought to eye level and frozen in time, offering us point blank an invitation to share in a moment from an unseen world. From just beyond death these citizens of a micro-cosmos whisper to us of what is precious in life. Necromancy is a celebration of intimate moments with small things and as Roy (1997: 86) reminds us, there is a special god just for small things.

Necromancy is a form of magic involving communication with the deceased either by summoning their spirit as an apparition or raising them bodily for the purpose of divination, imparting the means to foretell future events or discover hidden knowledge. In the present day, necromancy is more generally used as a term to describe the pretence of manipulation of death and the dead, often facilitated through the use of ritual magic or some other kind of occult ceremony.

3. Research Method

This paper is a descriptive research which describes characteristics of a population or phenomenon being studied. It addresses the 'what' question and what are the characteristics used to describe the situation or population. They are usually some kinds of categorical scheme also known as descriptive categories, [15]. This study also used qualitative descriptive method whose objective is to describe, summarize various conditions and phenomena of social reality that exist in the society that becomes the object of research and this study is an attempt to draw the reality to the surface as a characteristic, character, nature, or model of certain situations or phenomena [9].

As this is a library research, most of the data were obtained from libraries. There are some ways to collect the research data. Based on the prescribed procedures, the following steps to collect the data were conducted: (1) reading the novel and trying to comprehend the whole story, (2) identifying some passages and dialogues related to the aspects of downfall, (3) collecting the passages and dialogues related to the analysis, and (4) analyzing the story related to the aspects which causes the downfall of the protagonist of the novel.

The analysis of the data was conducted by focusing on obtaining answers to the questions stated in the problem identification using content analysis procedures proposed by Koul (1984). In this part, the first problem stated is identified and analyzed by finding some lines related to the indicators of downfall found in the novel. In the next step, the second problem was analyzed by finding out the causing factors of the down fall of the protagonist.

4. Discussion

The focus of this study goes to the downfall of the protagonist of the play Doctor Faustus. Three causing factors of downfall emerging from the study are insatiable passion, inability to distinguish between fantasy and reality, and uncontrollable praxis of necromancy. These three causing factors, based on some theories presented before are categorized negative in the sense that they are destructive and there are not much expected from those aspects as they are associated with devilish qualities and surely to be strictly avoided.

4.1. Insatiable passion

The first causing factor of Dr Faustus identified in this study is his insatiable passion. He is never satisfied with whatever he has achieved; he wishes more and more. He is like a drinker of sea water. The more he drinks the thirstier he is, until finally the sea water brings a fatal destruction on him.

Passion simply means a feeling of great intensity toward a particular person or activity. To love something or someone with a passion means a person feels almost a burning drive to be involved. Passion is something very basic found among humans from years unknown. Passion is imbibed, it has to be revived. Money is also one of the answers that one could come across. In the short term, materialistic aspirations can help one lead one's life, but in the long run, it is only the passion that will help one survive, inspire one to live one's life. But if passion is not put under control then disaster will surely come.

Insatiable passion originates from a controlled internalization in the individual's identity and leads people to experience an uncontrollable urge to engage in the activity. It is hypothesised to predict less adaptive outcomes, which could be conflict with self, others, competing activities, thus leading to possible dissatisfaction, stress and burnout. Insatiable passion may be displayed as a rigid persistence toward the activity, as with such passion, one cannot be unable to engage in the activity. This happens because ego-invested rather than integrative self-processes are at play with insatiable passion leading the person to eventually becoming dependent on the activity.

Faustus has obtained the degree of doctorate in Theology, but remains a Theologian only in outward appearance and at the same time he lets his ambition lead him to go deep into that supreme knowledge to which all arts lead up. Faustus always has a concept in his mind that magic is a supreme knowledge and no other discipline of knowledge could compete. This conclusion is taken based on some comparisons among other disciplines of knowledge to present some argumentative remarks on philosophy.

The preservation of physical health is the chief aim of medical science. Faustus has already achieved that aim. His ordinary talks of medical advice are regarded as wise maxims. His medical prescription is valued and preserved as great treasures or memorials as they have saved great cities from the clutches of epidemics and have cured so many fatal diseases. In spite of all those achievements he is still the same

Faustus, just an ordinary person and pitifully again Faustus feels dissatisfied with this medical science.

A wonderful gift presented to humans is medical science. Actually it depends on how people use it. If people use it in a right way, it is a boon or if people use it in a wrong way, it is a bane. With medical science, people can heal simple cold to serious malady. Medical Science answers people to many of their questions. Everything around sickness is touching medical science. Medical science is actually a science or simply stated as a part of science. There is nothing wrong with science as long as it is used in a correct way. But Faustus does not side this concept as he thinks that science will never help him to be superhuman being.

If only Faustus could realize that science has given much to human achievement, he probably would not be away from science. Human beings are in the age of science and technology. Man cannot live without the aid of science. Science has so much engulfed life that nothing can take place in a day to day work without the help of science. Food, transport, learning, administration, recreation and social life are all linked with science in various ways. Faustus wishes to find truth but science itself is truth.

His insatiable passion has also brought him to individualistic standing. He begins ignore people although at the very beginning of the play he seems to be a social being in the sense that he cares of others. This bad conduct of Faustus at the end of the course brings him death, a real tragic death. And finally as he is urged by his own insatiable passion, he surrenders himself to the grasping of Satan.

Faustus thinks of wealth. By reaching it he will soon become the lord of Emden, a rich and reputed commercial town. The problem concerning his insatiable passion is never settled until the last day of his life. From this illustration Faustus could be said to have a certain fear. He has fear of the loss of what he has obtained and again this is linked to the matters of faith.

4.2. Inability to distinguish between fantasy and reality

Faustus actually has been blinded by fantasy and he is apt to be named a great dreamer. But unfortunately he tries to realize his fantasy into reality by the dint of wicked manners; that is, making a pact with Satan.

Somewhere deep within the subconscious of everyone's mind there is a door that separates the world of fantasy and reality. Fantasy is the dream-like, hurt-sparing liar. People see what they wish to be there, but is not. All of these things are not with them but floating throughout their most passionate desires. This is a world of blissful ignorance and illusion. Fantasy is a blind place filled with the never-ending longings of man. On the other side of the door, reality pounds its fist, demanding to be noticed. Reality is the blunt, truthful cousin of Fantasy. Reality cares not if what he says will wound you. Reality will present you with what is there, whether it is right or wrong. It is a place unlike Fantasy, Reality is usually not beautiful. It symbolizes the struggle of a man who strives to recover what he is looking for in life. The world is an enormous place filled with people who are spread throughout the vast expanse between Fantasy and Reality.

The foolish will run from the ugly Reality and submerge themselves within the mind numbing images of Fantasy. Fools are terrified of Reality's truths. They flee upon being forced to open their eyes to see what really lingers within Reality's boundaries. Fools eyes have not been developed properly to envision truth. They do not comprehend, therefore they are scared. Shutting their eyes to the real world, they slam the door on Reality and pretend that Fantasy is all that there is. The biggest fools will convince themselves that Fantasy is Reality. They disguise it and refuse to believe o he brave will scold Fantasy and push it away, seeing it as a burden, too heavy to bear on the road to success. The brave shut the door on Fantasy, and open it wide to accept Reality's bitterness. Sometimes, the pain they must endure is brutal. But they carry on nonetheless. Eventually their eyes will open and they are able to cope with what Reality pushes at them. Although Fantasy keeps knocking, whispering words of affection, the wise will not let Fantasy in. They will take the harsh blows that Reality thrusts upon them. They will overcome all, but without true happiness, lacking the ability to feel emotions.

If Faustus could make men immortal and could bring back the dead souls to life then only this profession could have been highly valued and respected. As this is beyond his power, he says that it is better to bid farewell to this science of medicine.

But, what is most deplorable, Faustus is not contented to endeavour to secure the aid of God and good angels, but he also aspires to enter into alliance with devils, and beings destined for his rebellion to suffer eternally the pains of hell. As Faustus is supposed to be of a character perverted and depraved, he of course applies to himself principally for purposes of wantonness, or of malice and revenge. And, in the instances which have occurred only a few centuries back, the most common idea has been of a compact entered into by an unprincipled and impious human being with the sworn enemy of God and man, in the result of which the devil engages to serve the capricious will and perform the behests of his blasphemous votary for a certain number of years, while the deluded wretch in return engages to renounce his God and Saviour, and surrender himself body and soul to the pains of hell from the end of that term to all eternity. Faustus cares nothing of the consequences of falling into the art of magic. His idea of magic, especially necromancy, has lighted his spirit.

Faustus will order the spirits to fly to India to collect gold and to search the very depth of the ocean to gather shining pearls for him. He will also send the spirits to America, the newly discovered parts of the world, for finding out for him tasteful fruits and rich delicacies. He will make them explain to him mysteries of strange philosophy, not yet comprehended by mankind and disclose to him the secrets of all foreign kings. He will compel them to build a wall of brass round Germany and to make the river Rhine divert its course to flow round the lovely city of Wittenberg. He will ask them to supply plenty of silk garments to the public schools enabling the students to dress themselves nicely. He will raise an army with the vast wealth the spirits will bring for him and drive out the Prince of Parma, The Spanish General from their country and then becomes supreme monarch of all the provinces. He makes a great focus in necromancy.

As a smart student of Theology, Faustus does not really need the tricks inside necromancy but again the obsession is too strong for Faustus to resist.

Faustus, that book of magic, his sharp intellect and their experience in this black art will make all the nations of Europe glorify and regard them as saints. As the African slaves obey their Spanish masters, so the spirits of water, air, fire and earth will be found to obey and serve all the three of them. Whenever they would like to have their services, the spirits will guard and protect them like lions, or like German cavalrymen with their lances, or like the fabulous giants of Lapland running along by their sides. At some other times those spirits will offer them pleasures appearing in the shape of women or maidens displaying, more beauty in their visionary faces than is to be found in the lovely bosom of Venus, the goddess of love. They will also bring them richly laden large merchant ships from where such costly stuffs are carried away to fill the treasury of King Philip of Spain. All those will be possible if wise Faustus remains firm in his determination. And so he starts practicing the art of necromancy. This night, before going to bed Faustus will try his skill to the best of his ability. He is going to call up the spirits of the dead tonight even though it may bring about his death in the process.

Faustus commands Mephistopheles to attend on him as long as he lives and to carry out all his orders, even if it means that he is to bring down the moon from her orbit or to flood the whole of the earth with waters from the ocean.

Even if Faustus has as many souls as there are stars in the sky, he would give them all to king of the devils to have the services of Mephistopheles. With his aid Faustus shall become the grand emperor of this world. Faustus will fly in the air through space and cross the ocean with a group of followers. He will join the hills that surround the African shores to make that country connected with Spain, so that both these countries may submit to his rule as his satellite states. Neither the Holy Roman Emperor nor any ruler of Germany will be able to live and rule without his permission.

Faustus will be able to bring before his Majesty's very eyes such souls as will very much resemble Alexander and his queen and they will appear before him in the same glorious manner and state as they had during their life-time. Faustus hopes this will be enough to gratify his imperial Majesty's curiosity. Fantasy really can have a large effect on individuals' behaviours. Everyone is exposed to things which only seem worth looking at because of the presentation, whether it be something small like an infomercial or something like war, people everywhere are influenced by what others think, or how beneficial something is for them. A lot of commercials emphasize how good their product is by using slogans such as scientifically proven and by paying money to get someone to say that they tried the product and achieved instant results. Such things are social influences. If someone says that something is brilliant, and they have never turned back, people tend to be persuaded to try the product, because they are led to believe that something is so magnificent. People tend to look past what is real.

The observable reality appears sufficiently structured to speculate on some kind of design and, for some, on an unknowable designer. In this context, the fundamental dilemma of human life is that, although the cognitive limits do not allow the mind to interpret objective reality as completely meaningful, the mind cannot accept reality as absolutely meaningless. There is always uncertainty and ambiguity about the meaning

of the universe and human life and Dr Faustus is taken into the corridors of uncertainty and ambiguity owing to his insatiable passion.

4.3. Uncontrollable praxis of necromancy

The art of necromancy covers far more than the raising or, more comedy, the animating of the corpses and speaking with spirits of those long since dead. Instead, it comprises of multitude discipline, each distinct and yet related. The accomplished necromancer is at least familiar with all and will strive to seek mastery of several. Such wizards are renowned for considering all matters dead as their domain. This inevitably leads to a desire to manipulate the forces of death, thus placing Faustus at odds with societies as a whole; his art seen as a perversion of the natural order of the whole.

Faustus is so glad as his power in necromancy will soon exist. And Faustus, having got a power of necromancy begins to walk in a wrong way. By means of his art of necromancy he does not respect any other person, including Pope.

Faustus will be rather glad to provide the Pope and a group of bald headed monks with some fun so that by exposing their folly and foolishness Faustus may also have some fun and pleasure at their cost. So just to make him invisible and to enable him to do whatever he likes unseen by others so long as he stays in Rome, Faustus asks Mephistopheles to do exercise some magic charm on him. Then Mephistopheles does it. Faustus may now do whatever he likes without being seen by anybody.

Pope asks the Cardinal of Lorraine to come a bit closer. But Faustus orders to start eating or the devil may stifle him if he does not. Pope does not know who speaks to him and asks Monks to find it out. The first friar says that there is none there. Then when the Pope wants to give a tasteful dish to the lord, Faustus snatches the dish. The Pope does not know who snatches away the meat from him and asks Monks to find it out. Then when the Pope wants to give a dish again, Faustus takes away the dish. Then when the Pope wants to drink, Faustus snatches the cup. Cardinal of Lorraine thinks that it may be some ghost that has recently come out of Purgatory just to seek Pardon of Pope for its sins. Then the Pope orders the Friars to start a funeral service to soothe and pacify this departed soul. Then when the Pope crosses himself for the third time, Faustus boxes his ear. Further, Mephistopheles and Faustus beat the Friars and throw fireworks among them, and then all of them go out.

5. Conclusion

Dr. Faustus, the protagonist of the play, is a man who is willing to make an extreme sacrifice for the sake of his ambitious greed to obtain power and immortality to prevent himself from seeing the destructiveness of his actions. The three significant elements of the causing factors of his downfall, insatiable passion, inability to distinguish between fantasy and reality, and uncontrollable praxis of necromancy, are clearly exposed in this study. This is to show the sharp contrast between a scholar and a layman. Though a scholar is always seen at a lofty rank, if emotion supersedes logic and faith is floating, the person concerned will be trapped in forbidden lust. Dr Faustus

is largely a morality play as it depicts a conflict between what Christianity considers to be sin and man's desire for infinite knowledge, power, beauty and wealth. Faustus' attempts to assent his will in opposition to both God and Devil, and he fails, as it is obvious that Faustus the hero of the play is presumptuous enough to be a God, to gain a deity. All the branches of knowledge he has ever studied cannot help him reach his ridiculous goal and he enters into a contract with the devil to achieve what he wishes. His insatiable passion, inability to distinguish between fantasy and reality, and uncontrollable praxis of necromancy make resort to the arts of magic. He himself calls the devil and he himself makes the contract with the devil. From the surface level, Faustus may appear as a hero but in reality he is a man who meets his downfall.

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Conference Paper

Non Observance of Maxims in Indonesia Chick Literature with the Special Reference to Ika Natassa's *Architecture of Love*

Muhammad Kiki Wardana and Wan Anayati

Faculty of Language and Communication, University of Harapan Medan, Medan, North Sumatera, Indonesia

Abstract

This paper elaborates the non observance of maxim occurred in the emerging popular chick literature written by the leading author of the genre; Ika Natassa. As one of the most-read genres amongst Indonesians literature lovers, the chick lit or in its Indonesian's derivation is called *metropop*, has given an exceptional punch line of readership and entrenched a solid interest for beginner readers to start reading literature. Chick Literature or *metropop* literature depicts the day to day anecdote of urban people mostly women which compelled the feeling of closeness to its readers. The conversations written in this genre brandish the snarky and witty colloquial which in linguistic point of view or particularly in Pragmatic, deserves an assay. The objectives of this paper are to figure out the most dominant types of non observance of maxims committed by the selected characters in the novel and to look over various situations and in what circumstances the selected characters committed the non observance of maxims. This result demonstrates that the most dominant non observance of maxims was flouting the maxim of Quantity, followed by the flouting of maxim of manner, maxim of quality and the least flouting maxim is maxim of relation. This study utilizes qualitative method where the data collection has been analyzed based on the conversational implicature theory.

Keywords: Pragmatics, Implicature Theory, Cooperative Principle Conversational Maxims, Chick Literature

Corresponding Author:
Muhammad Kiki Wardana
muhammadkikiwardana@gmail.com

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1. Introduction

Conversational scene in Language as the vessel of day to day communication has drawn a distinctive nature from the rest of media communication. The involvement of speakers as interlocutors heightens the importance of language to convey various information. Since language is the product of culture, it presents different kinds of canon for people to cooperate and eventually reach the communication goals. Canons or rule in conversation is dubbed as conversational maxims. These conversational maxims were coined by one of the leading linguists Paul H. Grice which happens to be the prime student of Austin, one of the fathers of linguistic (Maeinborn 2011:

18). Therefore, conversational maxims, conversational implicature and maxims are inseparable elements of Pragmatics.

Many linguists believe that pragmatic tells us guidelines to understand conversations and their implicature. Having said that one's utterance can only be understood if both speaker and listener adhere to agree on the rules of conversation. Therefore, to achieve an agreed meaningful conversation, the participants of the conversation must follow some sets of regulation. In a daily life conversation, these sets of regulation are prone to be ignored and forgotten by the participants of the conversation. The participants are aware of the possibility of the miscommunication occurred during the conversation due to the misinformed participant unintentionally or intentionally, it's either the speaker or the listener who possibly committed this sort of deviation in conversation.

Novel as one kind of literature medium has exposed and literally brought sort of conversations in life to the scripted form. The colloquial of the language used amongst the characters regarded as more natural than any other literary forms. The conversation amongst the characters might describe myriad themes and settings which make it thematically diverse. Thus the language used amongst the characters is potentially subjected to the analysis of pragmatics. In the beginning of the 1970's, Pragmatics has paved its way to be classified as one the Linguistic studies even though it had been a very debatable issue amongst the linguists (Collinge, 2001). Despite the unwelcoming atmosphere or mere rejection, Pragmatic has begun to take it's fame for appearing in Linguistic textbook in 1980's, (Thomas, 1995: 1).

2. Literature Review

Pragmatics talks about meaning and its implicature. The meaning can be both well received by the hearer or be gone astray. The implicature is another thing. Speaker's implicature might be different with the hearer's. Thus, pragmatic appears to govern the ideal of good conversation. It's not too exaggerating if pragmatic is being simplified as the study of meaning and its implicature.

2.1. Implicature

Implicature is often defined as the perceived meaning. This can be broadly stretched into the opponent speaker's understanding of the speaker's utterances or the meaning contained within the utterances spoken by the communicator to the communicant. Implicatures classified into conventional implicature and conversational implicature. Conventional implicature implies the words like but, even, therefore and yet (Thomas 1995: 57) in the example of "He has been studying very hard, therefore he got the letter of acceptance from Harvard university" therefore explains that in order to get the letter of acceptance from prestigious university like Harvard, one must study very hard. Conversational implicature shows the other way around, there has always been the context of a hidden meaning behind an utterance.

2.2. Cooperative principle

H.P Grice initiated the term cooperative principle. As a philologist, he advised that when more than one speaker involved in a conversation, each of them needs to follow the principles to engage the conversation smoothly. Grice elaborated cooperative principle as:

Make your contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange in which you are engaged (Thomas 1995: 61-62)

Having said that, there is an unwritten rule that must be obeyed by every speaker in order to achieve and engage in a successful conversation. There is also assumption erected from every speaker to be able to grasp the whole idea of every utterance, because every speaker could have different cultural background that apparently could hinder or avoid the mutual understanding. Therefore everyone must not be selfish and shall be cooperative.

2.3. Conversational maxims

There are four conversational maxims as suggested by Grice. The first maxim is the Maxim of Quantity. Maxim of quantity requires your utterance to be informative and “don’t make your contribution more informative or less informative than is required” (Thomas 1995: 63). The second one is Maxim of Quality. This maxim urges the speaker to talk something true and talk based on facts. The third maxim is Relation. This maxim requires the speaker to talk about something relevant with the topic of the conversation. The last one is maxim of manner. This maxim asks the speaker to contribute something briefly, orderly and to avoid something ambiguous.

2.4. Non observance of maxims

The non observance of maxim occurred when the speaker doesn’t follow the rule of the conversational maxims. By breaking the rules of the conversational maxim, the hearer or communicant will implicate their own meaning and understanding. Hence, this contributes to the unsuccessful communication. According to Grice, there are five ways of failing to observe the maxims (Thomas 1995:64): Flouting a maxim, violating a maxim, infringement, opting out and the last is suspending a maxim. This study will only focus on flouting a maxim. Flouting a maxim can be defined as a deliberate action to disobey the cooperative principle of being informative, true, brief and relevant as. Flouting a maxim also signals to the hearer that the speaker is not following the cooperative principle (Cruse 2000:360). Flouting of a maxim eventually divided into:

1. Flouts that exploit the maxim of quality

The maxim of quality is being flouted when a speaker deliberately says something that is untrue or for which the speaker has inadequate evidence.

2. Flouts that exploit the maxim of quantity

The maxim of quantity is being flouted when a speaker deliberately gives more or less information than is needed.

3. Flouts that exploit the maxim of relation

The maxim of relation is flouted when a speaker is giving a response or making an observation that is deliberately not relevant to the topic that is being discussed.

4. Flouts that exploit the maxim of manner

The maxim of manner is flouted when a speaker deliberately fails to observe the maxim by not being brief, using obscure language, not being orderly or using ambiguity.

2.5. Chick literature

Chick Literature according to Oxford Dictionary is defined as literature by, for, or about women; esp. a type of fiction, typically focusing on the social lives and relationships of young professional women, and often aimed at readers with similar experiences. The interesting part here is this fiction revolves around women readerships live in big cities with urban lifestyles and communal social and emotional love life.

Chick lit, the popular and potentially derogatory nickname of a genre written for women, about women, gained popularity after the success of Helen Fielding's 1998 novel *Bridget Jones's Diary*. Fielding's work inspired a new genre of literature written about the contemporary young woman; Bridget Jones captured the issues facing women in their twenties and thirties, and many other authors began writing in Fielding's style. Although Bridget Jones received praise from both sexes ("Even men will laugh," proclaims the Salman Rushdie blurb), these novels are mostly marketed to the young women they portray. One can recognize a chick lit novel by its cover, which usually depicts illustrations of shoes, martini glasses, or lipstick tubes drawn in pastel colors. (Cooke 2006: 11)

Maureen in her thesis gathers and elaborates the fact about the development of chic literature in the world. Here she highlights about the fact that chic literature is quiet a new genre that captured the story line of women in their thirties facing various issues of love, desperation, broken heart, betrayal and etc. *The architecture of love* by Ika Natassa echoes this illustration as the main character dubbed as Raia has undergone a tumultuous event in her life after she was being divorced by her husband. Her job as a novelist requires her to write another novel that she barely finds any single idea to start, she eventually moved to New York, the city where she finally regained the courage to start all over again.

2.6. Identification of flouts

The prime objective of this study revolves around the non observance of flouting maxim occurred in the novel of architecture of love by Ika Natassa. Furthermore, I would elaborate and identify some selected excerpts from the novel. The first example exemplified the flout of maxim of manner. In this example, Raia (the main character) was being asked by her best friend Erin about the progress of her writing her new novel which replied by Raia ambiguously of not giving erin a brief answer of how many pages she has written.

(1) Erin: *dapat berapa halaman tadi* (how many pages you have written today?)

Raia: "zilch. This damn writer's block is killing me" (flouting of maxim of manner)

In example (2) the maxim of manner is being flouted as well. The conversation occurred between Aga (the supporting character) and Raia (the main character) addressed Aga's curiosity of Raia's stay of duration in New York, this actually considered as a normal question addressed by an acquaintance but Raia obviously didn't give a precise respond as expected and this actually has created an implicature which makes the participants look for an additional set of meanings (Thomas 1995:71)

(2) Aga : *Mau sampai kapan di New York?* (till when will you be in New York?)

Raia: *Belum tahu. Sampai bosan, mungkin.* (I don't know yet, maybe till I get bored) (flouting of maxim of manner)

Example (3) exemplified the flouting of maxim of quantity. Erin (the supporting character) furiously asked Raia what happened between her and River (the male main character) but Raia deliberately gave a very less information. This is because she didn't want to reveal any information which for her not really important.

(3) Erin: So what's going on between you and Aga last night?

Raia: Nothing (Flouting of Maxim of Quantity) P. 26

Flouting Maxim in Example (4) identified as Maxim Quantity. These scene taken when both main male and female characters exchanged their names for the first time even though they had met before in new year's eve party. Raia was being befuddled when she heard the word 'river' as she noticed there was no river in the background, while River flouted the maxim of quantity for limited information he exchanged, knowing that his name is unpopular for Indonesian standard. This apparently caused Raia's exclamation of trying to ensure what she heard by saying Ha? Or simply translated (Pardon me?)

(4) River: *Terima Kasih. Raia, Kan?* (Thank you, you are Raia, aren't you?)

Raia: Yes

River: River

Raia: *Ha?* (Pardon me?) (Flouting of maxim of Quantity) P.33

In Example (5) Raia asked River the purpose of his staying in New York City which had been replied by River with unsatisfactory answer. Here river committed to give less information. The information given is not enough for Raia to comprehend it at a direct level.

(5) Raia: *Di sini liburan?* (Are you here for holiday?)

River: *Semacam itulah.* (Yes, that sort of thing) (flouting of maxim of quantity) P.39

In Example (6) River asked Raia where are they heading for which replied by Raia obscurely. Raia committed the flouting of maxim of manner by saying something ambiguously. Raia intentionally let River to choose the place simply because she is new in New York City.

(6) River: *Kamu maunya ke mana?* (where do you want to go?)

Raia: I'm tagging you along, so I'll just go whenever you want to go. (flouting of maxim of manner) P. 45

The exchange information occurred in example (7) involved Raia and her best friend Erin. Raia was obviously curious to dig more information of River by camouflaging it through series of questions about Aga (River's Brother) through Erin. What Erin didn't know was Raia expected that she would say something about river which she didn't mention about him at all in her long-winded explanation about Aga. Here Erin committed to flout maxim of quantity for being too excessive in giving the information.

(7) Raia: *Oh, gitu? Udah berapa lama?* (Oh I see, for how long?)

Erin: *dari kuliah. Aga itu dulu anak NYU. Dari kuliah sampai sekarang udah kerja kayaknya hampir tujuh tahun kali, ya. Udah New Yorker beneran dia. Kalau dari Twitter-nya nggak ketahuan dia New Yorker, isinya ngaco ngaco mulu, nyebut nyebut New York aja gak pernah. Lo Follow deh, @pempekboy, lumayan hiburan kalau lagi stress.* (Since he was in college. Aga went to NYU. He has been working for almost seven years here. He has become so New Yorker. But if you see him from his twitter you won't believe he is a New Yorker, he never mentions about New York even once, his tweets are so goofy. You just follow his account, @pempekboy, it's pretty entertaining, especially when you get stressed). (flouting of maxim of quantity) P.71

In Example (8) Raia's editor was asking her the progress of her writing. As an editor in a renowned publicist company, an editor has an authority to ask about the next project of any author she/he works with. Hence when Raia replied her question by giving a veiled answer, she has committed to flout the maxim of quantity.

(8) Editor: *Naskah lo udah sampai berapa halaman sih?* (How many pages have you written in your script?)

Raia: *Rahasia* (It's a secret) (flouting of maxim of quantity) P.79

Example (9) exemplified flouting of maxim of quality. In this conversation, Raia confirmed River that he must have known her taste if someday she asked him to design her a house (River is an architect). River responded this by giving a comic effect of saying something untrue or impossible to happen. River answered by saying he would design her house with Shake and Shack (a Fast food chain restaurant) in front of it. River has flouted maxim of quality.

(9) Raia: *Jadi, seandainya aku minta kamu untuk mendesain rumah buat aku, kamu udah bisa 'baca' aku kira-kira sukanya yang gimana?* (So, if one day I ask you to design my house, you have known my taste, haven't you?)

River: *Pokoknya yang ada Shake Shack di depannya* (the one with shake shack in front of it) (flouting of maxim of quality) P. 85

Example (10) also exemplified the flouting of maxim of quality. Raia previously has stated that in Chinese philosophy, we can find all answers by listening to the mighty still water. Then she asked river what kind of answer he is looking for by staring the water so seriously. River's response was something goofy and of course he was joking to Raia by saying he was looking for a lottery number.

(10) Raia: *Jadi kamu lagi nyari jawaban apa, Riv?* (So, what answer are you looking for Riv?)

River: *Nomor Togel* (Lottery number) (flouting of maxim of quality) P. 88

3. Discussion

The data collected by the excerpts of the conversations take place in the novel of *The Architecture of Love* by Ika Natassa are 185 excerpts. These excerpts were analyzed each by looking at the flouting of maxim committed by every character. Here I only showcased the flouting of maxim committed by the lead characters in the novel: Raia and River. It is discovered that River as the male leading character flouted the maxim of quantity as much as 30 times, followed by flouting of maxim of manner, flouting of maxim of relation and the least is flouting of maxim quality. Meanwhile the female leading character flouted the maxim of quantity more than 20 times, followed by the floating of maxim of manner, relation and quality. Surprisingly these two characters have so much in common of flouting the maxim. Both of them flouted the maxim of quantity more often than others. This indicates that these two characters tend to give less information to one and another or at the same time occasionally give more information than required.

4. Conclusions

Non observance of maxim has always been occurred in any communication ways. When the speaker and listener engaged in one meaningful conversation, the speaker or the communicator might commit to ignore the cooperative principle deliberately or non deliberately. In a designated form like Fictional novel, the way the authors

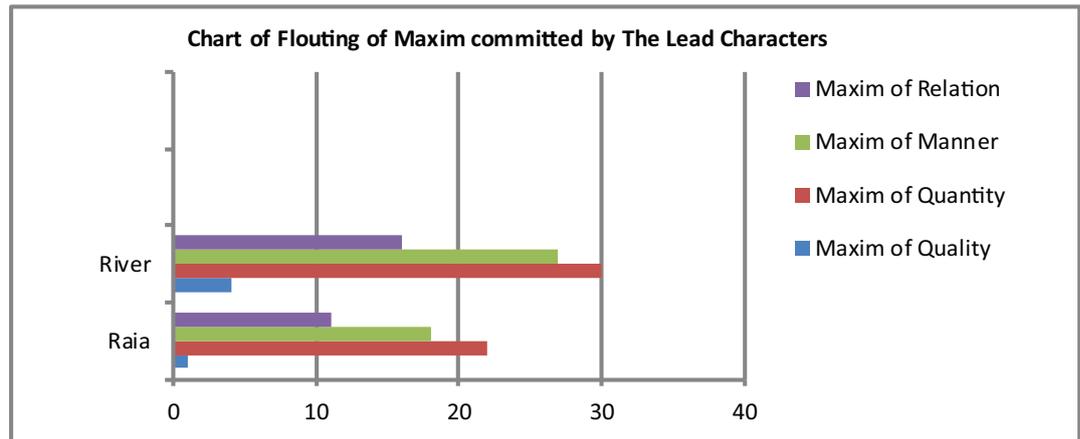


Chart 1: Flouting if Maxim committed by The Lead Characters.

put and instil the writing technique will reflect to the implicature contained within. This can be analyzed through Pragmatic and Conversational implicature in particular. Analyzing the non observance of maxim in novel will bring an interdisciplinary subject of linguistic with stylistic altogether to create more elaborative study. Further research might be useful to enrich the insight of this discussion. Furthermore flouting of the conversational maxim can be used to delve into someone's characteristic and features in using the language.

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Conference Paper

Linguistic Features as Depicted in *Tulembang Mantra*

Muhammad Syafri Badaruddin

English Department, Faculty of Cultural Sciences, Hasanuddin University, Makassar, Indonesia

Abstract

Tulembang Mantra is the oldest form of literature in South Sulawesi as an aspect of ancient cultures which is still maintained up to the present time and is still used by the traditional community such as farmers. The traditional community of Makassar uses it according to its purpose. *Tulembang Mantra* is the form of expressions or words believed to be able to provide occult power. The power aims to give strength to human beings in carrying out various activities. The research used the recording, interview and note taking to collect the data. The population consisted of five mantras and three informants. The samples were the same as the population. The data were analyzed using the qualitative descriptive method [3]. The research result indicates that the form is a kind of praises to something occult or something that must be assumed sacred. *Tulembang Mantra* exerts *Basmallah* "in the name of Allah" and *Assalamu'alaikum* "peace be upon you" in general as an opening discourse. The form of discourse is more as *monolog* and *dialog*. They are used to talk to the Almighty God and "paddy". As the result, mantra tends to be free in choosing the syllables, lyrics, or rhyme. "This is clear that the mantra contains acknowledgement, hope, self-cleanliness and mind, serenity, and inner satisfaction".

Keywords: *tulembang* mantra, *features*, *occult power*, *textual meaning*, *sacred*

Corresponding Author:
Muhammad Syafri Badaruddin
msyafri@unhas.ac.id

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1. Introduction

One of the identities of culture in South Sulawesi discussed in mantra is ritual ceremony conducted by the traditional community of Makassar ethnic group before planting rice. Mantra is the oldest literary form in South Sulawesi as an aspect of ancient culture which is still maintained up to the present time and is still used by the traditional community. The traditional community of Makassar ethnic group uses mantra according to its purpose. Mantra for planting rice or for cultivation is called *Tulembang* mantra or farmers' mantra.

South Sulawesi people have various cultures such as local, ethnic, religious, and customary cultures. Each region in South Sulawesi has its own specific culture having local wisdom and inherits it genetically, from one generation to another generation. (Mattulada, 1977: 55). Culture comprising knowledge, belief, art, law, moral, custom, and habit possess by human as a member of a community. That is why it is important to do research on the diversity of cultures as one way of studying social relationship of a community.



The importance of studying culture in traditional literature is based on the relationship between mantra and community. This means that mantra was created from the community. Mantra is not possible without the existence of community as the heirloom. Likewise, this happens to the traditional community who maintains its custom being inseparable from the mantra users. The existence of occult power always encourages community members to realize the power to satisfy their needs. In the life of traditional Makassar ethnic group, mantra is used in the ritual of planting rice (*Tulembang* mantra). In South Sulawesi mantra is divided into two: first, mantra used by the people who live on the high land is called *Tulembang* or *Turaya*, second, mantra used by the people who live on the coastal area is called *Tupakbiring* (Maknun, 2006: 1-2).

Tulembang mantra uses words representing something close to the life of the community. Sometimes it also uses archaic words and sound change making the meaning unclear. But when it is interpreted in detail, the words used are related to the life of the community of Makassar ethnic group. The interpretation is unique due to the richness of culture of Makassar ethnic group. Based on the social structure, the use of mantra is not placing the shaman or particular community leader as a part of the respected community. The use of mantra is conducted by particular people. They are the people who can read the mantra. The saying of the mantra must be followed by a ritual, for example, incense smoke, sitting crossed leg, hand movement, facial expression, and mumbling.

Tulembang mantra must be preserved to dig up cultural values to enrich the Indonesian culture. The mantra contains the language, literature, culture, and life of Makassar ethnic group religiously and philosophically. Therefore, the inventory and documentation of mantra are performed particularly in South Sulawesi regions and Indonesia in general.

In addition, *Tulembang* mantra contains natural and supernatural things and custom and cultural aspects. This study shows the importance of documenting the richness of culture through mantra used by Makassar ethnic group. This is interesting to the writer to do research on the structure of farmers' mantra or *Tulembang* mantra.

2. Literature Review

Jakobson (1970: 87) studied the learning and language function putting emphasis on two basic aspects of language structure represented by rhetoric metaphoric illustration (parallelism) and metonym (continuity). For Jakobson, language has six functions: (1) emotive function, speaker's expression; (2) referential function, message reference; (3) poetic function, message encoder; (4) metalinguistic function, explainer of code used; (5) conative function, direct expression of speaker's will or thought by the addressee; and (6) phatic function, relationship or contact between addressor and addressee.

The writer used one of the functions of Jakobson's functional theory as a pioneer of poetic function which has an explicit theory in literary approach structurally. Jakobson states that poetic function has become an interest of literary critic focuses on language

where literature exists. Besides, poem is a literary work linguistically since it is a part of linguistics. In other words, poetic function is directed to efforts and attention to elements.

Riffaterre (1978: 5) states that the understanding of text can be viewed from heuristic and hermeneutic point of view. The former is the use of language to investigate speaker's environment. The latter interprets the meaning holistically. The reader can understand the text more and modify their understanding. Hermeneutic focuses on two different things but mutually interact, that is text understanding and problems of interpretation. Both understanding and interpretation are used in analyzing the mantra text.

To learn a poetic language, Jakobson used a concept of polarity and concept of equivalence. The concept of polarity was adopted from Saussure's theory on syntagmatic and paradigmatic relationship. This concept shows binary opposition of metaphor and metonym. Metaphor put emphasis on romanticism, symbolism, and surrealism is paradigmatic; whereas, metonym puts emphasis on realism and cubism is syntagmatic. Both are the basis for the formation of language signs for selection and combination. Based on that, poetic function is defined as function to make use of selection and combination to improve equivalence. Poetic language is related to the problem in verbal structure. Linguistics is a comprehensive knowledge of verbal structure; therefore, poetic language can be assumed as an inseparable part of linguistics. Instruments used in poetic language are not limited to verbal art only. The characteristics of poetic language are not only included in linguistics, but also in theories of sign, that is general semiotics. This statement is for all language variations since it is related to other systems of sign even to all systems (Kridalaksana, 2005: 49; Budianta et al., 2008: 40; Rokhmansyah, 2014: 68).

3. Research Method

The method used was a field method to collect primary data on *Tulembang* mantra. This mantra is still used by the traditional farmers of ethnic Makassar who live at *Bukrung-bukrung* village, *Pattalassang* district, Gowa regency. The village is about 70 km from the capital city of Makassar, South Sulawesi province, Indonesia.

Based on information from the village head and *adat* (custom) leaders as informants: Ahmad Daeng Naba, deputy head of *adat*, *Bumbung* Daeng Gassing, farmer and Baso Daeng Sila, mantra reader. All of them live at *Bukrung-bukrung* village where the study was conducted.

The study was interpretative qualitative done by interpreting and understanding the code behind the sign of mantra text. The comprehensive conclusion of the interpretation was also provided. This *Tulembang* mantra is used to describe the aspects of form and variation of linguistic features, particularly structures found in the mantra.

4. Discussion

4.1. Linguistic features of Tulembang mantra

The structure of farmer mantra *text* is unique in the composition of narrative text. The composition of narrative text of *Tulembang* mantra has magic power. The magic power lies on the strength of opening, main part, and closing. The following is the detail of analysis of *Tulembang* mantra.

4.2. Appasuki Pakjeko mantra (Mantra of installing the plow)

Appasuki Pakjeko mantra is a kind of mantra used by the traditional farmer community of Makassar ethnic group to begin farming. Structurally the text is divided into three parts: opening, main part, and closing. Look at the following:

<i>Kau jekne Nabbi Hillere Nabbinnu Tulungngak nanung ngammaseang Na nupappalak doangngangak ri Allah Taalah (1)</i>	O Prophet Khaidir, please give mercy of love, so that Allah blessed my prayers
Pasibuntullangak dallekku Sarea buku magassing Amboyai dallek hallalakku Ritompokna linoa(2)	Give me sustenance and good health, lawful luck in this world
<i>Barakka Lailahallalah subhanawataala” Barakka Anna Muhammadarrasulullah (3)</i>	May all be the blessing of Allah

4.3. The lyrics above are the opening in Appasuki Pakjeko mantra

The opening consists of three lyrics contain request or ask for permission. The first lyric consists of four words, the second three words, and the third four words. The three lyrics become the opening since it is a set between lyrics. Based on the structure of text, the sentences are the opening as stated by Hartarta (2009), because the text contains greeting as a kind of acknowledgement to be under the protection of Allah.

The component of the first line begins with *Kau jekne Nabbi Hillere Nabbimu* “Water, Prophet Khaidir is your Prophet”. This lyric contains suggestion showing that that Prophet Khaidir guards the water. The mantra continues with *Tulungngak nanungngam-maseang* “Help me to have pity from you” stating the purpose that is request to Prophet Khaidir to pray to Allah to make the wish fulfilled. The third sentence put emphasis on the opening that is *Nanupappalak doangngangak ri Allah Taalah* “In order you pray for me to Allah”.

From the language point of view, it is a greeting. The opening mantra contains purpose, intention and target using repetition of words. The repetition of the word *Nabbi* "Prophet" forms a rhyme indicating occult power. The opening mantra is ended by using the word *ri Allah Taalah* or "Allah". This indicates that the reader of the mantra believes that the request is fulfilled due to the role of Allah.

Structurally, the opening is a suggestion to ask for the help of Allah to make the request fulfilled through selected people (Prophet Khaidir) assumed to be the guard of nature. Linguistically, the opening uses the repetition of words to give power to the mantra. The opening also uses metaphor which can give strength and occult condition such as the use of special name, Prophet Khaidir. The prophet name can give magical effect. The use of the prophet name also means that the person is believed to be able to help the reader of the mantra.

*Pasibuntullangak dallekku
Sarea buku magassing
Amboyai dallek hallalakku
Ritompokna linoa (2)*

"Direct me to my sustenance
Give me good health
In looking for my sustenance
On the earth"

The main part of the mantra entitled *Appasuki Pakjeko* ("Installing the Plow") consists of four lyrics with the structure "1,2;1,2,3;1,2,3;1,2." The first and second lyrics consist of two and three words respectively and the third and fourth lyrics consist of three and two words respectively. From the point of view of text structure, the first and second lyrics indicate imperative sentence. This is seen from the use of enclitic *ku* "my". The syllable "*ku*" is attached to the word *dallekku* "my fortune" and *dallek hallalakku* "my legal fortune" as the first person possessive. This is used to emphasize command which is repeated in the third sentence to add the magical element of the mantra. The third lyric indicates the aim of the reader of the mantra.

Besides the aim, the main part of the mantra contains hope: Prophet Khaidir is hoped to pray for him to be blessed and protected by Allah and provided him prosperity. Elements of mythology are also found in each mantra [2]. This is shown from the use of words such as *Pasibuntullangak dallekku* "Give me sustenance" and *Sarea buku magassing* "Give me good health".

Barakka Lailahallallah

Barakka Anna Muhammadarrasulullah (3)

The closing in *Appasuki Pakjeko* mantra "Installing the plow" only consists of two lyrics: closing of prayer. The mantra was adopted from Muslims' prayer because it is written in Arabic language and not in Makassarese language. The two lyrics still use repetition of words *Barakka* "blessing" to add the magic power of the mantra. This indicates that all efforts done by the reader of the mantra is fully entrusted to the power of Allah. The words *Lailahallallah* means "There is no God but Allah" and the word *Muhammadarrasulullah* means Prophet Muhammad is the messenger of God.

Farmer is the main figure in *Appasuki Pakjeko* asked Prophet Khaidir to pray for him. Prophet Khaidir as a fictive figure asked Allah to ease his necessities. Prophet Khaidir also prayed for him good health in doing his activities in the rice field.

4.4. Aklesero Ase mantra (Mantra of descending seeds)

This mantra is read by the traditional farmer of ethnic Makassar in cultivating the rice field. The text of the mantra is as follows:

Oh yaccing
Napanaungko Nabbi
Napatimboko malaekak
Malaekak patanna pakrasangang
Awali patannabuluk
Naalleko Nabbi
Natambaiko malaekak
Barakka Lailahallallah
Barakka Anna Muhammadarrasulullah

My paddy was descended by prophets and grown by angels. The angel has the village. The guardian has the mountain. My paddy was blessed by the prophet and grown by the angel. May Allah bless it. The farmer prays for the paddy hoping that by the help of prophet, angel, and guardian will fertilize and accelerate the seed growth.

<p><i>Oh yaccing</i> <i>Napanaungko malaekak</i> <i>Napatimboko malaekak (1)</i></p>	<p>“O paddy Descended by the prophet Grown by the angel”</p>
--	--

Structurally, the mantra text above consists of three lyrics and two words. The opening mantra begins with greeting: *Oh yaccing*. *Yaccing* in Makassarese means paddy. The word paddy is used as a sign to begin the cultivation. The opening also uses the exclamation mark “Oh”. Lexically, it has no meaning but in this mantra there is hope in the form of greeting. Like the previous mantra, the opening mantra of *Akselero Ase* uses names to create magic situation. There are names *yaccing* “paddy”, *Nabbi* “prophet”, and *malaekak* “angel”. Linguistically, this mantra also uses enclitic “*ko*” attached to the words *napanaungko* and *napatimboko* as a second person means you.

The main part in the mantra *Aklesero Ase* consists of four lyrics as can be seen below:

<p><i>Malaekak patanna pakrasangang</i> <i>Awali patannabuluk</i> <i>Naalleko Nabi</i> <i>Natambaiko malaekak (2)</i></p>	<p>“The angel has the village The guardian has the mountain The prophet takes you The angel increases the amount”</p>
--	--

The main part of the mantra has a number of different words: three words for the first and second lyrics and two words for the third and fourth lyrics. The number of words is dominated by the repetition of the words *Nabbi* ‘prophet’ and *malaekak* ‘angel’. The repetition of words is meant to create magic situation of the mantra. This is common in oral literature to put emphasis on the sounds. The more the repetition, the stronger the magic situation. If it is related to the connection between sentences, the main part of the mantra is the expression of thought of the mantra reader. The connection of the opening lyric and the main part is cause and effect. The opening is the origin and the main part is the explanation so that the lyric of the main part is a kind of statement.

In additions, the main part of the mantra contains the elements of suggestion, nick name, visualization and symbol. The language style of the mantra is parallelism, the lyric which has a series of similar purpose from the beginning until the end.

The closing of the mantra *Akselero Ase* is similar to the closing of *Appasuki Pakjeko* mantra which consists of two lyrics expressing the prayer. The mantra uses Arabic language. These lyrics are used to strengthen the magic power of the mantra “*Barakka Lailahallallah*”

Barakka Anna Muhammadarrasullah”

4.5. Akbine Mantra (Mantra of Selecting Seeds)

This mantra is the third used by traditional farmers of ethnic Makassar. This mantra is used when planting rice. The aim is to ask blessing and safety in cultivation. This mantra consists of fourteen lyrics divided into three parts: opening, main part, and closing.

This mantra begins with the lyric *Bismillahirrahmanirrahim* “In the name of Allah the most gracious, the most merciful”. This means that whatever is going to be done must be surrendered to God Almighty. The lyric mentions the name of Allah, the creator. This word is absorbed by the traditional farmer of ethnic Makassar as a request or hope. The main part of the mantra *Akbine* is as follows:

<i>Tallasak kulamung</i>	<i>I plant live seeds</i>
<i>Tallasak kulamungang</i>	<i>I sow live seeds</i>
<i>Tallasak nilamungi</i>	<i>I plant live seeds in the soil</i>
<i>Sikontu ummakna nabbita</i>	<i>All prophet Muhammad people</i>
<i>Anak cucunna Adam</i>	<i>The grandsons of Prophet Adam</i>
<i>I raya- I lau</i>	<i>In the South—in the North</i>
<i>I timboro- I wara</i>	<i>In the East— in the West</i>
<i>Battu ngasengmako mae</i>	<i>Please come to this rice field</i>
<i>Angkatekneangi</i>	<i>To make happy</i>
<i>Angkarannuangi</i>	<i>To please</i>
<i>Sabak Allah Taalah siagang nabbi</i>	<i>Because Allah with Prophet</i>
<i>Muhammad (2)</i>	<i>Muhammad</i>

The main part of the mantra *Akbine* consists of eleven lyrics. There is sound repetition in three lyrics in the text structure. The repetition of thought indicates the emphasis of aim and objective of the mantra. The repetition of thought in lyric three of the main part stresses that the first and second lyrics indicate that seeds will grow when are planting in soil.

If we look at the relation between the first lyric until the third, the fourth until the eighth, it seems there is no continuity in expressing the thought. But if we look carefully between the groups of lyrics, there is a correlation of meaning. The first lyric until the third one of the main part is a core statement and the fourth lyric until the eighth is an explanation. The lyrics express a wish or hope. This is indicated by mentioning names such as Prophet Muhammad, Prophet Adam, East, West, South, North, and Allah. The mentioning of names are hoped to bring safety and blessed for the plant grown.

From the language style, this mantra is symphocope. According to Nurhayati (2013) it is a kind of repetition which combines anaphora and epistophora such as *Tallasak kulamung* "I plant live seeds", *Tallasak kulamungang* "I sow live seeds", *Tallasak nilamungi* "I plant live seeds in the soil".

The closing in this mantra is similar to the first and second mantras consisting of two lyrics only which express prayer using Arabic language. These lyrics are used to increase the magic power of the mantra. This can be seen in the following texts:

Barakka Lailahallallah

Barakka Anna Muhammadarrasulullah (3)

4.6. Annanang Ase mantra (Mantra of planting rice)

This mantra is performed at the process of planting rice. It consists of eleven lyrics and also consists of the opening, main part, and closing. This is shown in the following text:

Oh yacing kutanangko rijekne

Kupatimboko ributta (1)

"I plant my rice in water and grow in soil"

Bintoeng palliserannu

Bulang papa kaciknongangnu

Nairik-irikko anging

Anging battu riMakka

Nakarenai anging battu riMadina

Ritallung bulanga kisicinik (3)

My ears of rice are like stars in the sky, clear as full moon, and shine like the sun. The wind breeze plays with you that comes from Mecca and bless from Madinah hoping that we meet in three months to come.

Barakka Lailahailallah

Barakka Anna Muhammadarrasulullah (3)

The opening lyric in the *Annanang Ase* mantra consists of two lines containing the words "you" and "rice". The words denote greeting and expression of thought to show the power of mantra. The lyric is metonym using figurative language of name or character of people related to it.

The main part of the mantra contains seven lyrics starting with *Bintoeng palliserannu*, *Bulang papa kaciknongnu*, *Alloa pangnyappuruknu*, *Nairik-irikko anging*, *Anging battu riMakka*, *Nakarenai anging battu riMadina*, and *Ritallung bulanga kisicinik*. The farmer at the first line hopes that the rice grains are like stars in the sky. The second line indicates the moonlight shines the rice seeds to make them clear. The third line indicates the sunshine helps dry the rice stem to make the absorption process goes well. Lines four and five indicate the wind blows from the Holy Land of Mecca and Madinah to speed up the growth of the rice seeds. Line six is continued with *Ritallang bulanga kisicinik* is a hope that the following three month the rice can be harvested. In other words, lines one to six of the main part contain suggestions. The closing of the mantra is similar to the previous *Tulembang* mantras using Arabic language containing prayers, *Barakka Lailahailallah*, *Barakka Anna Muhammadarrasulullah*

4.7. Appa Sulapa Nikutaknang mantra (Mantra of questioning four directions)

This is the most effective mantra performed by the mantra reader. It consists of eighteen lyrics and is the longest of all Farmer mantras or *Tulembang* mantras. The opening consists of two sentences as follows:

Oh yaccingku niaasengjako ilalang

Tenamo tumaboyannu (1)

"O my rice, are you all there inside?"

"Is there anyone looking for you?"

The two sentences above is the opening since it is in question form indicating the problem to be expressed by the mantra reader. It contains hope. The repetition is meant to increase the magic element of the mantra considering that this mantra is the most

effective one in cultivation. The main part of the mantra reads as follows:

Iraya kalauko mae	"Those in the east please come to the west
llauka anraikko mae	Those in the west please come to the east
Timborokka warakkomae	Those in the south please come to the north
Warakkanga timborokko mae	Those in the north please come to the south
Irateya naungko mae	Those above please come down
Irawaya naikko mae	Those below please come up
Kusalayya kusabbu	The mistakes that I don't mention
Kariolomako battu	For you come earlier
Nakupanaimako anne yaccing	I will get you down paddy
Ridulang-dulang pallunu	On the trays where you will be cooked
Ripallakka bulaengnu	On your golden berth
Lao-lao pole	Go and go again
Tanairikmako anging	You are not accompanied by wind
Tanararangko allo(2)	You are not shined by the sun either"

Barakka Lailahailallah

Barakka Anna Muhammadarrasulullah

The main part of the mantra above consists of fourteen lyrics containing suggestions, hope, and wish and readiness to accept what's happening. The main part also contains sound repetitions in which the words *mae* "here" and *mako* "you" are repeated six times. This makes a rhythmic sound.

Like other *Tulembang* mantras mentioned previously, *the Appa Sulapa mantra* is closed with two sentences of the Muslim confession of faith meaning that blessing and prosperity are from Allah the Almighty. This can be read in the text below:

Barakka Lailahailallah

Barakka Anna Muhammdarrasullah (3)

Based on the analysis of all structures in *Tulembang* mantra, it is found that the components build up the mantra are the opening containing the request for Allah protection, the creator of the universe. The mantra uses of important names such as Prophet Khaidir, Allah, Muhammad, *yaccing* "paddy", *nabi* "prophet", *wali* "guardian", *malaikak* "angel", *arah mata angin* "compass direction", *bintang* "star", *matahari* "sun" and *bulan* "moon". The suggestion components are dominated by mythology such as *Narurungang malaikak pakdoangnganna* "prayer of angels be with you", etc. The components of visualization and symbol *Nairik-irikko anging* "the wind breeze shakes you", *Nakammiko patampulo malaekak* "you are guarded by forty angels".

5. Conclusions

Based on the analysis of the text structure of this *Tulembang* mantra, it can be concluded that the narrative composition is dominated by the opening greeting,

target name, suggestion, visualization and symbol. The language use is dominated by metaphor with the touch of mythology and religion. All the linguistics features have one aim as the form of request and surrender to Allah the Almighty.

The new findings in this study are: firstly, *Tulembang* mantra has its own structure. The text structures consist of the openings as greetings with lyric *basmallah* "in the name of Allah" and *assalamualaikum* "peace be with you" and the main parts are the request and talisman for driving away evil spirits. The closings use praises to Allah and Prophet Muhammad. The structures never change from one generation to another generation. Secondly, the openings of the mantra always begin with honor to Allah and respect to addressee. Besides, it is sometimes followed by an expression of being humble. This indicates that the traditional farmers of ethnic Makassar always respect solidarity. Finally, *Tulembang* mantra has a lot of sound repetitions. Almost all of mantra under analysis has the same sound repetitions. From the many formulae found, one is unique found in the sentence using shadow name of the mantra reader.

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Conference Paper

Aspects of Interpersonal Conflicts in Benni Setiawan's Film Scripts *Toba Dreams*

Muttaqin Abda, Jumino Suhadi, and Andang Suhendi

Department of English Literature, Faculty of Literature, Islamic University North Sumatera,
Medan, Indonesia

Abstract

This paper is concerned with aspects of interpersonal conflicts in a family depicted in Benni Setiawan's film scripts *Toba Dreams* released in 2015. The aims of the research are to find out the causing factors of interpersonal conflicts found in the film scripts and to describe how those conflicts lead to bad impacts to the family members. The problems of this research focus on interpersonal conflicts involving father, mother, and the children. The theory of conflict in this research is adopted from Wilmot and Hocker (2011). The method used in this research was a qualitative method proposed by Creswell (2007). The analysis in this study covers the aspects of interpersonal conflicts consisting of expressed struggle, interdependence, perceived incompatible goal, perceived scarce resources and interference. The findings show that conflicts in a family may lead to serious effects that can damage children and the whole family. This research is theoretically significant to give the readers the concept of interpersonal conflict. This is also practically significant to provide some insight and knowledge for readers about conflicts in literary works and in the film scripts as well as in real life.

Keywords: interpersonal conflict, expressed struggle, interdependence, perceived incompatible goal, perceived scarce resources, interference.

Corresponding Author:

Muttaqin Abda

Muttaqinabda12.ma@gmail.com

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1. Introduction

A literary work that contains great conflicts will make literary readers interested to digest and understand the contents of the literary works and tend to be favoured by the readers. The position of conflict in a literary work is very important. A literary work that has a conflict, which gives effect to the reader, will make the reader more amused and want to always read the literary works. On the contrary, if a literary work has no conflict, it will make the reader bored and not interested to read the literary works.

Humans, as social beings cannot be separated from a conflict. The different nature and character of human beings raises competition. Every human being has his own personality and dreams. The attitude of the man who always strives to achieve his desire makes him willing to do everything in order to realize his desires. This often leads to various conflicts, whether conflict with self, others, or with people who have

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the same desire to achieve the same goal. Conflict may happen in a family environment, in the office, in a community or between two countries. The causes of conflict in the community also vary, from a small scale up to larger areas. The social conflicts that occur in the society are related to individual, culture, interest, and social aspects [8].

The existence of conflicts that happens in the society constitutes the source of ideas by an author to write a literary work. The power of imagination of the author could succeed to catch the reader's attention so that the conflicts look more natural and as if they were real. Basically, conflicts occur when in one event there are two or more ideas or actions to consider. Conflict does not necessarily mean hostilities, although this situation can be part of a conflict situation (Pickering, 2006: 1). Furthermore, Wilmot and Hocker (2011) states that conflict is known to be a fact of life and it truly exists and happens in life. Conflicts occur between individuals, families, and even nations.

Setiawan's film scripts *Toba Dreams* is adopted as the main sources of data of this research because it tells how interpersonal conflicts are illustrated vividly through the story of the film scripts as though it really happened in the society. These film scripts also portray various types of behaviour which lead to some conflicts. Conflicts among the characters will be studied through the aspects of interpersonal conflicts which are proposed by Wilmot and Hocker (2011) such as: expressed struggle, interdependence, perceived incompatible goal, perceived scarce resources and interference.

2. Literature Review

Conflict comes from the Latin verb *configere* which means to hit each other. Sociologically, conflict is defined as a social process between two or more people (or groups) where one party attempts to remove the other by destroying it or making it powerless (Johnson, 1981: 25). Each interpersonal relationship contains elements of conflict, conflict of opinion or different interests. Conflict is a situation where one party's actions result in blocking, obstructing, or otherwise interfering with the actions of others (Johnson, 1981: 27). Robbins et.al (2007: 31) explain that conflict is a process of interaction that occurs due to a mismatch between two opinions (point of view) that affect the parties involved both positive and negative influences. Meanwhile, Luthans (1981: 227) defines conflict as a condition caused by the existence of conflicting power. These forces are based on human desire.

Conflict occurs because of the interaction called communication. Most conflicts are due to miscommunication or communication gap, but not all conflicts are rooted in poor communication. The myths of conflict are understood in terms of two perspectives, both traditional and contemporary. In the traditional view, conflict is considered a bad thing to be avoided. In fact, conflict is often associated with anger, aggression, and opposition physically and harshly. In contrast, contemporary views of conflict are based on the assumption that conflict is something that is inevitable as a logical consequence of human interaction. Luthans (1981) claims that if communication is a transactional process, which seeks to bring together individual differences together to find common grounds, in the process there must be a conflict. Conflict may be expressed not only

verbally but also nonverbally as in the form of facial expression, gestures, or actions which express opposition.

2.1. Types of conflict

According to Stoner and Wankel (1986: 43), there are five types of conflicts: intrapersonal conflict, conflict between individuals and groups, conflict between groups, conflict between organizations, and interpersonal conflict. Intrapersonal conflict is a person's conflict with itself. Conflict occurs when at the same time a person has two wishes that cannot be fulfilled at once. Conflict between individuals and groups is often related to the way individuals face pressures to achieve conformity, which is emphasized to them by their working groups. For example it can be said that an individual can be punished by his working group because he cannot achieve the norms of group productivity in which he is located. Conflict between groups generally happens within the same organization. Inter-line and staff conflicts are examples of inter-group conflict. Conflict between organizations is usually called competition. But based on experience, this conflict has led to the development of new products, new technologies and new services, lower prices and more efficient use of resources.

2.2. Interpersonal conflict

Interpersonal conflict is a conflict between a person and another person because of a conflict of interest or desire. This often happens between two people of different status, position, field of work and others. Most of the serious conflicts in your life probably involve people you are closely connected to, such as your friends and family, your romantic partners and the people you work with. If a conflict is not resolved or is allowed to escalate too far, it can damage the relationship. If you can handle the conflict successfully, you can make your relationship with the other person stronger and more resilient by improving your understanding of each other.

Conflict happens when two people want different things and can neither come to an agreement nor get what they want without the other person. For example, if you want to go out for Japanese food while your friend wants to go out for Italian food, you cannot both get what you want and still go out to dinner together. According to Wilmot and Hocker (2011), the authors of *Interpersonal Conflict*, he claims that such interpersonal conflicts are considered trivial issues and frequently regarded as 'pseudo-conflicts', minor disagreements that mask a deeper conflict in the relationship, functioning as an invitation to have an argument about the underlying issues. Over the issues, it is then categorized the aspects of interpersonal conflicts as expressed struggle, interdependence, perceived incompatible goal, perceived scarce resources, and interference.

2.3. Expressed struggle

Persons involved in conflicts have perceptions of their own thoughts and feelings and also of others. Conflict comes as they communicate perceptions about their own thoughts and feelings and also of others. Communication can occur verbally and non-verbally. Communicative behaviour often easily causes a conflict, such as when one party openly disagrees with the other. However, interpersonal conflicts can occur at the level of communication. Communication is a key element to avoid conflicts.

2.4. Interdependence

Conflicting parties are generally engaged in a struggle and feel annoyed with each other because they are interdependent. A person who is not dependent on another has no special interest in behaviour or things so that others do not have a conflict with that person (Wilmot & Hocker, 2011: 27). The choice of each person affects other's because the choice will create conflict if the person has different ways to achieve the same goal or activity. Conflicting parties are never really hostile and should have mutual interests, even if they only exist during the conflict. Interdependence explains that conflict occurs on interdependent parties characterized by mutual activity and mutual interest.

2.5. Perceived incompatible goal

People are usually involved in conflicts because of the goal which is considered important for them. These objectives are deemed unsuitable because conflicting parties want the same or different things. The conflicting parties may want the same or different goals. They are fighting for unsuitable choices. Regardless of whether the conflicting persons see the same or different goals, inappropriate goals are felt to be crucial for all conflicts. The perceived incompatible goal explains that conflicts occur because of objectives which mismatch the conflicting parties.

2.6. Perceived scarce resources

Resources can be defined as "things that are perceived positively both physically, economically and socially" (Wilmot and Hocker, 2011: 28). Resources may be objectively real or perceived as real by people. Likewise, scarcity or restriction may be visible or actual. Money, natural resources such as oil or land, and jobs may indeed be scarce or limited resources. Intangible commodities such as love, appreciation, attention, and caring can also be regarded as rare resources. In the interpersonal struggle, two resources that are often considered rare are power and self-esteem. Regardless of the particular issue involved, people in conflict usually feel that they have too little power and self-esteem and that the other side has too much power and self-esteem. Perceived scarce resources explain that conflict occurs when a person feels the scarcity or lack of resources such as love, respect, attention, caring, power and self-esteem.

2.7. Interference

Disturbance or perception of disturbance constitutes another factor that may evoke a conflict. One's interference to another person's activities is also potential to create a conflict. Conflict is usually caused by disturbance, hindrance, or interference of one party to the other because those things will cause anger. Interference explains that conflict occurs when a person feels disturbed by the actions of others and feels his interests are blocked by others.

3. Research Method

This study applies a descriptive qualitative research method. Creswell (2007: 45) states that qualitative research is based on an interpretative epistemology, meaning that knowledge is generated and shaped through interaction between those involved in the research process. Qualitative methods are concerned with how the researcher can explore and analyze whatever he believes can be revealed based upon prior epistemological assumptions. The data themselves are divided into primary data and secondary data (or supporting data). The primary or main data of this study are in the forms of quotations obtained from Setiawan's film scripts *Toba Dreams*, whereas the supporting data are taken from various sources or references including books and articles in the internet.

4. Discussion

This study focuses on the aspects of interpersonal conflicts among the members of a family Father, mother, and the son depicted in the film scripts. The interpersonal conflicts which are analyzed in this study are expressed struggle, interdependence, perceived incompatible goal, perceived scarce resources and interference; meanwhile other conflicts which are not related to the subject matter of this study are not analyzed.

4.1. Expressed struggle

People who are involved in conflicts have perceptions of their own thoughts and feelings about the other sides. Perception happens in communication either verbally and non-verbally. Communicative behaviour often easily arouses conflict when one party openly disagrees with the other. However, interpersonal conflicts can occur at the levels of communication. Communication is a key to harmony and miscommunication leads to interpersonal conflicts.

The conflict related to an expressed struggle portrayed in Setiawan's film scripts *Toba Dreams* happens to Sergeant Mayor Tebe who is retired from the Army Cavalry Corps and he is an exemplary soldier who has outstanding dedication and integrity. The conflicts arise when he faces his family members who do not want to accept his

decision to move to the village. The conflict occurs when his eldest son frankly opposes his ideas. Mr. Tebe is strict and discipline not only in his family environment but also in the environment of his office as a military officer. He even remains an example for his junior soldiers in his unit. All the soldiers who know him hail him. His attitude is carried away when returning to his hometown and does many useful things for the people in his village. Kristin, Tebe's wife, can understand what her husband wants. Their children Sumurung and Taruli are obedient to their parents but Ronggur, their eldest son, never follows his father's wishes. Tebe was even quite disappointed with Ronggur. After being retired from the army, Tebe decides to move to his village near Toba Lake because he knows that he cannot afford to live in Jakarta with his pension that barely covers the living cost in the city. He cannot suffice his family needs as everything is very expensive there so that he decides to leave the troops' headquarter.

The conflict begins when Ronggur complains about his father's idea to leave the headquarters after being retired from the army. Ronggur blames him because he gets nothing from his pension except just a piece of paper of certificate whereas he has worked for decades. When Ronggur states this idea to him, their neighbours hear his voice. Unlike their neighbours who still can stay in the headquarters even they have been retired, Tebe wants to go back to his village while Ronggur still wants to stay in Jakarta. This different idea triggers an interpersonal conflict between Mr. Tebe and his son Ronggur so that the situation gets worse and worse. Since Ronggur says to his father in front of all members of the family about what Tebe gets in his retirement, he gets angry with Ronggur and says a high tone explaining that the headquarters are allotted to active soldiers but Ronggur does not care about it. For him the most important thing is just to take care of the family who have to leave the headquarters. Ronggur then replies his father's words in bad words by saying some words which make him offended.

Sumurung, his younger sister, is disappointed to listen to his words to his father as he has said something inappropriate to his idealistic father. He does not respect his father who obeys the government regulations. Tebe does not want to live in Jakarta because he and his family have no more right to stay in the headquarters. The conflict reaches to its climax when he scolds Ronggur for his bad behaviour as he is always in contact with unemployed people and likes to quarrel with his friends and to oppose his own father. Tebe is quite disappointed with his son's behaviour. Finally, Tebe tells his wife badly by saying that there is no need to take care of that child who is different from his brother and sister. He does not need a son like Ronggur who always challenge him and even he does not respect his father anymore.

Another conflict is between Ronggur and his mother. It happens when he says something bad to her. He offers some facilities like apartment and a car for Uli, his younger brother. He loves his brother Uli as he is the youngest brother that he should take care of. Ronggur thinks that Uli needs facilities to support his life in Bandung. By this reason, Ronggur buys him an apartment and a car. However, his mother thinks that what Ronggur does for Uli is an exaggeration. His mother thinks that Uli can stay with his aunty in Bandung because she needs someone to accompany her. She is a widow who needs a shelter from her nephew. Besides, his mother thinks that the

money Ronggur earns is from an illegal job but he convinces her that he really runs a business.

Now Ronggur has much money, property, stock investment and various kinds of wealth but his father is not happy with what his son achieves. He says to his wife that he hates Ronggur very much. His father is envious that his son is far more successful than he but his wife does not accept what her husband says because it is not relevant to say that. One day Ronggur says to his mother that if his father does not like him, he will not respect his father either. His words make her mother angry and she says that all parents must love their children; but on the other hand, parents want to be respected by all their children.

4.2. Interdependence

Human being is a social creature who cannot live without community and among the members of the community they are interdependent to one another. They are in need of one another. Conflict generally happens when one's interest is not fulfilled because of another person who has the same interest. A person who is not dependent on another and has no special interest in behaviour or things will not have a conflict. Interdependence explains that conflict occurs on interdependent parties characterized by mutual activity and mutual interest.

Conflict of interdependence depicted in the film scripts *Toba Dreams* happens because Tebe always decides his children's future directly based on what he wants without asking their wish. He educates his children by applying the type of military discipline, especially for his eldest son Sumurung. He wants Samurung to be a military officer. His daughter Taruli will be sent to an outstanding high school to gain what her father could not achieve when he was young. But, both the children cannot fulfil what he wants. Sumurung knows himself that he is not strong enough to be a military officer and Taruli is afraid that she cannot understand the lesson in such a high level school. Interpersonal conflict between Tebe and his son Ronggur gets worse. He feels confused how he can guide him who is so stubborn that he decides to send him to a pastoral school to be a priest but he disagrees to his father's decision. Ronggur has chosen his way of life to become a business man. Taruli actually wants to refuse her father's idea but as a girl she cannot say frankly to him. Like her mother, she chooses to keep silent.

4.3. Perceived incompatible goal

People are usually involved in conflicts because of some goals which are considered important as their target. The perceived incompatible goal explains that conflicts occur because of the objectives which do not match all parties. In the film scripts *Toba Dreams* such a conflict happens when Tebe is confused about the way how to deal with his eldest son Ronggur when he refuses to study in a pastoral school to become a priest to continue his family tradition. Ronggur and his father have the same traits. Their common trait is that they are both equally harsh in defending their respective ego.

Tebe wants his son to follow everything he suggests while his son wants something that he believes it is good for him.

Another case of such a conflict happens at midnight when Ronggur gets on a cab along with his friend Togar and they make noisy voice so that many people go out of their houses to know what happens. Suddenly Mr. Tebe comes and scolds them and Ronggur mocks his father as he feels ashamed to be scolded in front of his friend. Mr. Tebe is not only angry with Ronggur, but also with Togar. Mr. Tebe regards that Togar has a bad influence on his son and he considers Togar as the one who makes the conflict happen. Ronggur, on the other hand, does not like his father's attitude as he directly scolds and curses Togar, his friend.

4.4. Perceived scarce resources

Resources can be defined as things which are perceived positively, physically, economically and socially. Resources may be objectively real or perceived as real by people. Likewise, scarcity or restriction may be visible or actual. Money and natural resources such as oil, land, and jobs may indeed be scarce or limited resources. Intangible commodities such as love, appreciation, attention, and care can also be regarded as something rare. In the interpersonal struggle, two resources that are often considered rare are power and self-esteem. Regardless of the particular issue involved, people in conflict usually feel that they have too little power and self-esteem and that the other side has too much power and self-esteem. Perceived scarce resources explain that conflict occurs when a person feels the scarcity or lack of resources such as love, respect, attention, care, power and self-esteem.

In the film scripts it is told that when Mr. Tebe has retired from the army, he does not have enough money to support his family to live in Jakarta so he decides to move to his village in Lake Toba where the living cost is relatively cheaper. He can survive there as he can do fish farming and grow various plants to get additional income to support his family. At the day when they just arrive at the village, Taruli complains all the facilities there including the bedroom, the bathroom and other things at the house. She is confused about the place where she can sleep because there is no bedroom at all in the house whereas she used to sleep in one room with a clean bathroom. She actually refuses to stay in the village but she does not want to hurt his father. Furthermore, Taruli is not accustomed to bathing in the lake and when she does it she will feel itching all over her body because the water is dirty and contaminated with rubbish and waste. She also feels uncomfortable stay in the village because of the shortage of facilities and amenities.

Because of the lack of attention given by their father Mr. Tebe, his children Ronggur, Sumurung and Taruli want to get success in the city. When he works as an army, he just focuses on dedicating himself to the country. He rarely comes home till he does not realize that his children have grown up so that his children never feel the affection from his father.

Another conflict happens when Ronggur becomes a taxi driver who has passengers to take them to Kemang Antasari road. One of the passengers makes a problem by

smoking inside the car and Ronggur does not allow him to do so. Suddenly, the other passengers threatened to bust him with a gun on his head. In fact, they are narcotic agents who look for a new candidate to take the forbidden drug. By then, they offer him a business that can make him very rich. They try to influence Ronggur to work together with him to be a drug agent in order that he can be a very rich man. Ronggur tries to refuse the offer but finally he is trapped. They use a cunning way to trap him so that he cannot reject the offer any more. After joining the narcotic agent, Ronggur really becomes a rich man. Unluckily, his illegal business does not last long and he is caught and arrested by the policemen.

4.5. Interference

Interference of one's business may also cause a conflict. To disturb or to be disturbed may lead someone to get angry. Interference causes a conflict when someone feels disturbed by the action that the other person does or when he feels his interest is blocked by the other.

In the film scripts *Toba Dreams* Ronggur regards his father as preventing him from doing what he wants. Tebe always arranges everything for his children's future without considering their own ideals and he never asks his children about their obsession. He manages his family as it is in the military headquarters. On the other hand, Ronggur considers his father interfere his future ideal as he wants to be a business man whereas his father wants him to be a priest and this interference triggers an interpersonal conflict between them. Then, Ronggur leaves the village and returns to Jakarta because he feels his ideal is prevented by his father. He feels very sure that he can achieve his ideal. He does to his utmost to work hard to get what he wants. But, Ronggur is trapped in his job as part of the drug mafia in order to meet the needs of his family.

5. Conclusion

Setiawan's film scripts *Toba Dreams* tells about interpersonal conflicts in a family. The main characters of the film scripts undergo various conflicts in their lives. The aspects of interpersonal conflicts involve the main characters of the film scripts covering an expressed struggle, interdependence, perceived incompatible goal, perceived scarce resources and interference. The main aspect which triggers the conflicts is an express struggle which is related to the communication in a family. The communication between the father and the first son is not harmonious as the father is rarely at home because he is a soldier whose life is fully dedicated to the country. He must be ready day and night when demanded to go anywhere as ordered by the Commander. Conflict of interdependence happens because Tebe always decides his children's future directly based on what he wants without asking their wish. He wants his first son to be a military officer and his daughter Taruli to study at an outstanding high school. But, both the children do not fulfil what he wants whereas they still expect everything from him. Perceived scarce resources also trigger a conflict where the family can live happily in the headquarters in Jakarta but suddenly they have to live in a village

with lack of facilities. They feel shocked living in a small village which is far away from the city. Another aspect which triggers a conflict is perceived incompatible goal which happens when Ronggur has a different ideal from his Father. He wants to be a business man whereas his father wants him to be a priest. Interference is the last thing which triggers conflict in which Tebe arranges all related to his children's future without considering their respective ideals. Such conflicts teach some lessons that good communication in the family, having the same aims, sufficing the basic needs and not interfering the children's ideals can avoid conflicts which always happen in a family as illustrated in the film scripts, which can consequently be adopted as lessons for the readers in real life.

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Conference Paper

Literature Literacy as a Medium of Peace and Harmony between Two Countries

Noordin Mohd Noor

School of Languages, Literacies & Translations, Universiti Sains Malaysia

Abstract

Literary tradition in Malaysia middle/high school from the very beginning to the era of Literary Component in Malay language (Komsas) plays a big role in shaping the intellectuality of student's mindset. It is carried out by introducing novels around the Archipelago that corresponds to time and issues, without leaving the main theme of universal humanity. These themes have not changed. That is the purpose of literature subjects being introduced in school. Since the 70s, students in Malaysia have been exposed to Indonesian 'heavy' novels such as *Di bawah Lindungan Kaabah* by HAMKA, *Salah Asuhan* by Abdul Moeis, followed by *Atheis* by Achdiat Karta Mihardja and *Keluarga Gerilya* by Pramoedya Ananta Toer and poems by Amir Hamzah and Chairil Anwar. All the novels, poems and short stories reveal the valuable aspect and their impact in forming the student's mind. Just take an example of the novel *Atheist* that features the soul of a traditionalist Islamist to face all modern ideologies that arose post Second World War. Or take another example of a patriotic struggle by characters like Saaman from Amila's family in *Keluarga Gerilya*. These are the serious issues that we could learn by reading Indonesia literary works by a few great writers. Therefore, Indonesian literature has played an important role in Malaysia as a medium of peace and harmony.

Keywords: peace, harmony, universal humanity

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Noordin Mohd Noor

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1. Introduction

Literature plays an important role interpreting culture in Malaysia and Indonesia. Both countries and nations share many intrinsic similarities due to geographical location. Through literature valuable lessons can be gained, moral lesson can be learned along with high aesthetic values.

1.1. Objective

1. This paper aims to discuss literary literacy in Malaysia. This would answer how literature relates balance sustainability to human beings not only to tend to technical but psychological matters are also important to produce a balanced human being as envisioned by the philosophy of national education (Kementerian Pelajaran Malaysia).

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2. To discuss that Indonesia literary works have given its contributions to Malaysian education.

1.2. Limitation

The discussions of this paper are limited to a selected works produced by some great authors from Indonesia, meaning this study only select few Indonesian novels that ever used or studied at school level in Malaysia. This paper also does not apply the complicated literary theory in discussing the selected novels. But I have to admit that I cannot avoid "close reading approach" (Generally anyone who studies literary knows this) in discussing the novels.

2. Literature Review

2.1. Education system

Malaysian education system at one time was separated into two main streams, namely art stream and science stream. Students entering the art stream will have the opportunity to analyze the novels from Indonesia and local writers as well.

Malaysia Literary Philosophy as drafted in 2002 which reads as follows:

Malay Literature Education in Malaysia aims to generate minds and emotions, identity, nurture a nation's culture and cultivate a competitive attitude towards building intellectuals.

(Pendidikan Kesusasteraan Melayu di Malaysia bertujuan untuk menjana minda dan emosi, mengukuhkan jati diri, menyuburkan budaya bangsa dan memupuk sikap berdaya saing ke arah pembinaan insan bestari (Huraian Sukatan Pelajaran Kesusasteraan) (Melayu SPM, 2002: hlm. ii)

The inclusion of literary subjects introduces to the middle and high school students with emotion, positive attitude and building dynamic intellectuals.

2.2. Literary works and great writers

To fulfill the requirement from the ministry of education aspiration promptly, the literature committee for Malaysian school to include some great novels from Indonesia. Among the great writers from Indonesia who are introduced to high school students in Malaysia are Hamka, Abdoel Moeis, Achdiat Karta Mihardja and Pramoedya Ananta Toer.

- Hamka is known through his famous works *sas Tenggelamnya Kapal Van Der Wijck* and *Di Bawah Lindungan Kaabah*.
- Abdoel Moeis through his work *Salah Asuhan*
- Achdiat Karta Mihardja through his work *Atheis*

- Promoedya Anantatoer through his works such as *Keluarga Gerilya* dan *Bumi Manusia*.

These works are read by most art stream pre-university students in Malaysia. As we understood reading literary works is not a kind of reading to fill our free time. These works are analyzed and study either in terms of intrinsic and extrinsic motivation. Students have gained a lot of valuable messages from the great work of these Indonesia writers.

3. Discussion

3.1. Values and messages

Without applying any literary theory, it is hard to digest the moral values and messages at the school level. But somehow students are considered as novice readers able to learn the values and messages presented by writers. From Hamka's works such as *Tenggelamnya Kapal Van Der Wijck* many lessons we could learn, among them well suited to the souls of young people such as the philosophy of love.

The love is expressed through this story is so meaningful, sweet, and exciting. It depicts not an ordinary love; it was not just a love between two souls. It is love born out of the realization that love is from of God that needs to be guarded, nurtured and sown in every soul. This concept of God's gift will not be the same as the false love or the lusty love.

"Allah yang menjadikan mata dan memberinya penglihatan. Maka Allah pulalah yang menjadikan hati dan memberinya cinta.....Cinta adalah iradat Tuhan, dikirimnya ke dunia supaya tumbuh." (Tenggelamnya Kapal Van Der Wijck)

The attributes of al-Rahman and al-Rahim almighty Allah Most Gracious, Most Merciful are nurtured to shape real meaning of love; but man's hands is the one who has fouled and defiled it.

The message learned not be fooled by some peoples who are drifting in the temptation of the evil and place a mistake on love! Love is innocent at all! In Islam it is clear stated in holy Quran verses al-zinaa (do not come to adultery). It is forbidden even the act that close to adultery (*zina*). If you are in love and committing adultery (before officially married), then mistakes are on your shoulders that fail to hold the power of love to subdue the passion of turbulence. These are the concept of love that Hamka conveyed.

Through *Di bawah Lindungan Kaabah*, it is also learned that the novel is full of religious and customary values, once again Hamka confronted some customs are conservative and unfair to human. Hamka depicted the case of ban on high school for girls, and the arranged marriage, determines by family, whereas female characters can only obey. All these messages are high values passed through literature. These two stories related to romance and traditional customs that unfair to human beings

share the similarities in life that practiced in Malaysia, the stories particularly impressed especially among Malay readers.

From *Salah Asuhan* we learnt that the novel conveys intrinsic message that at that moment of time Eastern could not be Western. Western education does turn a Minangkabau boy to be Westerner. A local character Hanafi with Western (Dutch) education married Corrie du Busse a Westerners and the marriage was not an ideal marriage because Eastern and Western will not meet similarities. They fall in love with each other but Corrie's father who did not approve his daughter to marry with an indigenous man. Their relationship ends with tragedy. The moral of the story educates that marriage without family's consent will not end happily. This message educates young peoples to respect and consider family's approval before marriage. This story is related to life in Malaysia as well, where sometimes ago when Malay boys who had acquired English education believe that they were also English and no longer belongs to Malay society, but in reality they are still considered unequal to English.

Atheist of Achadiat motivates higher level of thinking. The faith of Islamic background highlights how young man focuses to convert his atheist friend to Islam; it is a story about friends who chose to become an Atheist, influenced by Marxism.

This *Atheis* novel is very well used as a material to convey the message to the students about the complicity and atheist beliefs have violated the constitution of the country stated in god we trust. The first pillar of Malaysia's constitution is the belief in the god and the official religion of the nation is Islam, although other religions are free to practice and be recognized. Communism and atheist are not recognized.

Pramoedya's novels depict a different issue. Pramoedya depicted struggle for independence and the opposition to Dutch colonizers. *Keluarga Gerilya* has captures peoples are struggle for independence. The illustration of life's agonies experienced by the colonized is the issue that Pramoedya highlighted. The *Keluarga Gerilya* is full of life lessons. The description of the nation's struggle, nationalism, the lives of the people and the principles are held firmly in a very difficult condition. These are the messages that can be drawn from the story of Pramoedya's novel. The younger generation has never experienced living under colonialization. This story motivates readers appreciate life as an independent nation.

The studies made on these novels are simples. This is due to the paper is only intended to share some information that literary literacy and works from Indonesian authors have also played an important role in Malaysian education system.

The messages that have been obtained from Indonesian authors through great novels have contributed so much lessons to young Malaysian generations. They are very impressed by the literary works from Indonesia. This proves that literature has played an important role in creating a peace and harmonious life between two nations and countries.

Territorial boundary of political power is not seen through cultural relations between Indonesia and Malaysia especially in literature and culture. Literature is not limited to a written works only. Lessons and massages from literary works play a role to unify us in a harmonious life. This will bring us back to remember a history before the interference of Western power, colonialism has drawn up a map of the country's boundaries. All are

aware that Indonesia and Malaysia shared similarity in languages and cultures. The narrow nationalism will bring enmity and disturbance to this Malay Archipelago.

3.2. Suggestion

Literature works/products need to be preserved by both countries. Need not to drag it into a debate regarding political boundaries of the country. A huge loss awaits us all if it is not maintained properly. History of literature and culture in both countries are also important as it is our roots. If these two governments recognize these, it will expand the opportunities for new scholars to carry on doing a research and contributing new ideas in the field of literature in this region.

Besides science and technology, the ministry of education must not ignore literary subjects in the national education system. This is because:

Through Malay literary subjects, students need to have the skills to peer and review various aspects of literature as well as writing literary works. In fact, students are able to master higher language skills because they understand the elements of the mind and the connotative connotations of the mind. (Md Ishak A Rahman Utusan Malaysia 24.3.2013)

It is agreeable that science alone without art literacy will not reach a balance in life. Students studying literature should not be considered as those who do not succeed in pursuing science stream.

Institutions of higher education should take the initiative to open a space for regional literary works. For example, higher education institutions in ASEAN countries should encourage researchers, post graduate students to study literary works such as novels, short stories or poems written by authors from Indonesia, Malaysia, Singapore, Thailand and others.

4. Conclusions

In conclusion, it has been proven through literary works produced by great authors/writers have contribute peaceful and harmonious to both countries that we live in. It is undeniable that the media from both countries sometimes sensationalize the differences when there are misconceptions in some issues or cases. But we still work uses wisdom in solving the problem and maintain the healthy atmosphere.

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Conference Paper

Effect of Work Conflict on the Employee Motivation

Nurismilida¹, Agnita Yolanda², and Adinda Sri Rezeki Br.Purba²

¹Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

²Business Administration Study Program, Politeknik LP3I Medan, Indonesia

Abstract

Human resources are the main assets that support the running of an activity in a company. Human resources in the company are closely related to various things such as position, division of tasks, status, authority, and others. It is the main reason for frequent conflicts in an organization. The purpose of this study is to determine that the work conflict and miscommunication affect the employee motivation in the office of the Ministry of Justice and Human rights. This research is a quantitative research that is analyzing data that has been collected through questionnaires (Melissa, 2017) which are distributed to the Employees section of Legal Services and Human Rights. The process of analysing the data used SPSS statistical test tools version 20. Based on the result there is a contribution of independent variables (work conflict) to the dependent variable (work motivation). The result of the research is partially known that there is a significant effect to work conflict on employee work motivation with $t_{count} 3,860 > t_{table} = 2,105$ and significant $0,000 > 0,05$. $R^2 = 0,0507$ which means the relationship between the two research variables are categorized strongly with work conflict affecting work motivation of 25.7%.

Keywords: conflict, work conflict, work motivation

Corresponding Author:

Agnita Yolanda
agnitayo@gmail.com

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1. Introduction

The human resources company is a major asset that supports the running of an activity. Employees as human resources that have the greatest potential and influence in running the activities of a company. Because the achievement of the company's object lives depends not only on the equipment, facilities and infrastructure owned by the company, but it depends on how a company is able to utilize its human resources. Human resources in the company are closely related to various things such as position, division of tasks, position, status, authority, and others. This is the main reason for frequent conflicts within an organization. Conflict can occur between individuals, between individuals and groups, and between groups, but conflicts can be avoided while maintaining good communication between superiors and subordinates as well as fellow employees.

A regional office of the ministry of justice and human rights is a government institution engaged in the field of service. The existence of various forms and factors - the

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factors that cause work conflicts that occur within a company where the conflicts that occur can cause losses to the company.

The purpose of this study is to determine whether the work conflict affects the employee motivation in the office of the ministry of justice and human rights.

1.1. Human resource management

Management plays an important role in improving the work productivity of employees by providing various forms of job training, job sharing and appropriate job placement and create conditions and a safe and comfortable working environment.

Hanggraeni (2012: 4) states that Human Resource Management (MSDM) as activities that try to facilitate people within the organization to contribute to the achievement of an organization's strategic plan.

1.2. Working conflict

Umam (2012: 262) states that conflict is a symptom when individuals or group exhibit "hostile" attitudes or behaviors toward other individuals or groups affecting the performance of any or all parties involved. While Mangkunegara (2013: 155) declaring conflict is a contradiction between what a person expects of himself, the other person, the organization with the reality of what he expects.

1.3. Symptoms of conflict

Here are several conflicting phenomena in the organization (Siswandi, 2011: 103), namely:

1. The existence of weak communication
2. There is enmity or envy between groups
3. There is interpersonal friction
4. Escalation of arbitration
5. Low morale
6. Existence of extreme beliefs

According to Siswandi (2011: 104), Basically, there are 6 levels of conflict, that is:

1. Conflict within the person

This inner conflict is divided into conflicts of cognition and affective conflict. Cognitive conflicts relate to intellectual (thinking) coverage, whereas affective conflict is related to the range of behaviors or attitudes.

2. Interpersonal conflict
3. This conflict has to do with two or more people who have the distinction of determining and choosing a third issue, subject or goal to be equally important.
4. Conflict within the group
Conflict within this group consists of conflict *substantive* and affective conflict. Conflict *substantive* this is caused by different perceptions, and different perceptions are caused by different degrees of cognition. Affective conflict is based on an emotional response to a situation that is due to interaction that is not in line or because each person in the group has a different personality.
5. Inter-group conflict
A conflict that occurs because each group sees something in accordance with the interests of the group. This difference of interest is due to a difference of expectations.
6. Conflict within the organization
Conflict within the organization consists of:
 - a. Vertical conflicts occur if the conflict has a vertical relationship, such as a subordinate with the boss.
 - b. Horizontal conflict occurs when the conflict is an individual or part of equal standing.
 - c. Diagonal conflict occurs when the conflict has penetrated the distribution of resources within the organization.
7. Inter-organizational conflicts are conflicts that occur between independent identity organizations that have no organizational structure.

1.4. View of the conflict

According to Mangkunegara (2013: 155), There are 3 (three) points of conflict in the organization, namely:

1. Traditional view
This view argues that conflict is something that is undesirable and harmful to organizational life.
2. Behavioral views
This view argues that conflict is an event or an event that usually occurs in organizational life, which can be useful (functional conflict) and can also harm the organization (dysfunctional conflict).
3. Interaction view
This view argues that conflict is an inevitable and necessary event for organizational leaders.

1.5. Types of conflict

Wijono (2014: 224) states that there are several types of conflicts, namely:

1. Hierarchical conflict

The more complex the structure hierarchy becomes, the more often there is conflict between officials within the organizational structure, such as directors, managers, department heads, division heads, department heads, and supervisors and employees.

2. Functional and dysfunctional conflict

Functional conflict is a confrontation between groups that want to gain and increase organizational performance. And dysfunctional conflicts are various confrontations or interactions between groups that harm and hinder the achievement of organizational goals. These functional and dysfunctional conflicts will appear in organizations when there are various management functions, such as planning, organizing, staffing, and direction.

3. Line-staff conflict

This conflict can arise when the relationship between the lines of authority and responsibility both overlaps and unclear.

4. Formal - non formal conflict

This conflict occurs when there are groups, i.e. formal and informal groups have different interests in achieving their objectives

1.6. Work motivation

According to Mulyadi (2015: 87) "Motivation is a good encouragement from other people as well as from themselves to do a job with conscious and passion to achieve certain targets. One of the motivational theories that received a lot of positive response in the field of organizational management is the theory of needs hierarchy that was conveyed by Abraham Maslow. Wirawan (2013), according to Maslow each individual has needs - the needs are arranged hierarchically from the most basic level to the highest level. The Needs Hierarchy according to Abraham Maslow is as follows:

- (a) Basic physiological needs, such as food, clothing, housing, and other basic facilities are useful for workers' survival
- (b) The need for security, such as a work environment free from all forms of threats, job security or position, clear working status, and safety of the equipment used.
- (c) The need to be loved and cherished, such as interactions with coworkers, the freedom to engage in social activities, and the opportunity given to forge a close relationship with others.
- (d) Needs to be rewarded, such as rewarding and acknowledging individual work.

- (e) The need for self-actualization, such as opportunity and freedom to realize the ideals or expectations of individuals, the freedom to develop their talents or talents

1.7. Motivation function

Motivation has an important function of leadership, organization and individual members of the organization. These functions include the following Wirawan (2013: 678-679):

- (a) Encourage organizational members to work and act, without motivation people will not act, work and work either for themselves or for the organization.
- (b) Increasing the efficiency level of employees and organizations. Employees who are motivated to carry out their work lower the cost of supervision because they do not need to be governed and supervised to carry out their routine tasks. Motivated employees perform their tasks to the fullest and not only work to meet their performance standards.
- (c) Labor stability. Employees who have the high work motivation have job satisfaction, work ethic, work discipline, and high morale.

1.8. Miscommunication as a trigger to conflict

Miscommunication happens when individuals exchange information without clearly understanding one another. This can result in misinterpreted facts and details that prompt one team member to work from one set of perceived facts and information, while another is working in an entirely different direction. When the miscommunication is identified and each party believes his approach is the "right" approach, it can be a source of conflict.

A lack of communication can lead to misunderstanding, which in turn can lead to mistakes, missed deadlines and altered project directions. If a staff member feels her work or time has been wasted or blames a colleague for not conveying the proper information in a timely manner, frustration can result. Misunderstanding often arises when instructions are not clearly communicated, updates and status reports are not shared right away or there is no lead person responsible for a project or task [5].

1.9. Research methodology

This research is a quantitative research that is analyzing data that has been collected through a questionnaire which are distributed to the Employees section of Legal Services and Human Rights. Then to classify the Influence of Work Conflicts on Employee Work Motivation of Regional Offices of the Ministry of Law and Human Rights by using a Likert scale as a measurement and the value of predetermined variables. This research was conducted at Regional Office of the Ministry of Justice and Human Rights

of North Sumatra, which is located at Jl. Putri Hijau No. 04 Medan. The study time is planned for approximately three months starting from January 2017 until May 2017.

1.10. Population and sampel

The population in this study is employees who work in the Regional Office of the Ministry of Justice and Human Rights in the service of law and human rights that is 45 respondents. The sample of research is if the subject is less than 100, then better taken all until the research is a population. So the sample used in this study is a saturated sample of 45 employees.

1.11. Hypothesis testing

Temporary hypothesis in this research is that the influence of work conflict to work motivation of employees in the Regional Office of Ministry of Justice and Human Rights – SUMUT.

1.12. Validity testing

According to Indrayani (2013) Test Validity is done to determine the level of validity (validity) questions in the questionnaire. Testing is done with SPSS version software tool 20 by looking:

1. If the value of $r_{count} > r_{tabel}$ the item variable is valid, or vice versa
2. If the value of $r_{count} < r_{tabel}$ then the item variable is invalid

1.13. Simple linear regression analysis

Regression analysis is used to predict or estimate the value of one variable in relation to other variables known through the regression line equation. How to test:

$$Y = a + bX$$

Y = Work Motivation

X = Work Conflict

a = Constant Numbers

b = Regression Coefisien

1.14. Partial test (T test)

This test is used to calculate how the influence of each independent variable to the dependent variable:

1. Compare t_{count} with t_{table}
 - (a) $t_{count} > t_{table}$ then H_0 rejected and H_1 accepted to prove the independent variables together have a significant influence on the independent variable
 - (b) $t_{count} < t_{table}$ then H_0 is accepted and H_1 is rejected to prove independent variables together have no significant influence on the dependent variable
2. A significant level using $\alpha = 0.05$ (5%)
3. Determination of value of α (real level) and t-table value

According to Hasan (2015: 149), the real level (α) is determined by degrees of freedom: $db = n - 1$ then determine the value of $t_{\alpha; n-1}$ or $t_{\alpha/2; n-1}$ from t_{table} .

1.15. Coefficient of determination test (R^2)

contribution for the independent variable to the dependent variable by looking at the total coefficient of determination total (R^2). If (R^2) obtained close to 1 (one) then it can be said the stronger the influence of independent variables to the dependent variable. Conversely, if (R^2) is approaching 0 (zero), the weaker the influence of the independent variables on the dependent variable.

2. Discussion

Based on the results of questionnaires to 45 respondents in Regional Office of the Ministry of Justice and Human Rights of North Sumatra, There is a contribution of independent variables (work conflict) to the dependent variable (work motivation). To know how to influence both by using Simple Linear Regression Test, T Test (Partial Test) and Coefficient of Determination.

2.1. Simple linear regression

Coefficients ^a					
Model	Unstandardized Coefficients		Standardized Coefficients	t	Sig.
	B	Std. Error	Beta		
1	(Constant)	30,800		6,087	,000
	X	,896	,507	3,860	,000

a. Dependent Variable: Y

Based on the table above, obtained by using SPSS program version 20 then obtained a simple linear regression equation as follows:

$$Y = a + b = 30,800 + 0,896X$$

Based on the simple linear regression equation, it can be seen that constant (a) has a value of 30,800 and the regression coefficient is worth 0.896, then obtained the value of equation $Y = 30,800 + 0,896X$.

2.2. T test (Partial test)

This test is done by comparing t_{count} with t_{table} using criteria as follows:

- a. $t_{count} > t_{table}$ then H_0 rejected and H_1 accepted to prove the work conflict variable has a significant effect on the variabel y.
- b. $t_{count} > t_{table}$ then H_0 accepted and H_1 rejected to prove the work conflict does not have a significant effect on the variable y.

Coefficients ^a						
Model	Unstandardized Coefficients		Standardized Coefficients	T	Sig	
	B	Std Error	Beta			
1						
	(Constant)	30,800	5,060			
	X	,896	,232	,507		
				3,860	,000	

From the table above that t_{count} has a value of 3,860, and t_{table} is obtained from $db = n-1$ then $db = 44$ and $\alpha/2 = 0,05/2 = 0,025$ then $t_{0,025;44}$ so obtained value of $t_{table} = 2,105$. Based on the description that $t_{count} > t_{table}$, then H_0 is rejected and H_1 accepted it is $3,860 > 2,105$. Thus the independent variables (work conflict) have a significant effect on the dependent variable (work motivation).

2.3. Coefficient of determination test (R^2)

To know the amount of free variable contribution to the dependent variable by looking at the total coefficient of determination total (R^2). If (R^2) is obtained closer to 1 (one) than it can be said the stronger the influence of variable x to the variable y. Conversely, if (R^2) is obtained closer to 0 (zero) then the weaker the influence of variable x to the variable y.

Model Summary				
Model	R	R Square	Adjusted R Square	Std. Error of the Estimate
1	,507 ^a	,257	,240	5,081
a. Predictors: (Constant), X				

Based on the table above obtained value of R² (R Square) = 0,257 (25,7%) thus independent variable (work conflict) influence the dependent variable (work motivation) equal to 25,7% and the rest 74,3% influenced by another variable investigated.

3. Conclusions

From the results of exposure and discussion of the data above, the conclusion of the research results is:

1. Based on T test (Partial test) with significant level of 0.05 (5%) and db (n-1) = 44, then obtained $t_{count} > t_{table}$ (3,860 > 2,105) with significant 0,000 < 0,05 then H_0 rejected and H_1 accepted. So it can be concluded that there is a significant effect between the work conflict on employee motivation in the Legal Services and Human Rights.
2. The magnitude of the effect of work conflict on work motivation of employees in the section of Legal and Human Services is equal to 0.257 (25.7%) and the remaining 74.3% influenced by other variables not examined.
3. And above all effective and ethical communication could be implemented to settle or at least to avoid a conflict in a work place. Motivation should also be given through soft and acceptable language of communication.

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Conference Paper

Nganggung as a Local Wisdom in Andrea Hirata's *Dwilogi Padang Bulan*

Pardi^{1,3} and Rabiatul Adawiyah Siregar^{2,3}

¹Faculty of Literature, Universitas Islam Sumatera Utara

²Faculty of Teacher Training and Education, Al Washliyah University

³S3 Linguistics, Faculty of Cultural Sciences, University of Sumatera Utara, Medan, Indonesia

Abstract

This study aims to analyze how local wisdom values and symbolic meaning of *nganggung* as the slogan of *sepintu sedulang*, which reflects the nature of mutual cooperation, exist. *Nganggung* or *sepintu sedulang* is a local wisdom that reflect a social life of a society in Belitong based on *gotong-royong*. *Nganggung* tradition can hopefully represent the reflection of society nowadays as a role value and norm to solve all the problem faced. The analysis is based on the theory of local wisdom by Rahyono (2010) and Sibarani (2014) which describe that local wisdom is the genuine knowledge and intelligence of human come from the culture and the experience to manage the sosial life of society. Using descriptive qualitative analysis by objective approach of Sarjono (2011), the findings shows that *nganggung* tradition has local wisdom values such as religious, *gotong-royong*, responsible, appreciative, submissive, and independent. Symbolic meaning of the features of *nganggung* tradition which is *tudung saji* is the preservation of plants of the custon which is wild pandanus. Its form like a parabolic antenna signs that *nganggung* tradition is the protector of all society. The use of red colour for *tudung saji signs* bravery and high work performance. The straps on *tudung saji* signs to bond the diversity by the sense of belongings. The shape of *dulang* which is round signs the dynamic manner of the society.

Keywords: *nganggung*, tradition, local wisdom, *tudung saji*

1. Introduction

Nganggung is an activity done by society in the ceremony of the great day of islamic religion, in welcoming a prestigious guest, in the event of *selamatan*, in marriage, etc (Zulkifli, 2007: 53). In this ceremony, the citizens brings meals in on a *dulang* (tray) closed with movable food cover to the mosque, *surau* (small mosque), or village hall to be eaten together after the religious ritual. Every father should bring big round tray made from aluminum or brass in the *nganggung* tradition. This brass tray is only used by several citizens now. On the tray meals are arranged deal with the rule. If the tradition is about *nganggung* of cakes, the tray must be fulfilled with cakes on. If it is *nganggung* of rice, must fulfilled with rice on, if *nganggung ketupat*, fulfilled with *ketupat* and so on. *Nganggung ketupat* is usually held on led Al-Fitr. The tray is covered with food cover made from pandanus leaves, and painted. This food cover can be found in markets.

Corresponding Author:

Pardi

pardi@sastra.uisu.ac.id

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This tray full of meals is brought to mosque or to the place agreed to be served and to be eaten together. The meals on the tray is served in the sense of sincerity and proud.

A tradition of course is done to sustain local wisdom. Local wisdom in foreign language is often conceived as local policy, local knowledge, or local genius. Local wisdom can also be meant as a thought of live. The thought is based on clear mind, good attitude, and the other positive things. Local wisdom can be translated as the masterpiece of mind, deep feeling, attitude, behavior, and also a suggestion for glory. Dominant local wisdom will create good mind and attitude.

2. Literature Review

Rahyono (2010: 7) states that local wisdom is human intelligence owned by certain ethnic group obtained through experiences in society. It means that local wisdom is the product of certain society through their experiences. Other society do not experience it also. The values strongly tied in a certain society for long time. Sibarani (2014: 180) says that local wisdom is a genuine wisdom and knowledge of a society heritaged from noble value of local culture to manage the social life of society. Regarding to this, local wisdom is not only a cultural values but the cultural value can be utilised to managa the society llife in achieving the welfare and peace.

It can be simplified that local wisdom is owned by society with good attitude and personality to develop the local potentiial and resources to the better life. So, local wisdom utilised can be sourced from cultural values which can be applied nowadays, both cultural value for peace creating and also welfare increasing.

Although local wisdom is not a science, it can be a source of modern knowledge by creating theories and paradigma which can be formulated and counted logically. It is also being a noble culture created by human ancestor by an experience and then being a certain formula and can be utilised to managa the social life of young people.

In the context above, local wisdom becomes unseparated part of society life as portrayed and described in Andrea Hirata's Novel *Dwilogi Padang Bulan*. The novel tells about the local wisdom in the society especially aspect of life which support the creating of good attitudes. The tradition of religious ceremony as the ceremony of the Birth of Muhammad Prophet which *nganggung* tradition exists. The tradition contains religious value, responsibility, respect, gotong royong, obedient, and independent.

Malay culture is one of a social phenomenon described in the novel *Dwilogi Padang Bulan*. The focus of this study is the sociology of literature on the *nganggung* tradition as a religious ritual. Ratna (2011: 1) states that socilogi is a science centered the attention on the aspects of society in general and the attempt to get the general schemes in the society life. Damono (2010: 3) describes that there are two trends of approach in literature sociology study. First, an approach standardised to the consideration that literature is a mirror of economics proses. Second, an approach used in literature sociology is text analysis to find out the structure to be used to undersand the story representation of the novel.

3. Research Method

This research uses descriptive qualitative analysis with objective approach. Saryono (2011: 1) states that qualitative research is a research used to investigate, to illustrate, and to describe the quality or the speciality of social influence which can not be explained. The data of this research are the words, phrases, and sentences in the novel. Moleong (2010: 157) says that data source for qualitative research is the words and the acts as the primary data. the rest, documents and so on is the secondary.

4. Discussion

4.1. Local wisdom vallues in Nganggung tradition

4.1.1. Religious or spiritual value

Nganggung tradition has a dimension of religious or spiritual values. It can be seen in the process of the ceremony. *Nganggung* tradistion always holds at the mosques not houses as known, mosque is a symbol or the sacred place to pray for moslem.

Before the meals eaten together, they read Al Fatihah for the Profet Muhammad SAW, His friends, family, and for moslem. In Islam perspective, this tradition is similar with the *tafakul* concept which means sharing or caring. Helping each others, loving each others among moslems are the characteristics of *tafakul* concept.

4.1.2. Gotong Royong (Mutual Cooperation) value

In *nganggung* tradition, *gotong royong* value exists. For the example, when one of the society members died, the society will together do *nganggung* to mosque to decrease the burden the abandoned family *Nganggung* will be held on the third day, seventh day, twenty fifth day, forty day, a hundred day and a year as not to burden the abandoned family.

4.1.3. Hospitality value

Viewed from the perspective of Islam, *nganggung* can be categorised as the concept of hospitality. *Nganggung* is not only a tradition of eating together but also a tradition to create the spirit of gatherness among members of the community. The society, especially their men, has their own activities in the farm, garden, or office that is way this tradition becomes a perfect time to meet and exchange thoughts, as well as to melt the fatigue of working all days. The tradition is often interspersed with questions abotu the condition of each peppered with jokes so that strengthening the social networking among the members of the community. The people in the tradition swap the dulang to taste and to enjoy the dishes brought by the other people, sitting face to face with atray arranged lengthwise making it easier to eat the dish.

4.1.4. Responsibility and social value

There are sociological values that should be maintained in the *nganggung* tradition. For example, when the citizens held *nganggung*, indirectly the citizens carry out a social communication, a social care, and even a sense of gotong royong. It can be seen when a member of the society get a calamity, the society will hold *nganggung* in the mosque. This proves the caring and condolences to the bereaved with voluntary. That is way the tradition has a sociological value. This tradition must be preserved to prevent the crisis of alienation. Social communications is built in the tradition.

4.2. Symbolic meaning

4.2.1. Tudung Saji (Moveable food hood)

Tudung saji is made of pandanus leaves. It is a characteristics of this province. The use of pandanus leaves as *tudung saji* symbolises the persistence and skill in processing forest resources of the society of Petaling villagers. The awareness of the struggle of the ancestors who have built the village in the past time can be preserved by the young man. Pandanus plants are still used and preserved as an icon as well as a form of respect to their noble values of the ancestors.

The shape of *tudung saji* likes a parabola. It contains the symbolic meaning that diversities are accommodated in a place so that no citizen is more special than the others. All of them have the same rights and duties, have guaranteed security and comfort to live and to work in Petaling village wherever they come from.

The dominant color of the serving hood is red. The used of the color symbolizes courage to tell the truth as well as describe the high work motivation. For example, when they feel disturbed by members of the community who are doing unsettling actions, the do not hesitate to rebuke.

4.2.2. Tape binding

Tape binding is used to bind the leaves of the pandanus leaves. The tape binding is made of rattan blades. The tape made circular to sides, outside and inside, while between the rattan and pandanus leaf sheets are knitted forest and reinforced with rattan rope. symbol that emphasizes that people can prosper and prosper if the differences are tied with togetherness and sense of belonging to the village in which they live.

4.2.3. Tray

Tray is used to place the meals on. The tray form is round which symbolise that the society lives dynamics and flexible.

5. Conclusions

The symbolic meaning of the attribute of the *Nganggung* tradition in the form of a hood is: the preservation of traditional plants in the form of forest pandanus, as well as meaningful preservation of the noble values of the ancestors; of its parabolic shape symbolizes the *Nganggung* tradition as a guidance for all; the color red as the dominant color of the hood symbolizes the courage and high work ethic; straps symbolize the binders of diversity with togetherness and belonging; the rounded shape of the tray symbolizes the dynamic attitude and flexibility of its inhabitants.

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Conference Paper

Multimodal in Audiovisual Advertisement

Pardi^{1,2}, Asnani¹, Amrin Siregar¹, and Safitri Hariani¹

¹Fakultas Sastra, Universitas Islam Sumatera Utara

²Doctorate of Linguistics, Faculty of Cultural Sciences, University of Sumatera Utara, Medan, Indonesia

Abstract

This study aims to analyse the aspects of multimodal in the audiovisual advertisement of *Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan*. Semiotics approach by Chandler (2007) and multimodal analysis Anstey Bull (2010) focussed on linguistic, visual, audio, gestural and spacial aspects are applied to analyse the text, visually or verbally. Specifically, the analysis of the linguistic and visual aspects uses the analysis model of Cheong (2004) and Systemic Functional Linguistics of Halliday (2002, 2004). The research method uses descriptive qualitative by Mahsun (2005) which focussed on the translation, description, and filtration of meaning and also the placement of data to its context. The result shows that all aspects of multimodal in the advertisement are integreted. The linguistic aspect shows that atributive (experiential function), declarative mood (interpersonal function), and unmarked topical theme (textual function) are the dominant types used. The visual aspect shows that red color dominates the background of the advertisement as the main color of the product in the advertisement. The audio aspect shows that the advertisement uses instrumental with ritmix genre to evoke strong spirit in activating. The spatial aspect shows the unification of the meaning between an image to the others.

Keywords: advertisement, multimodal, aspects of multimodal, text, SFL

Corresponding Author:

Pardi
pardi@sastra.uisu.ac.id

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1. Introduction

In daily life, verbal language used in interacting with other people is a the most dominant media which role in interaction compared with visual language althouh there are many activities of human being related to verbal and visual language. Using only a verbal language without visual language such as motion, voice, color, and other material objects, usually human's understanding in communicating will be limited. Gombrinch in Fitzgerald and Young (2006: 169) state that visual text is as important as verbal text in conveying meaning, and all the schemes are represented in visual forms. Kress and Leeuwen (1996: 122) focussed on the difference of meaning formed by the two text models and also its relation whereas its analysis shows that the tendence of visual text usage is higher than verbal text, especially in science. It can be concluded that there is a strong relation between verbal and visual language in creating meaning of a text. Moreover, Sinar (2012: 31) explains that many work results are prestigious

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because of the relation among language (text), nonverbal language, and other visual media.

One of texts with meaning complexity is advertisement. It is caused advertisement uses elements of language verbally, non verbally, and visually in conveying a message. Advertisement is a media used in promoting a certain product to convince the attention and interest of consumers to purchase the product. Kasali (1992: 9) states that advertisement is a part of promotion process meanwhile promotion process is part of marketing process. Simply, advertisement, promotion, and marketing play important role in selling industrial product such as goods and services. Moriarty, et.al (2011: 6) says that advertisement is a marketing communication. It means that the goals of advertising the product is to persuade the consumers purchase the product. Advertising must be creative. Advertisers have a lot of media to promote their products. Print media such as magazine, newspaper, tabloid, brosure, etc. and electronic media such as Television, Radio, Website, blogs, etc usually are used to advertise a product, goods or services. Multimodal analysis can be used to get understanding about meaning complexity of advertisement.

Multimodal study is applicable to analyse texts variety such as verbal and visual texts. It is generally caused by the existence of logic relation in visual and also verbal texts that can be described using the analysis. Language interaction includes verbal (oral and written) and visual media. Oral media is represented by sounds and written media represented by characters. Visual media is represented by face, body language, gesture, eye contact, touch, spatial and sound. All interactions combine two media that can made a communication meaning of language those are verbal and visual called multimodal (Sinar, 2012: 131-134)

Multimodal analysis on Systemic Functional Linguistics is based on the concept of metafunctions of language pioneered by Halliday. Krees and Leeuwen (1996) adopt the metafunction to create the metafunctions of visual language. By the metafunctions applied, visual language can be an alternative approach in analyse multimodal texts include advertisement because the analysis can can be applied on the whole text, those are how verbal and visual texts convey the meaning and how the relation between texts in forming and conveying the meaning of a text [5]. Multimodal analysis has been a crucial part in reseach, teaching and also practice academically and for the wider science fields. Techniques, theoretical framework, and methodology has been increased in such multimodal analysis.

It can be concluded that verbal, non verbal, and visual texts at advertisement have meaning complexity which can be analysed with multimodal analysis based on Systemic Functional Linguistics. The meaning complexity is very important and interesting to be analyse, for this case, the analysis will take an electronic media of advertisement of one celular card provider *Kartu As Edisi Paket Mingguan Bikin Kenyang Internetan*. it is aimed to describe the metafunctions analysis of verbal and visual language in the texts of the advertisement. Theoretically, it is beneficial to increase the knowledge especially for the linguistics aspects which is the metafunction theory of multimodal text.

2. Literature Review

Multimodal is a study of semiotics aspects as a study of signs in the society (Saussure, 1969: 16). Chandler (2007: 2) explains that semiotics involves a study not only about signs in daily conversation, but also about everything referring to the others. Moreover, the signs are figure, sound, gesture, and object.

Bateman and Schmidt (2012: 28) use language terms (verbal and written), visual, acoustic, and place as the signs studied in semiotics. The signs is also called as Multimodal. A text said as multimodal text if the text has two or more semiotics system. There are five semiotics system: (a) Linguistic, consists of words, generic structure, and verbal and written language grammatical; (b) Visual, consists of color, vector, the angle of moving and unmoving objects; (c) Audio, consists of volume, harmony and music rythm and sound effect; (d) Gesture, consists of move, speed, and the silent in face expression and body language; and (e) Location, consists of the position of the object,, direction, layout, and distance based on layout [1].

According to O'Halloran and Smith (in Sinar, 2012: 133), multimodal analysis includes the analysis of all communications which have interaction and integration of texts based on two or more semiotics sources or as a communication media to reach the communicative function of the text. Simply, multimodal analysis emphasizes that verbal and non verbal communication media have important role to express meaning. Kress and Leeuwen (in Sinar, 2012: 132) state that representative and interactive meanings by image exist in analyse multimodal can be done by three system: (a) information value; (b) salience; and, (c) framing, exist.

This research used Systemic Functional Linguistics theory by Halliday (2004) in analysing the aspects of the metafunctions of language. Halliday (2004: 94) explains that text is limited as functional language unit in social context and not a grammatical univet as clause and sentence; and can not be defined following its wide. Moreover, the combination of multimodal theory by Anstey and Bull (2010) and Kress and Leeuwen (1996) are used in analysing the aspects of visual text. To reveal the meaning in the message of advertisement, the advertisement structure theory by Cheong (in Sinar, 2012: 136-138) is applied. The structure of advertisement consists of verbal, visual and verbal-visual texts. The linguistic features that reveal and tell the meaning essence of advertiment message in the text are announcement, enhancer, call-and-visit information, lead, display, emblem, tag, conversion, setting, additive, demand, social and equality, saliance, and reactor.

3. Research Method

This research uses descriptive qualitative method in analysing and elaborating the data based on Rakhmat (2005) and Mahsun (2007). Rakhmat (2005: 25) says that descriptive aims to collect the actual information in detail. Meanwhile, Mahsun (2007: 257) states that qualitative method focuses on the description, elaboration, and filteration of meaning and also the placement of the data to its context and often explain the data by words than numeric.

Data analysed in this research are the words and sentences converted to written text of *Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan* advertisement of Telkomsel provider from <https://youtu.be/8Qno6hGq7xo> in consideration that the data is interesting and with short duration for an video electronic advertisement. The steps of data collection technique are by downloading the advertisement, reading and listening the text, checking the video verbally and visually, and identifying the data. Verbal texts transcribe to be written text. Descriptive analysis technique is used to obtain the result and the conclusion.

4. Discussion

4.1. Data analysis and research result

Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan advertisement of Telkomsel provider analyses based on multimodal semiotics system as follow.

4.2. Systemic functional linguistics (SFL) analysis

The advertisement, *Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan* starred by a family consists of father, mother, and their two children (brother and young sister), and also vegetables seller, uses verbal and written languages. The use of verbal language is more dominant than written. The verbal text order is begun by vegetable seller followed by mother, young sister, vegetable seller, young sister, young sister, mother, father, brother, and father as follows.

Sayur, Sayur. (Vegetables. Vegetables)

Aduh, punya otak gak sih. Berisik amat (Oh hell, you are brainless. Too noisy)

Bang, punya otak gak? (Brother, do you sell Brain?)

Habis neng. (Sold out, Miss)

Habis mak. (Sold out, Mom)

Aduh...(Oh my God)

Ngak masak lagi? Sudah seminggu nih. (do you still not cook? Already a week now)

Gampang, pesen ini aja pak. (It's easy, Delivery order this menu, Dad)

Sudah sembuh giginya? (Do your toothache cure?)

Those language variety is informal used in Jakarta which meant to express the natural use of the language as in the daily life and meant to eliminate the gap among the messages conveyed by consumers and also meant to show the modernity of the advertisement broadcasted.

There are some texts that can not be analysed using SFL for its category, not a clause. The metafunctions analysis based on the original source language obtain that Attributive Process of Experiential Function is the most dominant, 50%. As attributive process is a process involved the existence of statement. The process shows a quality. It means that the advertisement advertise a product with high quality although the price is cheap so that easily to be had. The second is Verbal Process, 25%. It can be meant because the product supplied is a product of internet use whereas the use of saying feature will be more often in communication. Meanwhile, Mental Process and Material Process have same frequency, 12,5% for each. The implication of the analysis result is that the advertisement focusses more on to tell the consumer that you will get many benefits if you have the product because the fast internet access with very cheap cost. The stimulus is more attributive, while the understanding is more verbal.

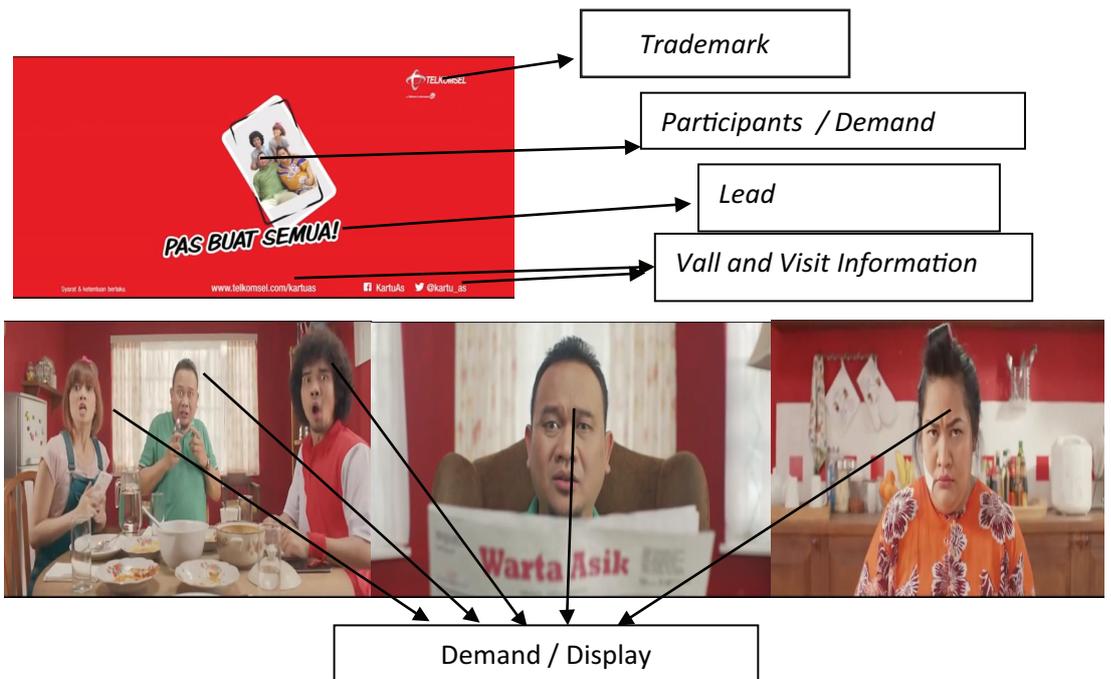
For Interpersonal function, all clauses use Declarative Mood. The implication is to show all the linguistic features in the advertisement functions to inform specifically about the benefits of Telkomsel products for example, this product *Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan*. For Textual Function, Unmarked Themes dominated by Nominal Group as Topical Theme are the most dominant in the text, eight times, 80%. The theme is characterised by the initial position of the clause. Meanwhile, Marked Theme is used twice, 25%. The implication of the result is that the messages in the advertisement can be easily understood by the audience through the clauses.

4.3. Visual analysis

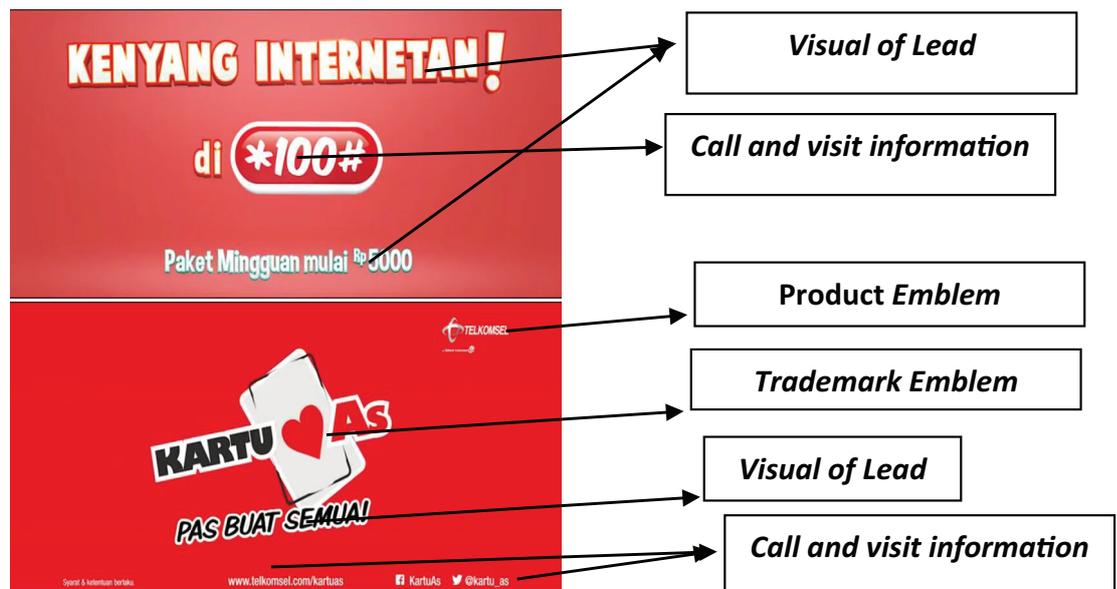
Visually, the advertisement, *Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan* has duration for 30 seconds. Red light color dominates the background of the advertisement as a protution of the color followed by cream color. Red light color is the primary color of Telkomsel products including *Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan*.

The video visualises a family at home in the morning and also a seller sell vegetables in front the house. The mother is lying on a long sofa and she gets toothache. The father is reading a newspaper, the brother and young sister are using their cellphone. The young sister is also asking about something funny to the seller that referring what her mother said.

Visually, the advertisement is realised in five visual steps: (a) the visual of famous actresses and actors acted; (b) lead; (c) call and visit information; (d) emblem; and, (e) trademark. The combination of the actors and actresses, trademark, call-and-visit information, and emblem creates an interpersonal meaning between the participant and audience. The interaction of both is realised by eye contact functioning as demand. This situation shows that the participant is describing about the product supplies. The next step is the meaning process on the product which describes about the benefit of the product supplies. The following figure gives description of the visual realisation.



Moreover, the emphasis of meaning in the advertisement especially on the verbal variety is confirmed and strengthened by the existence of written variety realised in the emblem form through the product emblem and trademark.



The decision on visual elements is by giving information to the audience that the product is accesable and can be owned easily with its benefits promoted because it is cheaf. The promotion is realised and can be found at the Display and Emblem.

4.4. Audio analysis

The advertisement begins with instrumental music in ritmix genre. It is meant to show or to emphasised that the product can raise the strong and past spirit in activity. The music feels appropriate in the morning day situation which is suitable to the lead, *pas dengan kamu* (fit with you) and *kenyang internetan* (fast internet access).

4.5. Spatial analysis

The whole space in the advertisement among the images show the fusion of meaning. Every image has its own meaning and support each others. The portrayal of participants' spirit in activity, product benefit, and easily found and used the product is shown by the space of active participant image and the process of participant portrayal analysed and the portrayal of lead, emblem, trademark and other visual in the last image of the advertisement. The lead functionates in giving deep impression and meaning for the users of the product. The lead is the locus of attention as realised at the figure above.

4.6. Gestural analysis

The gesture of the advertisement can be seen on the move and speed of the body and also the expression of the participants. The gesture is realised by the activities of the participant in facing life with spirit. It is imaged from the actors and actresses as the active and passive participants, whereas, the proses of participant's supply about the direct effect obtained from using the product exists. Active and passive participants shown by the visual *kenyang* (full) for eat all the foods ordered although she has toothache indicated by the patches on the chicks and the followed by the emblem of the product *kenyang internetan! Paket Mingguan mulai Rp. 5000* (unlimited internet access! Weekly Package starts from Rp.5000). the process realises on the figures below.



The visual of participant who is full for eating all the foods.

The visual of written of the image

5. Conclusions

It is concluded that the goals of the advertisement making, *Kartu AS Edisi Paket Mingguan Bikin Kenyang Internetan*, are to attract the attention and interest of the audiences to purchase the product as displayed. The advertiser aims to tell the audience that no loss for buying the product because the product has many benefits such as high internet quota and chief price. It is proven by the existence of verbal text of the participants in the form of Attributive Process. This advertisement has many aspects of multimodal can be studied such as linguistic, visual, audio, spatial and also the gesture. Every advertisement can be analysed the multimodal aspect but not all aspects exist in every.

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Conference Paper

Bridging the Gap between the Students and Teachers' Perspectives on the Learners' Needs to Prepare the English Course Materials

Pikir Wisnu Wijayanto

School of Applied Science, Telkom University

Abstract

This study aimed at identifying the students and teachers' perspectives on the learners' needs in order to prepare the English course materials. This study investigated their perspectives which focused on the learners' needs in relation to the language skills and content areas that should be learned in classes. This research adopted a quantitative method to investigate the learners' needs. The questionnaires used in this research was focused on learners' needs in term of the English course materials that are related to their requirements of English competency that should be mastered by the students. The samples of this study consisted of 30 Computer Engineering diploma students from the 3rd and 5th semester, and 5 English lecturers who have been working at School of Applied Science at Telkom University (SAS Tel U). The results showed that the significance value for language skills (LS) and language content areas (LCA) were 0.939 and 0.459 ($p > 0.05$). It showed that the two variances were not equal. Therefore, the use of variance to compare the average population (t-test for Equality of Means) in the t-test, should use the equal variance assumed based. At equal variance assumed based, it was obtained that the t value for LS was 10.821 and a significance level of $p = 0.000$. For LCA, the t value was 2,459 and a significance level of $p = 0.019$. All of the results showed that $p < 0.05$. It meant that there were significant differences in terms of the LS and LCA between the students and lecturers' perspectives. The level of LS and LCA between them were also fundamentally different.

Keywords: perspectives, learners' needs, English course materials.

Corresponding Author:

Pikir Wisnu Wijayanto

pikirwisnu@tass

.telkomuniversity.ac.id

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1. Introduction

In English course practice, the materials play an important role in teaching and learning activities. Well-selected and designed of English course materials can provide learners an opportunity to get acquainted with a variety of language examples to share, discuss, write, scrutinize and use language structures and vocabulary that does not follow a rigid arrangement.

There are some challenges to prepare the English course materials, such as to investigate, identify, select, create, modify and develop the materials which are appropriate

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to the learners' needs. One of the most difficult problems concerning English course materials preparation is that the materials should be exclusively or primarily subject specific. It is also hard to identify the learners' needs, wants and interests to learn based on their knowledge and experiences they have. Most of them have different needs, wants, and interests and those things could influence their motivation in the learning process or activity. In other words, in preparing the English course materials, they should emphasize the awareness the learners' needs. As Basturkmen (2010) stated that all contributors should investigate the learners' needs as a prerequisite in order to develop an effective and successful teaching and learning syllabus in various fields of language learning. Therefore, the preparation of English language course is essential for facilitating the learners to improve the particular proficiency they need, and to be fully carrying out the performers in the perspectives they want.

By having the appropriate objectives based on the learners' needs in teaching and learning process, teachers can develop or select the English materials for the learners in order to achieve the objectives and fulfil the learners' needs. Moreover, English course materials could fulfill a students' need in applying the English language proficiency in their life and in their learning activities in order to reach a satisfactory level in their specialist subject studies in science and technology area. As Mansouri (2010) stated that the students who are learning English for the purposes of studying science and technology are expected to have a high degree of motivation if the materials they are using in their English language courses have a scientific and technological content and exhibit the distinctive features of science and technology. Wijayanto (2017) also said that the students need to learn English and gain adequate knowledge to practice it in their own subject areas and for their real life. It is hoped that if they have studied English during their universities years, it would be easy for them to adapt to their work conditions and would be easily employed in industries.

The students of School of Applied Science of Telkom University (SAS Tel U) are expected to have English proficiencies in relation to communication skills in a global standard. It is hoped that they can contribute to the development of the nation directly, and compete in the global marketplace. They learn English to gain and develop the appropriate knowledge and skills through English. This research aims to identify the Computer Engineering students and English lecturers' perspectives on the learners' needs in order to prepare the English course materials. The identification is done by investigating their perspective which focused on the learners' needs in term of the English course materials. Hopefully, this research would help the learners to practice the theory of the course for their studies related to communication activities performance and in their real work context as IT specialists in the future. The findings of this research could also become "a grand design" for the English practitioners with a clearer view in preparing the English course materials.

2. Literature Review

Focusing on the students' needs in preparing and designing the English course materials is a challenging job. Hutchinson and Waters (2010) have classified needs into *necessities*, *wants* and *lacks*. In their classification, *necessities* are focused on the demands of the target situations. Then, *lacks* that refer to the gap between learner's existing language proficiency and the needed target situation language needs, and *wants* that are related to learners' view on what their needs are.

Al-Tamimi and Shuib (2010) suggested that when designing the English language course, the teachers should take into consideration learners' needs by focusing on all the language skills, especially in speaking and listening. Then, the syllabus should also match what the students learn in their academic with what they will face in professional domains. Then, Nour El-Imane (2013) stated that the appropriate materials will help students enhance their level and as an attempt on facing the challenge to prepare the tailor-made subject-specific materials for them. Related to the materials' appropriateness, Nawangsari (2014) stated that the materials should fulfil four aspects of appropriateness namely appropriateness of the content, the language, the presentation, and layout. Therefore, observation and needs analysis should be conducted before developing appropriate materials for students in order to identify the students target needs and learning needs as needs analysis is an important element in material development. Lesiak-Bielawska (2015) contended that well-prepared materials will be a vital component of English course practice. He also stated that designing them from scratch is the best view if all else fails, and making an endeavor at the choice of appropriate materials is essential.

3. Research Method

This study adopted a quantitative method to investigate the learners' needs viewed from the students and lecturers' perspectives to prepare the English course materials for the Computer Engineering students at Telkom University. Cohen et al. (2011) recommended the purpose of quantitative research is to test a theory or check a claim. In order to be as objective as possible, this research tries to minimize any effect that their own particular beliefs, values, and opinions might have on the information. In this research, the questionnaires used in this research was focused on learners' needs in term of the English course materials that are related to their requirements of English competency that should be mastered by the Computer Engineering students. The samples of this study consisted of 30 Computer Engineering diploma students from the 3rd and 5th semester, and 5 English lecturers who have been working at SAS Tel U for 2 years or more.

This research also used *t-test* analysis Levene's Test for Equality of Variances to determine the gap perspectives between the Computer Engineering students and lecturers on language skills (LS) and language content areas (LCA). The used of *t-test* analysis of Levene's Test for Equality of Variances was for determining the gap between the Computer Engineering students and lecturers' perspectives on language skills and

language content areas. The author used the questions on the list of the questionnaire to review the data processing quantitative and comparative test data. The lists of questions related to the learners’ information of English proficiency in term of the LS & LCA. To review the data processing quantitative and comparative test data, the author used the questions on the list of the questionnaire related to the learners’ information of English skills that the learners most likely to use now, and want or need to study. Then the author also identified the similarities and differences between the students and lecturers’ perspectives in term of the learners’ needs of English course materials.

4. Discussion

There were several gaps between the Computer Engineering Students and English Lecturers related to the learners’ needs of English proficiency in term of the English language skills (LS) and content areas (LCA). The below tables showed the different perspectives between the students and lecturers related to the learners’ information of English skills and content areas that the learners most likely to use now, and want or need to study.

4.1. T-test of language skills

TABLE 1: Group Statistic of the Computer Engineering Students and English Lecturers.

	Group	N	Mean	Std. Deviation	Std. Error Mean
Mark	English Lecturers	5	101.8000	4.76445	2.13073
	Computer Engineering Students	30	77.1667	4.70571	.85914

TABLE 2: Independent Samples T-Test for Equality of Means of the Computer Engineering Students and English Lecturers’ Perspectives on the Learners’ Needs in relation to the language skills.

		Levene’s Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Mark	Equal variances assumed	.006	.939	10.821	33	.000	24.63333	2.27653	20.00170	29.26497
	Equal variances not assumed			10.722	5.387	.000	24.63333	2.29742	18.85292	30.41375

For language skills, based on the calculations results of the different test of the two average data presented in table 2 above, it could be seen that in the column Levene’s

Test for Equality of Variances had a significance value of 0.939 ($p > 0.05$). It showed that the two variances were not equal. Therefore, the use of variance to compare the average population (*t-test for Equality of Means*) in the *t-test* testing, should use *the equal variance assumed* based. At *equal variance assumed*, it was obtained that the *t* value was 10.821 and a significance level of $p = 0.000$. The results showed that $p < 0.05$, it meant that there were the differences perspectives in language skills (LS) between the English Lecturers and Computer Engineering Students. It could be said that the level of LS between the English Lecturers and Computer Engineering Students were fundamentally different.

4.2. T-test of language content areas

TABLE 3: Group Statistic of the Computer Engineering Students and English Lecturers.

	Group	N	Mean	Std. Deviation	Std. Error Mean
Mark	English Lecturers	5	10.6000	1.67332	.74833
	Computer Engineering Students	30	7.9667	2.28161	.41656

TABLE 4: Independent Samples T-Test for Equality of Means of the Computer Engineering Students and English Lecturers' Perspectives on the Learners' Needs in relation to the language content areas.

		Levene's Test for Equality of Variances		t-test for Equality of Means						
		F	Sig.	t	df	Sig. (2-tailed)	Mean Difference	Std. Error Difference	95% Confidence Interval of the Difference	
									Lower	Upper
Mark	Equal variances assumed	.562	.459	2.459	33	.019	2.63333	1.07081	-.45476	4.81191
	Equal variances not assumed			3.075	6.773	.019	2.63333	.85646	-.59430	4.67236

For language content areas, based on the calculations results of the different test of the two average data presented in the table above, it could be seen that in the column Levene's Test for Equality of Variances had a significance value of 0,459 ($p > 0,05$). It showed that the two variances are not equal. Therefore, the use of variance to compare the average population (*t-test for Equality of Means*) in the *t-test* testing, should use *the equal variance assumed* based. At *equal variance assumed*, it was obtained that the *t* value was 2,459 and a significance level of $p = 0.019$. The results showed that $p < 0.05$, it meant that there were the differences perspectives in language content areas (LCA) between the English Lecturers and Computer Engineering Students. It could be said that the level of language content areas (LCA) between the English Lecturers and Computer Engineering Students were fundamentally different.

4.3. English language skills that the learners most likely to use now

In English language skills that the learners most likely to use, there were similarities and differences perspectives between the students and lecturers'. The explanation of the range numbers of the choices is explained as the frequency of the language skills which are given in the classroom. It is noted that 1: rarely, 2: sometimes, and 3: often. The similarities and differences were explained as follow.

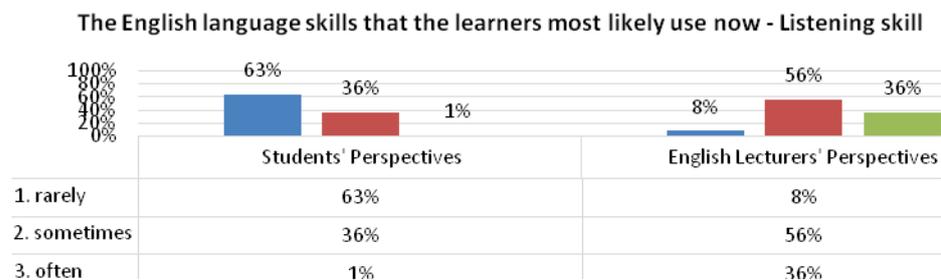


Figure 1: The students and lecturers' perspectives on the listening skill that most likely to use now.

Based on Figure 1 above, the students and lectures had different perspectives on the listening activities that most likely to use. The students stated that they rarely use the listening activities in class. However, the lecturers stated that the sometimes give those activities to the students. It could be said that the perspectives between the lecturers and students related to the listening skill that the learners most likely to use were significantly different.

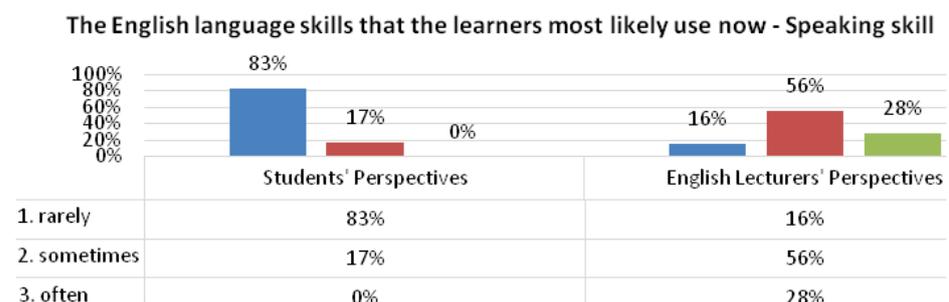


Figure 2: The students and perspectives on the speaking skill that most likely to use now.

In speaking skill activities, there were also the significant different in the students and lecturers' perspectives. Most of the students stated that they rarely practice those kinds of activities, while the lectures stated that they sometimes or even often ask the students to practice those speaking activities.

In reading skill, as illustrated in Figure 3 above, both of the students and lecturers had the similar perspectives related to the frequency of the reading activities. They sometimes do those activities in the classroom.

The students and lecturers had the similar perspectives related to the frequency of the writing activities most likely to use. They stated that they rarely do those kinds of activities.

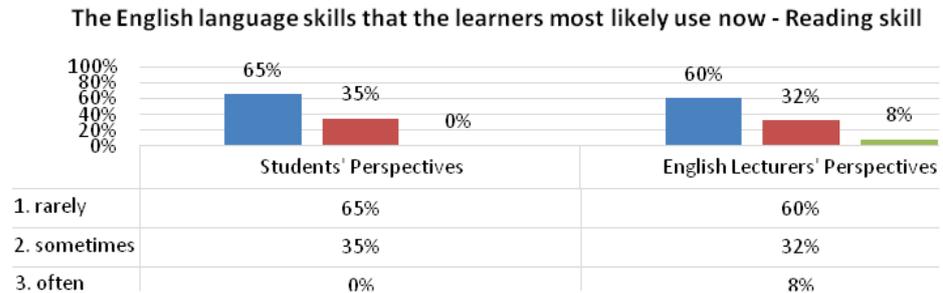


Figure 3: The students and lecturers' perspectives on the reading skill that most likely to use now.

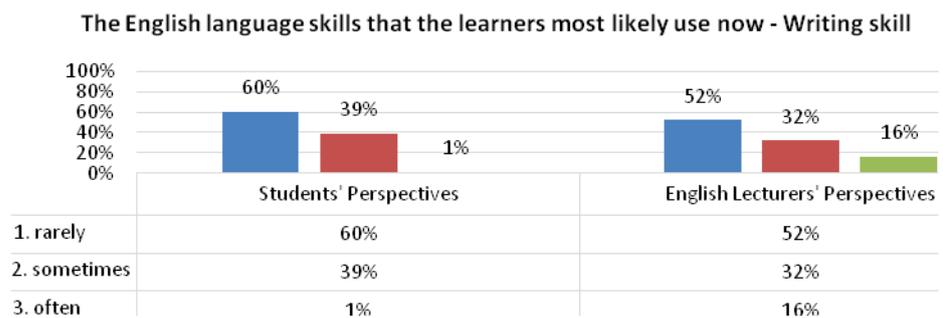


Figure 4: The students and lecturers' perspectives on the writing skill most likely to use now.

4.4. English language skills that the learners want or need to study

In English language skills that the learners want or need to study, there were also similarities and differences perspectives between the students and lecturers. The explanation of the range number of the choices is explained as the necessity to conduct the training course related to the language skills which are given in the classroom. It is noted that 1: need a lot of training, 2: need training, and 3: no training needed. The similarities and differences were explained as follow.

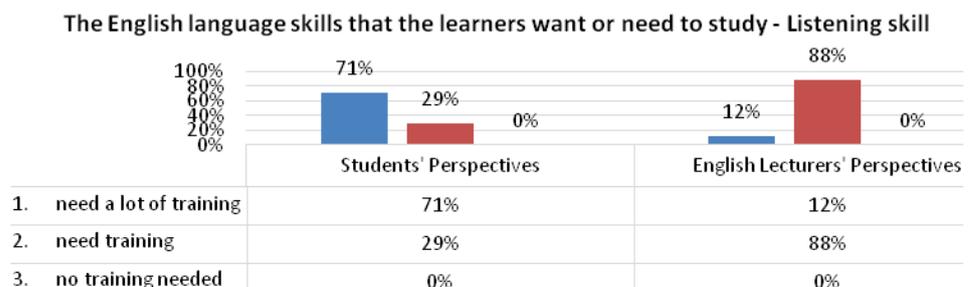


Figure 5: The students and lecturers' perspectives on the listening skill want or need to study.

Based on Figure 5, the students and lecturers had the similar perspectives on the listening skill activities that should be trained. The students need a lot of training on those activities. However, the lecturers said that the students just need the training on all of those activities in listening.

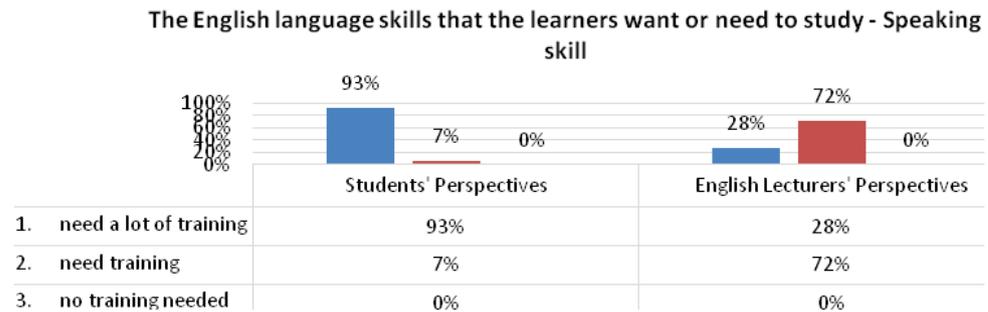


Figure 6: The students and lecturers' perspectives on the speaking skill want or need to study.

In speaking activities, the students and lecturers had the different perspectives on the training needed for the learners. The students said that they need a lot of training on speaking in the class and outside the class. However, the lecturers said that the students just need the training on all of those activities.



Figure 7: The students and lecturers' perspectives on the reading skill want or need to study.

Also in reading activities, the students and lecturers had the different perspectives on the training needed for the learners. The students said that they need a lot of training on reading. However, the lecturers said that the students just need the training on all of those activities.

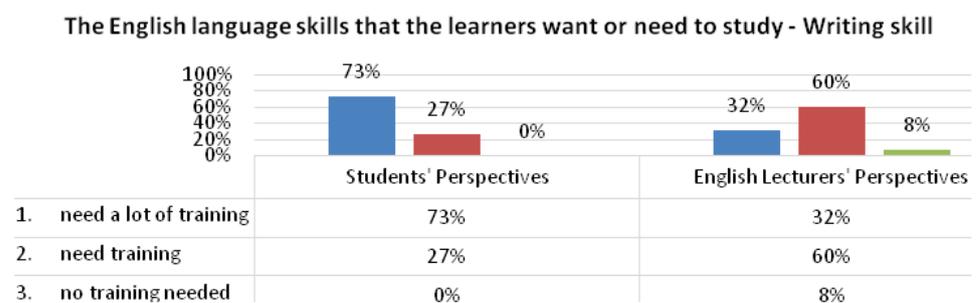


Figure 8: The students and lecturers' perspectives on the writing skill want or need to study.

As illustrated in Figure 8, for most of the writing skills activities, the students and lecturers had the different perspectives between them. The students said that they

need a lot of training on it, but the lecturers just said that the students just need training.

4.5. Learners’ needs of English course materials

The researchers also identified the similarities and differences between the students and lecturer’s perspectives in term of the learners’ needs of English course materials.

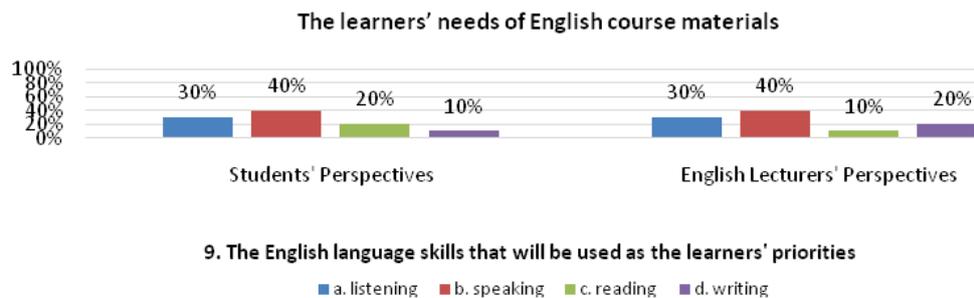


Figure 9: The students’ and English lecturers’ perspectives on the Purposes of the Learners’ needs to learn English Course.

According to the figure, the similar perspectives from the students and lecturers related to the language skills was they agreed that speaking would be the main priority to learn followed by listening skill. However, they had the different perspectives on the reading and writing skill priority to learn. According to the students, reading should be placed as the thirds priority, while the lecturers had the reading skill the last priority.

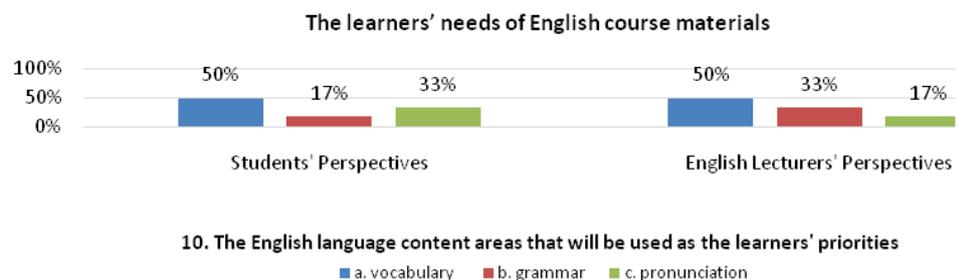


Figure 10: The students and lecturers’ perspectives on the English language be used in term of language content areas.

The students and lecturers also had different perspectives on the language content area that should be learned related to the grammar. The students choose grammar as the last priority, meanwhile, the lecturers chose it as the second priority after vocabulary.

5. Conclusions

According to the calculations results of the different test of the two average data presented, it could be seen that in the column Levene’s Test for Equality of Variances, in

term of the English language skills (LS) and content areas (LCA), they had a significance value of 0.939 and 0,459 ($p > 0.05$). It showed that the two variances were not equal. Therefore, the use of variance to compare the average population (*t-test for Equality of Means*) in the *t-test*, should use *the equal variance assumed* based. At *equal variance assumed*, it was obtained that in the LS, the *t* value was 10.821 and a significance level of $p = 0.000$. Meanwhile, in LCA *t* value was 2,459 and a significance level of $p = 0.019$. Both of the results showed that $p < 0.05$, it meant that there were the differences perspectives and the level of LS and LCA between the Computer Engineering students and English lecturers of School of Applied Science of Telkom University (SAS Tel U).

In term of the learners' needs of English course materials, the difference perspectives between the students and lecturers were the *English language skills that the learners most likely to use now*, and *the English language skills that the learners want or need to study*. Then, they also had the different perspectives on *the learners' needs of English course materials in terms of the priority of the reading and writing skills*, and *the grammar and phonology areas*. For further researchers, it is better to conduct the qualitative interviews as the follow-up to explore the quantitative results in this research. In short, the qualitative findings would be used to describe, explain, refine, clarify, extend or argue quantitative results.

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Conference Paper

Main Characters' Conflict in Mishaal Bint Fahd's Film *Death of a Princess*

Pitri Rahmawati

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research is analyzing the main characters' conflict in Mishaal Bint Fahd's film "Death of a Princess". The objectives of the study are to describe the kinds of conflict found in the "Death of a Princess' Film" and to state the kinds of conflict described in the "Death of a Princess'Film". One of the theories of conflict is proposed by Nurgiyantoro (2010) stating that main characters' conflict' are used to clarify meaning, to provide vivid example, to emphasize, to stimulate associations and emotions, to give life to inanimate objects, to amuse, or to ornament. The study is conducted by means of descriptive qualitative method proposed by Moleong (2013) suggesting that such a method is appropriately done to investigate social phenomena as found in the film. The results show that there are two kinds of conflicts faced by the main characters: external conflict and internal conflict. Conflict between the protagonist and others characters, conflict between the protagonist and society and conflict between the protagonist and culture are the ones included in the external conflict; while self-sacrifice for her love, love and affection, and faithfulness are included in the internal one.

Corresponding Author:

Pitri Rahmawati
pitri.rahmawati@yahoo.com

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1. Introduction

The writer wants to analyze a documentary film, *Death of a Princess* written and directed by Antony Thomas. *Death of a Princess* is a British 1980 drama documentary produced by ATV in cooperation with WGBH in the United States. The drama is based on the true story of Princess Misha'al, a young Saudi Arabian princess and her lover who had been publicly executed for adultery. There are positive and negative aspects in the story. The positive aspect of this story is Saudi Arabia still uses some aspects of their religion to make the regulation for their country that is Islam. Religion is the most important thing for them. They are willing to do anything for religion's sake. But the negative aspect of this story is, even they say that the regulation made is based on religion but some other regulations are made based on politics' sake. Some of them used religion just to make women under controlled of the men. In the theory they said women could do anything but the reality was different.

The story does not just tell about love and conflict but it also tells about Saudi Arabia's cultures, regulation, and women's role in that country. From these aspects,

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it can be found some good and bad moral values in that story that the writer can describe in life portrayed and also the gender differences in Saudi Arabia. In this story the writer found that their regulation is still bad and it will influence to the character of the men of Saudi Arabia especially the way the men treats the women. They will underestimate women and still follow the culture that women just stay at home and raise the children. From this story, it is seen that the way of thinking of Arabian is still conservative. They are not fair with women.

2. Literature Review

2.1. Conflict

Conflict in the story especially in the film is very important because without conflict the film does not live and the way of the story in the film is felt static. Moskowitz (1969: 50) states that people in this life must interact with each other as the consequences of being the civilized and multi motivated organism. In line with the interaction between people, then, Kenney (1966: 334) describes that people usually faces a conflict. It is a situation when two or more incompatible needs, goals, or courses of action compete, causing the organism to feel pulled in different directions with an attending sense of discomfort.

Furthermore, Kenney (1966: 32) adds that related to Personal Awareness, a person with a conflict is not directly blocked from the chosen goal, but must choose among alternative goals. Moreover, Kenney (1966:71) explains that some outside factors, as people, childhood, the situation out of the organism, that are causing the conflict are stated by Freud (as cited by Ruch: 1967:21) that man's emotional problems are products of an inevitable internal conflict between his instincts and the censoring action of the ego and superego.

2.2. Outer conflict

Outer conflict indicates conflicts affecting two or more parties in the physical world (Nurgiyantoro, 1990: 122). Outer conflict is the conflict between two persons or group, in one of which the hero is the kind person. Outer conflict may also place between a person and force beyond that person. The outer conflict is always won by the end the opposite group is always the loser.

The outer conflict is mostly found in the Greek and modern tragedy. In Greek tragedies, the heroes like unequal battles with the faith and destiny that drives them relentlessly on to their fate. Outer conflicts are those obstacles that prevent a character from achieving an outer goal. In modern tragedy, the heroes fight for the hopelessness, the battles with the society like its age old customs, convention and rules.

According to Nurgiyantoro (1990: 121) outer conflict can be divided into:

2.2.1. The conflict between character and others characters

This type is the most obvious form of conflict. It is when a character in a book struggles with another character in the book. This can be in the form of arguments, conflicting desires, opposing goals, physical confrontation or emotional dilemmas.

2.2.2. The conflict between character and society

When the character is repressed by society and not by a specific character, the conflict takes place between that character and society. One example of conflict between society and the main character is *Frankenstein*, in which the monster has no respite from the judgment and horror expressed by all of society, leaving him loveless and despondent. Sometimes conflict between character and society is reflected through literary metaphor, as in *Animal Farm*. The main conflict in this story is between the exploited classes and the segment of society that exploits the main characters.

2.2.3. The conflict between character and nature

Sometimes all the characters in the book are good guys and the conflict in the book is between all the people and forces of nature that are out of the character's control. For example, in the stand and andromeda strain, people are pitted against viruses that rage out of control, wiping out large portion of the population.

Character struggling internally with him/herself.

This type of conflict usually called as internal conflict or inner conflict. When a character struggles with moral dilemmas, emotional challenges or desire he or she deems unsavory, the conflict is with the character's own soul or conscience. In crime and punishment, the main character struggles with his inability to forgive himself. Just because conflict is internal does not make the conflict any less compelling or exciting.

As stated above, the researcher recognizes that external conflict may be classified into three groups, they are: conflict between man versus man, conflict between a man versus his environment or social force (community, school, church, workable, society, etc.) and conflict between man and God. However, the conflict between characters and other characters appear with their own images and attitudes which may lead them into a conflict. Many popular fictions are based on this conflict.

The conflict between character and society is in which a character's, or group of main character's: main source of conflict is social traditions or concepts. It is a struggle between man and social value in his society. In this kind of conflict, the character can come into conflict with the moral principles of society such as traditions, customs, laws, moral codes and accepted beliefs. A struggle against society occurs when a character is at odds with a particular social force or condition produced by society, such as poverty, political revolution, a social convention or set of values.

The conflict between character and nature place is a character against forces of nature and also means a character has from himself separated from nature. It is also strong about struggling for survival in remote locales. In this case the character faces

a problem with some force of nature such as cold, storm, radiation. The world seems to be outside, and people seem to be strangers in this world. The world is not going to be reconciled, if they are not going to obey its laws. Because of a conflict of our individuality with the universal nature, people suffer various pains hunger and thirst, heat and cold and death. The conflict between character struggling internally with him/herself. In this case, the character faces a problem with a force such as worry, angry, or confused.

2.3. Internal conflict

According to Nurgiyantoro (1990: 122), internal conflict is a struggle between competing elements within the character, aspect of his/her personality may struggle for dominance. These aspects may be emotional, intellectual and moral. For example: an "emotional" conflict would occur if the protagonist chooses an unworthy lover over someone who is devoted. An "intellectual" conflict could entail accepting or rejecting one's religion. A "moral" conflict might pose a choice between honoring family or country. Such conflict typically leaves the character indecisive and agitated. When such conflicts are resolved, the resolution may be successful or unsuccessful.

3. Research Method

Research design is a way how the writer conducts his research. Research itself is any form of systematic and arranged investigation to organize facts or gather data, and is often related to a problem that has to be solved. Moleong (1999: 64) states a research design is the arrangement of conditions for collection and analysis of data in a manner that aims to combine relevance to the research purpose. This research utilizes a qualitative approach to analyze the data. This research also takes content analysis (Denzin and Lincoln, 1994: 213); to determine the presence of certain words or concepts within a text or sets of text to discuss certain data. It is used to quantify and describe Main Characters' conflict.

4. Discussion

4.1. External conflict

4.1.1. Conflict between the Protagonist and others Characters

This is the most common story conflict. Conflict may arise in every kind of relationship, from friction between a character and their overbearing parent to conflicts between protagonist character and the others.

Death of a Princess told the story of a young Saudi princess who was publicly executed for committing adultery. She forgot who she was— a royal princess, a married woman. (Thomas, 1988: 1)

From the above quotation, it is clear that there is contradiction between Mishal (as a granddaughter of Muhammad bin Abdulaziz, who was an older brother of King Khalid) with the parents. Mishal has boy friend (Mulhallal) as a nephew of Ali Hassan al-Shaer, the Saudi ambassador. She is executed because she has loved a man out of the family and on the other side her parents have prepared her partner who has the same level with their family, a royal prince. This shows that the protagonist has got conflict with her own family, as she chooses a man of her own choice. Surely a conflict arises as she is stated to be a bad kid, standing against her own family especially her parent and such an act is a disgraceful thing among the royal families.

4.1.2. Conflict between the protagonist and society

The values and customs by which everyone else lives are being challenged. The character may come to an untimely end as a result of his or her own convictions. The character may, on the other hand, bring others around to a sympathetic point of view, or it may be decided that society is right after all.

Here, in this film the kingdom of Saudi Arabia faces problems indirectly with the society because one of kingdom family has done adultery (Mishal with Mulhallal). It makes her family becomes shameful and it must be given responsibility for the kingdom of Saudi Arabia.

He thought she had besmirched his honor publicly. He had to prove to everyone that he was still [Arabic], the fearless one, that he had the balls to take away the life of his favorite granddaughter in order to save the image of his honor publicly. (Thomas, 1988: 17)

The above quotation shows that her grandfather makes a shame by the action of Mishal, but the law must be done although she is a royal family in Saudi Arabia. He wants to prove and show to public whoever does the adultery in his country, will get the heavy punishment. He wants the law of Islam to be realized for every mistake done by the society.

Saudi Arabia is one of the religious countries in this world. It means that every mistake done by the society, should be rewarded by punishment according to the law of Islam.

4.1.3. Conflict between the protagonist and culture

This external conflict exists when characters struggles against the behavioral of their culture and government.

The researcher finds conflicts between protagonist and culture in Saudi Arabia, although according to the researcher their culture is not fair for the women. Saudi Arabia is a deeply religious country, conservative,, and family oriented. Many attitudes and traditions are centuries-old, derived from Arab civilization. There are many limitations on behaviour and dress strictly enforced both legally and socially, often more so than in other Muslim countries.

Alcoholic beverages are prohibited, for example, and there is no theatre or public exhibition of films. Saudi Arabia is the “only modern Muslim state to have been created by jihad, the only one to claim the Quran as its constitution”, and the only Arab-Muslim country to have escaped European imperialism.

There are some regulations and cultures that have been defined in this film; the differences of men and women and how they treat women in their country and the role of women in that country.

“I can feel why she did this. As a Palestinian, when I was deprived of all these things, of my homeland, of everything that belonged to me, I had the feeling of revolt. I wanted to expressed it. In the first place, I thought somebody would listen to me, but there was no way. I tried over the years to make sometimes that I was going to explode. So and I am sure she came to that point herself. She had no other expression, except to die.” (Thomas, 1988: 15)

From quotation above, the researcher concludes that Saudi Arabia is still not fair with women. They still make limitations for women. Arabian women cannot express their true feelings and thoughts. It is not a good attitude. Every person has the right to express their thought, regardless of men or women. Human being has the same right in this world. Arabia is really conservative country. They say it is their cultures and regulations; it is how their religion teaches them. Women are always under men’s command. But from my perception even men’s level are on the women, women have right to live as they want.

“What do you know about the husband?

The type who’d like his wife to stay at home and raise many, many children. That wasn’t her kind of life, so she refused to live as his wife.” (Thomas, 1988: 16)

The quotation above tells about the princess Misha’al’s husband. From the quotation, the researcher concludes that Saudi Arabia is still a conservative country. They still believe that women have to stay at home and raise the children. No work, no travelling, and just stay at home. But it is so different from the princess opinion. She is wild and loves freedom. It is hard for her to live like her husband’s demand.

From the researcher’s point of view, it is a bad culture and will be affected to morality. Women have to do whatever they want. They have to go out, meet people and talk with them, find some news, be creative, and etc. But being caged up like that, is just the way to limit their move and space.

4.2. Internal conflict

4.2.1. Self-sacrifice for her love

Self-sacrifice is also called self-denial and self-abnegation. Referring to altruistic abstinence, self-sacrifice is the willingness to forgo personal pleasures or undergo personal

trials in the pursuit of the increased good of another. According to Atkinson, (1985:68), self-sacrifice is the act of giving something that you want to have or keep in order to help someone else. Other meanings of self-sacrifice is sacrificing one's interests, desires, etc as for duty or the good of another. Various religions and cultures take differing views of self-sacrifice, some considering it a positive trait and others considering it a negative one.

In *Death of a Princess*, there is a princess who has done self-sacrifice. This film tells about a true love of Arabian Princess, Princess Misha'al. She and her lover have been publicly executed for adultery. She does self-sacrifice for the greatest thing of her life, it is love. She is fiery-tempered, a bit wild, brave with a free soul and cheerfulness.

"Now, the only other way that the accused can be condemned is out of her own mouth, by saying three times in front of a court of law, "I have committed adultery." Three times.

Well, that girl stood before the court. She was asked and she said, "I have committed adultery." Well, immediately the king stopped the proceedings. He loved her. He summoned her to his private rooms. "Do you realize that if you admit your guilt for a second and a third time, I can't save you, your grandfather can't save you. Go back. You only have to say one thing, that you will never see this boy again. Please."

Well, she went back to that court and she said, "I have committed adultery. I have committed adultery." Three times. In five seconds, she had condemned herself and the boy." (Thomas, 1988: 5)

By the quotation above, it can be seen how much she loves that boy. She is willing to sacrifice her life by saying "I have committed adultery" three times. As it knows, if she denies all the accusations she will be saved. But her love is deeper rather than her willingness to live. She chooses to die with her feeling rather than live but denies the truth that she really loves that boy.

She does not want to live without that boy and she cannot imagine how that boy's life will be if she saves her life. That is why she does this sacrifice because she knows even she denies it, her life will be numb. She knows they will control her and limit her freedom and it is not life if she cannot do anything that make her happy. This is a very brave action. She does not care what would happen next and she just follows her feeling.

The character of Princess Misha'al teaches us about a good moral. She shows us that true love still exists in this whole wide world. It does not have to follow all the regulations if they think they are right. Loving someone is not a mistake. Everyone has chance to express their feeling. By analyzing Princess Misha'al character, the researcher also knows that she is really brave. She is willing to sacrifice her life just because of a boy. She bravely opposes all the Arab Saudi's regulations. This self-sacrifice is done for the certain purpose. No matter what will happen next, if it is right, a person does not ever doubt to oppose it even it needs to sacrifice life.

4.2.2. Love and affection

Love is described as an abstract thing found in every man and woman's life (Atkinson, 1985:90). It cannot be separated from human life. Love has been old already and even historians do not know how long it will live. In other words, those who have great feelings of love actively perform everything they can in order to realize love. If you love someone, you must have a very strong feeling of affection towards them and feel romantically attracted to them and they are very important to you. You must feel their happiness is very important to you and usually show this feeling in the way you have towards them.

When two people get to know each other well, they begin to understand one another better than ever before. They may love deeply for one another and each one cherishes and protects the other. The experience of these feelings is indication of love. So from the explanation above the researcher finds that this love and affection is found in Princess Misha'al's character. In this film, she shows how much she is in love with her lover even she is a married woman. She knows that it is not right to love another man but she still does it because she cannot control her feelings toward that boy.

"Well, she saw him here on television. He was playing a guitar, and that was fantastic to her. It just took her. So she sent to him a note through her chauffeur, telling him that an important letter was waiting for him in a boutique. It's an old trick, but he wasn't a prince or someone accustomed to these sort of games, just an ordinary boy, a student at the university. And there she was, a royal princess." (Thomas, 1988: 28)

From the quotation above the researcher concludes that this is love for the first sight. She is brave to approach that boy first by sending him the note through her chauffeur. She shows how much love and affection she has for that boy even she knows that there are always consequences of what she does. It shows how big her love and affection for that boy.

She does not care the status of that boy and just gives all her life and feelings towards the boy she has just met. No matter what will happen in future, she will face it together with that boy. As we know it is difficult to find someone like her in this world. Almost just one percent of that kind of person who wants to sacrifice life just because of love. But from the the religion's side it is not a good moral. Actually, it is bad behavior.

4.2.3. Faithfulness

Faithfulness is the concept of unflinchingly remaining loyal to someone or something and putting that loyalty into consistent practice, regardless of extenuating circumstances. It could also mean keeping to one's promises no matter what the prevailing circumstances are. Literally, it is the state of being full of faith in the somewhat archaic sense of steady devotion to a person, thing or concept.

From this explanation above about faithfulness, the researcher decides that Elsa Gruber has this personality in hers. Elsa Gruber is employed as a nanny by the princess's grandfather for 18 months. She comes from London and works in Arabia. There she meets the princess, the cheerful and a bit wild princess. They become intimate and share about anything often. They are just like sisters. One day, Christopher comes to Elsa's apartment to find the facts. She has warned him not to be curious about this story because it is too dangerous.

"You tell your story and I'll tell mine. Then we'll see who's the prize idiot. I've already told you too much. You just tell your people to get off their backsides and work on that contract.

I had a rotten damned family. That was the first family I ever had. I was treated like a queen down there-looked after, provided for, taken round the world. What more do you want? I adore the way I've been treated, and that's what I'm going to write about in my book. My book is not going to be about the princess. She's just there to get attention." (Thomas, 1988: 12)

The quotation shows how faithful Elsa is. No matter what happen she would not talk anything that will give a shame on princess's family. They just like a family to Elsa. She appreciates how they treat her when she is in Arabia. It is a good moral. She teaches us how to return the favor; no matter who they are, no matter what the social statues, no matter what education they have reached. If they ever help us we should not ever forget their kindness. We have to return the favor from the deep of our heart. And if we think we can help them more than what they have done for us, we have to do it. We should not doubt to do good.

5. Conclusions

After analyzing the conflict faced by Mishal the protagonist in the "*Death of a Princess*" film, it can be concluded that this film does not just show us about the conflict but also the cultures and regulations in Saudi Arabia. This film is really interesting. It tells about women's role and privilege in that country. Besides, it also tells about the power of love of Princess Misha'al who is brave to sacrifice her life for the one who she loves. This documentary film tells about public execution done for a certain interest.

The conflicts found in this film, are the external conflicts: conflicts between the protagonist with other characters, with the society and with the culture, whereas the the internal conflicts are self sacrifice, love and affection and faithfulness. Most of the characters give a positive effect for our life, that is how to be a positive human being in this whole wide world. It shows us that to be positive is our choice. If the one wants to be a good person he will good.

Then it is also exposed from the film, in matters of morality, that every human being has the same right in this world. Culture and regulation are not made to endanger people; instead through culture and regulation, the welfare of the people should be uplifted.

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Conference Paper

Verbal Clause and Topicalisation in Siladang Language

Purwanto Siwi

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The primary purpose of this study is to determine the characteristics of verbal clause and topicalization in Siladang Language. This study is based on the theoretical framework of language typology in regard with the difference between the language that accentuates the subjects with the language that accentuates the topics as what has been suggested by Li and Thompson (1976). The clause structure of the Siladang language consists of clause structures with nonverbal and verbal predicates. The first may appear in the forms of clauses with adjectival, nominal, numeral, and prepositional phrase predicates. The second may have intransitive, ditransitive, and extended transitive. Meanwhile, the third the nature of subject refers to the links between an agent and its topic. Agents become the grammatical roles which are based on semantic roles, while topics are primarily concerned with pragmatic functions. The discussion of pragmatic functions is intended to find out whether Siladang Language is categorized as either the subject prominent language group or the topic prominent language.

Keywords: verbal clause, transitive, intransitive, extended transitive, topicalization, left-dislocation, fronting.

Corresponding Author:

Purwanto Siwi

purwanto.siwi@sastra.uisu.ac.id

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1. Introduction

Bahasa Siladang (Siladang Language), henceforth SL, is a language spoken by Siladang people living in Sipapaga and Aek Banir villages in Panyabungan Sub-district, Mandailing Natal Regency, North Sumatra Province. Discussion on SL syntax under the headings of typological study is oriented to the basic structure of clauses is aimed at seeking whether the SL accentuates the subject or highlights the topic in its syntactical typology. This section at a glance discusses the pragmatic functions to support and bridge the discussion that departs from a simple sentence. The study of language typology proposed by Comrie (1989) is a form of reaction to the theory of generative transformation which is based on the English behaviour. The theory of language typology is claimed as a neutral theory for various languages. Testing the theory of typology is important to know whether the theory can be applied to determine the typology of SL.

This study is based on the Greenberg's rule (1963: 76-77) which sees the effect of word order on the formation of ad-position types (prepositions or postpositions) and

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nominal phrases involving both adjective and genitive forms. In this case, he developed a universal word order theory that divides the world's languages into three types, namely S-V-O, S-O-V, and V-S-O. He also proposed a typology which is called Basic Order which concludes that there are six sentence patterns: SVO, SOV, VSO, VOS, OSV, and OVS. Initial research by Pawiro and Siwi (2015) shows that typologically, the word order of SL is S-V-O as shown in the examples (1)-(2).

(1) *lənə bisə mam-bantu dong ku*

[3SG] be able [PREF-help to [1SG]

S V Prep O

'He/She can help me'.

(2) *Bapak-ku ma-mavi dong-ku sabuoh buku*

[Father-GEN] [PREF-give] [to-1SG] [a book]

S V Prep-OTL OL

'My father gives me a book'.

The nature of subject correlates to the link between the agent and the topic. Agents are grammatical roles based on semantic roles, while topics are on pragmatic functions. The discussion on pragmatic functions is intended to find out whether the SL is classified as the subject prominent language or grouped as the topic prominent language. The study is based on the theoretical framework of language typology concerning the difference between the language of the subject with the language that accentuates the topic as suggested by Li and Thompson (1976: 457-489). The topics of sentence are limited terms proposed by Comrie (1989: 64). He argues that the topics of sentence are concerned with what the sentence is about, or what the sentence talks about (Artawa, 1998: 65). Blake (1994) sets the topic boundary as 'what is spoken to' which becomes the opposition to the comment, for example, what is said about the topics. Blake further said that the topics are usually the given information and are specifically expressed as subjects. Topics can also be positioned outside the actual clauses which are marked by changes of intonation.

2. Literary Review

The clause structure is one of the discussions in the field of linguistics, especially in syntax. Lyons (1987: 170) argues that syntax is only one of grammatical issues and one of the areas in linguistic studies focusing on the study of how words combine to build larger units (phrases, clauses, and sentences). Syntax is rather easily understood as the science or the study of clauses and/or sentences. The clause structure is a syntactic unit formed from the basic constituents in the form of syntactic and complementary units. In addition, the clause structure is also a bundle of interconnected meanings contained in the clause to form a complete meaning in a clause. Like many languages in the world, the predicate of a structure can be filled by verbal or nonverbal elements. Based on the predicate functions, the basic clause consists of two types, namely the basic clause with verbal and nonverbal predicates.

Gundel (1988) argues that the topic-syntactic construction includes the type of simple sentences in the standard variety of language which highlight the topics. However, such constructions exist only as a marked choice of form in the languages that significantly accentuates the subject. Artawa (1998: 68) states that the opinions and studies carried out by Gundel with respect to the topic-comment constructions support what Li and Thompson (1976) have proposed. In line with the study of language typology by these two linguists, Bahasa Indonesia is classified as a language that accentuates the subject; however, they argue that Tagalog, as one of the Austronesian languages, is a language that does not accentuate the subjects or topics.

There is the tendency called dual subject construction which possesses special positions in the languages that highlight the topics. The construction of the whole sentence in this language group is usually indicated by one sentence having two adjacent NPs to the left of the predicates; one of the NPs carries the function of 'topic' and the other brings the function of 'subject'; thus, this condition creates the construction of double subjects. Consider the following examples in (3) and (4) from Li and Thompson (1976: 468).

(3) *Sekana wa tai ga oisili* (Japanese)

Fish TOP red biter SUB delicious

'The red fish (topic) biter is delicious'

(4) *Néiki shu yézi da* (Chinese)

The tree leaves big

'The liaves of the tree (topic) are big'

In the example in (3)-(4), both topics and subjects exist. Li and Thompson explains that in (3) the topic is marked by the particle *wa* and the subject by *ga*. In (4), the *Néiki shu* 'the tree' becomes the topic and the NP *yézi* is the subject and in this sentence the topic can be removed with a pause. The topics in the example (3)-(4) above are positioned as the topics at beginning of the sentence. In this connection, the topic-comment constructions in the languages highlighting the topic are classified as the unmarked construction; however, the languages giving prime to the topic-comment constructions are determined as the marked construction.

The clausal topicalization is the derived clause theta which gets the effects of pragmatic functions in the grammatical level. The term 'topicalization' is used here to refer to the syntactic construction (derivatives) in which the noun phrase (NP) in the basic construction (canonical) which takes its position in the post-verbal position (predicate) appears in the initial position before the subject or directly before the verb in the languages with verbal sequences. In this case, the subject appears in the object position. The sentence topic is related to the preposition expressed by the sentence. The definition of topic in terms of 'contradiction' relation between the form and its preposition, in fact, is derived from traditional definition of 'subject'. Topics must not necessarily be the grammatical subjects, and grammatical subjects do not necessarily have to be topics. The topics are also defined as foreground expression, or as an element that governs the framework of predictive distance, time, or features which

are governed by main prediction. The topic refers to the sentence-relation which is pragmatically constructed by using pragmatic relation that must be understood as meanings that are contended by a particular context of discourse.

According to Artawa (1998: 68), traditionally the subject of a sentence is understood as an element that specifies what that phrase is. If this view is approved, it can be said that passive sentences should be understood as a matter of 'patient' (not 'agent') because passivity is a syntactic process that moves the patient into the subject and the agent become adjunct. In English, the subject is usually the initial argument. There is another construction that the initial argument is not the subject of a sentence. Such constructions are referred to as left-dislocation and topicalization.

So topicalization is a syntactic construction that place a constituent that normally follows a verb, moved forward preceding the subject NP. Topics are not necessarily all left-most sentence elements or the left-most NP on the outer structure, although this is probably the most common position. Not the entire initial argument is the subject. There is a syntactic construction that the original is not the subject of the sentence. See the following examples in (5) and (6) which are quoted from Artawa 1998: 68.

(5) *Mary, she came yesterday.*

(6) *Mary, I know.*

The construction in (5) is an example of a so-called left dislocation and the one in (6) is an example of topicalization. The difference between them is that in the left-dislocation construction there is a pronoun in the actual clause that refers to the initial noun phrase of the clause, whereas the topicalization construction does not have such phenomenon. In (5) the pronoun *she* is an anaphoric which refers to the NP *Mary*.

3. Research Method

This research is qualitative with descriptive approach and designed to make systematic, factual and accurate description about the SL characteristics. It uses typological method with comparative and inductive sub-methods; the nature of this study is empirical. Van Valin and La Polla (1999, 2002: 3) states that linguistic research is aimed at explaining linguistic phenomena. The natural data of this study were collected on the basis of existing facts or the phenomenon of language that was empirically used by SL speakers without considering right or wrong prescriptive grammar (Djajasudarma, 1993: 8). The data should be semantically and pragmatically grammatical and acceptable (Sudaryanto 1986: 62). Mithun (2001: 34-43) believes that the quality and quantity of data collection is highly dependent on the researchers and the time and skills of speakers.

This research focuses on the disclosure of basic clauses with tangible verbal language (logical meaningful words) that are naturally available and acceptable. Two of three kinds of data sources are used (Mallinson and Blake, 1981: 12-18). Four criteria of sentences, such as, well-formed and acceptable, and ill-formed and unacceptable sentences are used as the selection by the researcher (Haegemen and Gueron, 1999:

14-18). When a sentence is formed according to the rules of the internal grammar of the speaker's language, the sentence must be grammatical; when a sentence is not formed on the basis of grammatical rules, it must be ungrammatical. However, very often, native speakers use less well-structured sentences and having been cross-checked, the sentences are acceptable. The research instrument was the researcher himself who set the focus of the research and selected informants as the data source. Questionnaires were based on what Comrie (1983) proposed. Methods of data collection might include direct elicitation, recording, and checking elicitation (Mithun, 2001: 34-43). Techniques of data collection were the hearing and the speech. The *agih* method was used to analyze data and placed the parts of the language studied as a determinant of analysis (Djajasudarma, 1993: 60); (Sudaryanto, 1993: 31-100) and this method had seven advanced techniques (Sudaryanto, 1993: 36).

4. Discussion

To know more about SL verbal clauses there are two parameters, namely semantic and syntactic parameters, which can be used as a guide in relation to verbs as a function of predicate clause filler. Both parameters are applied in an integrated manner so as to produce a classification of verbs or predicates that are not in a separate form between semantic and syntactic parameters. Referring to the semantic parameter, the verb is a category that refers to the meaning of the activity (action/action and process) and circumstances. Furthermore, verbs are examined from the semantic aspect of the number of participants or arguments involved in an event or circumstance. By contrast, syntactically, a verb is a core category that is present in the predicate clause position. In addition, verbs are viewed syntactically regarding the number of core arguments that must be present in a clause. Based on the syntactic distribution, the verb is the core of the verb phrase (VP) which is also at the same time the core constituent of a clause. Verbs also have a function to determine whether or not the presence of participants or arguments in a clause exists.

The verb has a syntactic feature as a predicate involving the presence of a number of arguments in its function to form a clause. Based on the number of arguments in a clause/phrase, verbs can be distinguished from intransitive, transitive, and ditransitive. The three types of verbs produce intransitive, transitive, and bipolar constructions. A more detailed discussion of the three types of verbal clauses can be seen in the followings.

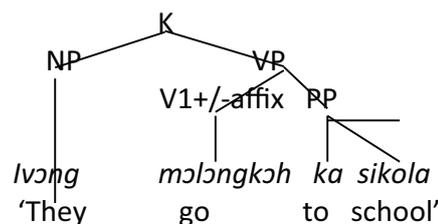
4.1. Intransitive clause

Based on the main categories of function cluster predicate fillers, verbs can be classified into two, namely intransitive and transitive verbs. There are two parameters used to determine the classification of verbs (Budiarta, 2013: 97). Intransitive verbs or intransitive clauses in this study refer to the same terms because they are an integral as a whole. The use of the term intransitive verb or intransitive predicate has the same meaning. Both the verb and the intransitive predicate require a single core argument in

a clause construct. Seen from its semantic nature, the intransitive verbs that populate the predicate of the intransitive clause can be distinguished from the experiential verb and the action verb. The verb is a verb that has a meaning of experience and a verb of action is a verb that has a meaning of action. The semantic role which becomes the only core argument in the intransitive clause and accepts the experiential verb is referred to the experiencer, while the only core argument in the predetermined clause of the action verb is the agent. If it refers to a grammatical function, the only argument in the intransitive clause occupies a function as subject (Artawa, 1998: 13). The intransitive clauses in SL can be seen in (7)-(11).

- (7) *Oku bapacu*
1SG run
'I run'
- (8) *İənə manari*
3SG dance
'He/She dances'
- (9) *İvəng mələngkəh ka sikola*
3PL go to school
'they go to school'
- (10) *Si budək i jatoh*
Child DEF fall
'A child falls on the ground'
- (11) *əkə tedə*
2SG sleep
'You sleep'

The clauses in (7)-(11) are intransitive which are predicated by intransitive verbs. Some verbs populate the predicates of the intransitive clauses, for instance, the verbs *bapacu* in (7), *manari* (8), *mələngkəh* (9), *jatoh* in (10), and *tedə* in (11). The core arguments are the *oku*, *İənə*, *İvəng*, *si budək* and *əkə*.



Tree Diagram 1: Clause structure with intransitive verbal predicate.

Structurally, the verbs in (7)-(11) may occupy certain positions, for instance, following or preceding the core arguments. Thus, the core arguments are pre-verbal or precede the verbs (predicates). Examples in (7)-(11) show that typologically the constituent order of the intransitive clause is an SV (Subject+Verbal). The clause structure (cl-str) of the intransitive verb in (9) is represented in the tree diagram 1.

4.2. Mono-transitive clause

Unlike an intransitive clause whose predicate requires one core argument, the transitive clause is a predicate clause (verb) requiring two core arguments. Based on the data, the SL has a predetermined mono-transitive clause or its verb requires the presence of two core arguments. In macro perspective, these two core arguments can be called actors and undergoers (Van Valin, 1999). See the examples of mono-transitive clauses in (12)-(16):

(12) *Kəmi manyuan lasinə*

1PL plant chillies

'We are plant chillies'

(13) *lənə mangkael ikan*

3SG to fish fish

'He/She is fishing fish'

(14) *Pələdəng mamacul səvəh*

Farmers cultivate paddy-field

'The farmers are cultivating their paddy-fields'

(15) *Amali mamali boju ka poken*

Mother buy shirt to market

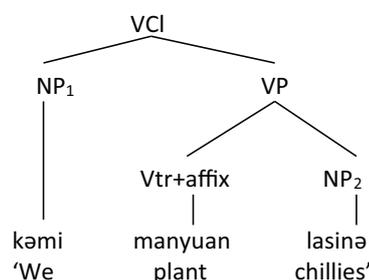
'(My) mother bought (my) shirt in the market'

(16) *Kholilah manggotil podi*

Kholilah cut paddy

'Kholilah is cutting paddy-plants'

The clause examples in (12)-(16) above are predicated by transitive verbs which occupy the predicates of the transitive clauses, for instance, *manyuan*, *mangkael*, *mamacul*, *mamali*, and *manggotil*. The verbs require the presence of two core arguments, for examples, the clauses in (12) have two core arguments, namely, *kəmi* and *lasinə*, in (13) *lənə* and *ikan*, in (14) *pələdəng* and *səvəh*, in (15) *amali* and *boju*, and in (16) *Kholilah* and *podi*. The clause structure with the transcontinental mono-transitive is shown in the tree diagram 2.



Tree Diagram 2: Clause structure with mono-transitive predicate.

Structurally, the verbs in (12)-(16) occupy their positions between two core arguments which functionally become the subjects and objects. They are pre-verbal and functionally considered the subjects of transitive clauses and the core arguments in the post-verbal positions functionally serve as the objects of transitive clauses. The core arguments, for instance, *kəmi*, *iənə*, *pələdəng*, *amai*, and *Kholilah* become the subjects. Meanwhile, the core arguments, for example, *lasinə*, *ikan*, *səvəh*, *boju*, and *podī* function as objects.

4.3. Di-transitive clause

In addition to an Di-transitive clause whose verbs require the presence of two core arguments in a construction, the BS also has a clause construct whose variant presents three core arguments or is called a transitive clause. Dixon (2010: 116-117) does not use the term ditransitive clause for clause construction that has more than two core arguments. Dixon uses an extended transitive term for a bipolar clause. The construction of a bipolar transition BS that presents three core arguments is seen in the following clause example.

(17) *Oku mamalikan iənə boju*

1SG buy 3SG shirt

'I bought him a shirt'

(18) *Iənə mambəvəkan oku manggeh*

3SG bring 1SG mangosteen

'He/She brings me mangosteens'

(19) *Jalmə i mambaikan iənə pitis*

Person DEF give him money

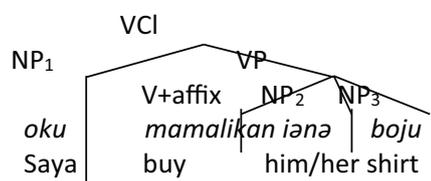
'That person gave him/her money'

(20) *Amai manungkihkan oku aə nyiə*

Mother make me water coconut

'(My) mother made green coconut-water for me'

The examples in (17)-(20) show three core arguments, namely, *oku*, *iənə*, and *boju* in (17), *iənə*, *oku*, and *manggeh* in (18), *jalmə i*, *iənə*, and *pitis* in (19) and *amai*, *oku*, and *aə nyiə* in (20). Specifically, clause structure with di-transitive verb is represented in the tree diagram 3.



Tree Diagram 3: Clause structure with di-transitive predicate.

Furthermore, the examples in (17)-(20) show that the SL has clause constructions with both more than two core arguments and morphological markers, such as, *ma - + - kan* which are attached to the verbs that serve to increase the presence of arguments in those clauses. The examples in (17)-(20) have alternation structures as shown in the examples (21)-(24) below.

(21) *Oku mamali boju da iənə*

1SG buy shirt Prep 3SG

'I bought shirt for him/her'

(22) *Iənə mambəvə manggeh da oku*

3SG bring mangosteen Prep 1SG

'He brought mangosteens for me'

(23) *Jalmə i mambai pitis da iənə*

Person DEF give money Prep him/her

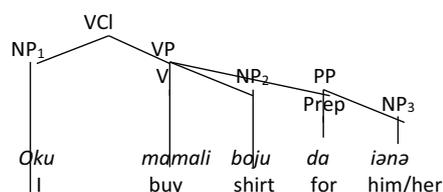
'The person gave money to him/her'

(24) *Amai manungkih əə nyiə da oku*

Mother make water coconut Prep 1SG

'(My) mother made green coconut-water for me'

The examples in (21)-(24) are categorized as transitive clauses with predicates having two core arguments, for instance, *oku* and *boju* in (21), *iənə* and *manggeh* in (22), *jalmə i* and *pitis* in (23), and *amai* and *əə nyiə* in (24) and are in contrast to clauses in (17)-(20) in which their core arguments undergo changes in their grammatical functions from previously as objects, such as, *iənə* in (17), *oku* in (18), *iənə* in (19), and *oku* in (20) into obliques. These obliques are marked by the presence of the preposition *da* in clauses (21)-(24). The clauses in (17)-(20) are named the extended transitive because of having three core arguments while the examples in (21)-(24) are called the transitive clauses consisting of only two core arguments. The alternatives of clause structure from (17)-(20) to (21)-(22) are caused by the disappearance of the suffix marker -*kan*. Thus, it can be concluded that the marker is used to increase the number of core arguments from the verbs with two core arguments into three-core arguments. Pay attention to the tree diagram 4 which shows the clause structure alternatives from ditransitive into mono-transitive predicates.



Tree Diagram 4: Clause structure alternative from di-transitive into mono-transitive verbal predicates.

In the review to find out and conclude whether SL can be classified as a language promoting the subject or a language accentuating the topic, there are three things to

consider which were discussed by Artawa (1998), for instance, (i) left dislocation, (ii) fronting, and (iii) topicalization,

4.4. Left-dislocation

The examples of left-dislocation in SL can be seen in (7)-(9):

(25) *Kepala kampung, iənə di surau*

Head village, he in mushollah

'About the village head, he is in the musholah'

(26) *Batang Gadis i, aəne janeh*

Batang Gadis this-ART, water-POS₃TG limpid

'About Batang Gadis river, its water is limpid'

(27) *Uvong i, anggīnə ɔndəh mamali oto*

Person-ART brother-POS₃TG already buy car

'In regard with that man, his younger brother has purchased a car.'

In clause (25) the noun phrase (NP) is dislocated to the left and is definite (in SL the name of person/greeting of honour/general noun need not be marked/zero marking). The NP is followed by a complete sentence whose subject refers to the NP which is transmigrated to the left as exemplified in pronoun *iənə* 'he/she'. Furthermore, in clause (26), the construction of left-dislocation showing the possessor-possessee relationship is also prevalent in the SL. This means that such construction shows that there is possessor-possessee relationship between NPs which undergo left-dislocation in which the subject follows the NPs. In (26), the NP dislocated to the left also indicates the possessor-possessee relationship. The actual clauses in examples (25) and (26) have nonverbal predicates and the construction showing possessor-possessee relationship like this can also happen between NPs which are moved out to the left of their verbal predicate clauses as also shown in (27) which becomes transitive construction plus prefix *ma-* construction.

4.5. Fronting

The core argument in SL is an unmarked element. Oblique, on the other hand, is marked by preposition and the relation of oblique can be moved out to the front position through the process of fronting. Here are two examples of fronting in (28)-(29).

(28) *Amai tuhə mamitokkan galas da naik mejo*

Mother old put glass Prep on table

'Grandmother put the glass on the table.'

(29) *Da naik mejo amai tuhə mamitokkan galas*

On table mother old put glass

'On the table grandmother put the glass'

In sentence (28), the noun phrase (NP) *da naik mejo* 'on the table' has a preposition *da* and is termed as the 'oblique'. The relation of oblique may be transformed to the fronting as shown in (29).

4.6. Topicalization

The following examples in (30)-(33) show the existence of core arguments being moved to the left. This transformation shows that the objects are topicalized; therefore, readers can learn about the topicalization in SL from the examples.

(30) *Udin mamacah botu gɔdɔng*

Udin Active-pecah stone big

'Udin broke big stone'

(31) *Botu gɔdɔng Udin pacah*

Stone big Udin break

'The big stone Udin broke'

(32) *Sisi budɔk mamokol beduk*

Active-pommel beduk (traditional; drum)

'The kids are pommeling the beduk'

(33) *Beduk sisi budɔk pokol*

Beduk kids pommel

'Beduk the kids are pommeling'

In (30) the NP *botu gɔdɔng* 'big stone' is the core argument (object/patient) and so is the NP *beduk* in (32). These two core arguments become the initial elements in each of the clauses in (31) and (33). Thus, the object/patient in SL can be topicalization leads to the loss of the prefix marker *ma-* from the verbs.

The sentence 'topic' is a type of sentence in which its pattern structure consists of (topic + comment). The 'topic' element in this case includes the NP and the 'comment' has a sentence consisting of subject and predicate. A 'topic' sentence can be construction from a basic sentence by moving one of the NPs to the starting position, making it the topic of the new phrase. The initial position is filled with pronouns representing the NP; consider the following examples in (34) and (35) below.

(34) *Dageng sibudɔk i kuvɔng togɔ*

Body kid DEF less healthy

'The kid is not well'

(35) *Sibudɔk i dagengnɔ kuvɔng togɔ*

Kid DEF body-POS₃TG less healthy

'The kid's health is not good'

Gundel (1988) believed that the rule of subject forming becomes the most common features in languages that highlight subjects as it is encountered in English. In such a type of language, the topic-comment' structure does not typically specify the syntactic structure. The tendency for phrases that refer to the 'topic' in the initial position of a sentence occurs primarily by the close relationship between the subject and the topic. However, the rules of subject forming are more limited, if they also occur, in languages that powerfully feature the topics, such as Lisu and Mandarin languages.

5. Conclusion

It is concluded that the structure of clauses in SL consists of nonverbal and verbal predicates. Nonverbal structures may appear in adjectival, nominal, numerical predicate clauses, and in predicate clauses with prepositional phrases. The SL does not have copulative verbs and its verbal predicates of clause structure consist of intransitive, mono-transitive, and di-transitive (or sometimes called extended transitive). Semantically, there is only argument whose function is as the agent in the intransitive clause. If the verb that occupies the predicate position of the intransitive clause is a verb of situation (or non verbal predicate), the grammatical subject in the transitive clause generally becomes the agent; the grammatical object in the transitive clause is generally the patient. Subject as the core grammatical relation appears in the pre-verbal position of the canonical structure. An adverb can be inserted between pre-verbal and verbal arguments. In the canonical position, the pre-verbal argument becomes the subject so between the subject and its verb may have adverb. The object is the argument that directly follows the verbal or post-verbal argument in the canonical structure.

Based on the above description, the applicative construction of SL is categorized to tend to obey the rules of object forming. These rules appear more prevalently than the rules of subject creation that occur only in a small portion of the application; it also occurs in a number of verbs that have a certain semantic aspect. Referring to Artawa (1998) when a productive language has its rules of subject forming and of left-dislocation in its marked sentence structure, this language is classified as the one which accentuates the subject.

There are, in fact, several reasons why SL can be regarded as the language that accentuates the subject. First, the grammatical requirements of its basic structure are determined as the subject-predicate construction. The second reason is there is active-passive construction in SL with high productivity. Third, even though SL can topicalize the patient/objects, it is not basic construction but a derivative construction. The fourth reason is that the rules of object forming are not considered topicalization because the sentence element that makes the object is oblique-related element. Fifth, the topic-oriented structure of 'double subject' in SL is not the basic sentence structure. Finally, there is the absence of morpho-syntactic markers for the elements to be considered as the topic. Topicalization becomes the marked sentence structure as well as the left-dislocation. However, the subject-predicate construction also becomes the unmarked

sentence structure. With respect to pragmatic functions, the SL is typologically determined as the subject prominent language and as a result, its basic structure is oriented to the subject-predicate construction.

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Conference Paper

Minangkabau's Marriage and *Delik Adat* Laws in Abdulkarim Khiratullah's *Mencari Cinta Yang Hilang*

Purwarno and Andang Suhendi

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research aims at analysing two of the Minangkabau's *Adat* Laws: marriage and *delik adat* laws reflected in Abdulkarim Khiratullah's Novel *Mencari Cinta Yang Hilang* (2008). The theory of the Minangkabau's *Adat* Law used as the basis of analysing the data in this research is proposed by Soekanto (2010). The method used in this research is qualitative descriptive method proposed by Moleong (2004). The research result shows that the existence of Minangkabau's marriage and *delik adat* laws have caused the protagonist of the novel named Fauzi encountered some certain obstacles to marry a girl whom he loves so much, named Rahima. Even though he has tried his best to materialize his love to Rahima, the marriage as well as *delik Adat* Law prevailing in his society has made him fail to marry Rahima. He fails in marrying his beloved girl as the girl is of the same clan as his, and it is strictly forbidden for a man in Minangkabau's *adat* law to marry a woman from the same clan as he.

Keywords: *adat*, inheritance, marriage *adat* law, *delik adat* law, kinship

Corresponding Author:

Purwarno

purwarno@sastra.uisu.ac.id

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1. Introduction

Adat is a rule to be followed and conducted by people in a certain place. *Adat* is an expression of culture, norm, and law and it is a system which has a certain non-neglected regulation. In Minangkabau, the term '*Adat bersendi syara' dan syara' bersendi kitabullah*' is very popular. Here, *Adat* is identified by a ritual using a certain symbol to describe the condition and hope of a society. According to Surojo as stated in Ismail (2013: 2) '*Adat* is a reflection of nation'. *Adat* can replace the customary law and can organize public purposes. Its development can be tailored to the circumstances of society at that time.

The development of *Adat* law in modern era runs based on the evolution. *Adat* law will become the tradition if it is carried out with reference to the rules agreed by majority of the existing community and it will become a norm to regulate the life of a certain community. Ismail (2013: 3) stated that *Adat* law is one of the behaviors that exist in society and there will be punishments for those who violate it. *Adat* law is a genuine law in certain ethnic; it is unwritten, and it is obeyed by people where it is upheld (Rias, 2014: 437)

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One of the provinces in Indonesia which strictly runs the *Adat* law is West Sumatra, which is the homeland of Minangkabau. Minangkabau is the ethnic in Indonesia which is known for the strength of their *Adat* or *Adat* law. Minangkabau's *Adat* law has developed for centuries. In its development, Minangkabau's *Adat* law has given significant contributions to the dynamics and the continuity of Minangkabau's society. Minangkabau's *Adat* law develops in an *Adat* village called *Kenagarian*. It forms the largest matrilineal society. Minangkabau's society is matrilineal; it is not patriarchal in which the chief of a clan is always a man. In matrilineal, the women of the clan will be the chiefs and they can sack men if they do not do a good job.

The life in Minangkabau was defined by a matrilineal way of life. This means there are certain kinship groups which follow the female descent of a mother. The woman's brothers are responsible for the children of her sisters rather than her husband. (Stark, 2013: 2)

In a simple way, the lineage system in the highland of West Sumatra consists of clans. One sub-clan owns a certain number of lands called *harato pusako*. Besides, there is also the individual acquired property (*harato pancaharian*). The inheritance of communal land follows the matrilineal way, which means that the inheritance will be inherited from the brother of the mother (*mamak*) to his nephews. Other properties (*harato pancaharian*) follow the usual way from the father to the son.

This research focuses on the Minangkabau's marriage and *delik adat* law reflected in Abdulkarim Khiratullah's novel *Mencari Cinta yang Hilang*. It is important to carry out this research because it has fascinated many researchers due to the co-existence of the contradictory elements with Islamic regulation.

Abdulkarim Khiratullah is one of the famous novelists in Indonesia, and *Mencari Cinta yang Hilang* is one of his great works. The novel talks about Minangkabau's *Adat* law, especially inheritance, marriage and *delik Adat* law. This novel not only talks about the struggle of the protagonist to achieve his goal, but also discusses about the *Adat* law in Minangkabau, especially marriage and *delik adat* law. In this novel, the protagonist named Fauzi, comes from a poor family in a small city in West Sumatra. Through hard work and determination, he can achieve his goal to study in Arab Saudi in the long run. The problem comes when Mr. Zaidan offers him to marry his daughter, Rahima. However, it is opposed by *niniak-mamak* because they are from the same clan, Caniago. In Minangkabau, it is prohibited to marry people coming from the same clan.

Minang land is a land which respects status. Clan is one of the examples of taking care of it. If someone comes from the same clan, he or she is a family member. So, it is prohibited to marry someone who comes from the same clan. (Khiratullah, 2008: 233-234)

2. Literature Review

Generally speaking, *Adat*, a word derived from Arabic, is used throughout Indonesia to refer to the "customs" or "customary practices" of a group of people or as "a gloss for the allegedly immutable cultural forms that distinguish one collectively from another.

At the local level, *Adat* has multiple meanings. It is contingent concept encompassing a wide range of customs and traditions unique to each of Indonesia's major ethnic groups.

Depending on local variants, *Adat* may represent systems of governance based on oral traditions, antecedents and customary law, provide ceremonial protocol for marriages and funerals, houses and harvests, or determine patterns of land usage and entitlement. *Adat* and *Adat* law cannot be separated. They can be differentiated only as custom which has or does not have legal consequences. According to Van Vollenhoven as stated by Ismail (2013: 16) *Adat* law is the totality of the rules of conduct for natives and foreign Orientals that have, on the one hand, sanctions (therefore: law) and, on the other, are not codified (therefore: *Adat*).

Adat law was first introduced by Prof. Snouck Hurgronje in 1894 (Ismail, 2013: 21). Like the other law, *Adat* law is also one of the laws which develop in the society. *Adat* law is a guide and character implementation of daily activity practice in the society life which has a society group characteristic in a country. Its characteristic is traditional and unwritten which is based on their *Adat*.

Adat is a reflection of nation individuality, as an incarnate of the nation day by day. The modernization of life cannot omit the customary developed in the society. The developing of *Adat* can adapt with the situation of a nation. The developing of *Adat* law in modernization era run based on the evolution. *Adat* which developed in the society life becomes a source for *Adat* law. *Adat* law is a concrete of consciousness of the law, especially in the society with the simple social structure and culture. There is an inclination that *Adat* law comes from society and most of them live in *Adat* system.

Minangkabau is one of the places in Indonesia which is well known for the strength of their *Adat* or *Adat* law. Minangkabau's *Adat* law has developed as long as the history for centuries. In its development, Minangkabau's *Adat* law has given significant contributions to dynamics and continuity of Minangkabau's society life. Minangkabau's *Adat* law develops in an *Adat* village called *Kenagarian*. *Nagari* in Minangkabau according to its government is a federation. The concept of federation is based on philosophy of *Adat Salingka Nagari* meaning *nagari* is independently administered. The dynamics of society will always result in some forms of acts or behaviors which are not in accordance with the existing norms or rules, so that there are, in the life of society, acts violating *Adat* law.

According to Soekanto (2010: 142) Minangkabau's *Adat* law is distinguished into:

a. Inheritance *Adat* law

Inheritance *Adat* law is one of the parts of civil law and kinship law. It is related to human life. All human beings will die and they will leave their property for their children. Inheritance law in Indonesia is influenced by the descent which is involved in the certain society. Inheritance law based on Minangkabau's *Adat* law is unique in which the children are not the heirs of their father's property, but they are inherited their mother's. Inheritance *Adat* law is distinguished into: individual inheritance, collective inheritance, and majority inheritance. Minangkabau's inheritance *Adat* law follows the collective inheritance in which an heir

inherit the property together with the other heirs. The property cannot be owned individually.

b. Marriage *Adat* law

Minangkabau forms the largest matrilineal society in the world. The life in Minangkabau is defined by a matrilineal way of life. This means there are certain kinship groups which follow the female descent of a mother. The woman's brother is responsible for her children rather than her husband. In Minangkabau, if the men or women want to get married, they are prohibited to marry the women or men who come from the same clans. The prohibition of the same clans marriage is obligated for Minangkabau society. Minangkabau society consider that marriage in the same clans is constituted as kinship marriage. So, it is considered as a violation of *Adat* law. Those who violate the law will get punishment or sanction.

c. *Delik Adat* law

Delik Adat law constitutes violation of *Adat* law. It means that an action which is done by someone or some people offends equilibrium of society. This violation must be replaced with a punishment or *Adat* ceremony.

d. Land *Adat* law

In the society of *Adat* law, land is the most important thing that they have. It constitutes a place for them and it also gives them life, it is called *tanah ulayat*. They have a chance to benefit from the wealth of the land such as crops. However, it cannot be owned individually.

e. Kinship *Adat* law.

Kinship *Adat* law is an *Adat* law which organizes individual status based on the descent in the family such as children's status toward their parents and their relative.

3. Research Method

As the aim of the study is to reveal as well as to understand the phenomena of Minangkabau's marriage *Adat* Law. The appropriate research method applied here is descriptive qualitative proposed by Moleong (2007: 6) stating that the qualitative research as a research procedure that results descriptive data in written words. Regarding the research method, having a focus on content analysis, qualitative research is used in performing this research. Sahu (2013: 4) says that in qualitative approach, research is mainly concerned with subjective assessment of the respondent. It is mainly concerned with attitudes, opinions, behaviors, impressions, etc. Thus, qualitative research is an approach to research to generate insights of the subject concerned in non-quantitative form or not subjected to rigorous quantitative analytical tools. Besides, this research uses descriptive method proposed by Kothari (2004) since it describes a state or an event that already exists, and is depicted in the novel.

4. Discussion

Ismail (2013: 226) states that there are 3 types of marriage system in marriage *Adat* law in Indonesia; they are: *endogami* marriage system, *exogami* marriage system, and *eleutherogami* marriage system. *Endogami* marriage system is a marriage which happens among people who come from the same clan, like in Toraja, Sulawesi. *Exogami* marriage system is a marriage which happens among the people who come from the other clans, like in Minangkabau, Tapanuli, Gayo, Alas, and etc. Whereas, *eleutherogami* marriage system is a marriage which prohibits someone to marry people from the same descent (mother, daughter, grand daughter, and etc), like in Aceh, Bangka Belitung, Kalimantan, Minahasa, and so forth.

Minangkabau follows *Exogami* marriage system, and forms the largest matrilineal society in the world. The life in Minangkabau is defined by a matrilineal way of life. It means that there are certain kinship groups which follow the female descent of a mother. Ismail (2013: 221) states that in Minangkabau, a husband does not constitute the wife's family, but the children. A husband does not have authority over their children. Thus, the children are under the authority of their mother.

4.1. Minangkabau's marriage Adat law

Human beings will not be able to develop well without a process. The process is called marriage. Through marriage, children will be born well and legally. Through the good and legal descendants, a good family will be created and they will become good society. Setiady (2008: 221) states that marriage can produce a good human being in a society. But marriage is not only a relationship process which only happens between two persons, but also between two parents, brothers and families. In Minangkabau's marriage *Adat* law, a person is prohibited to marry someone from the same clan (*exogami marriage system*), because they are considered as siblings.

Such a case is found in the novel in which Fauzi, the protagonist, falls in love with a beautiful girl named Rahima, and he wants to marry her. His planning is supported by his mother, Rahima's father, and Rahima's mother. Rahima's father knows that Fauzi is a good man so that they want Fauzi to marry their daughter. However, it is prohibited by *Niniak Mamak* because Fauzi and Rahima come from the same clan. In Minangkabau, it is prohibited to marry someone coming from the same clans.

But, will my planning to marry Rahima be approved by *Niniak Mamak*? I know that in Minangkabau, it is prohibited to marry someone who comes from the same clan as me. But based on Islam law it is not prohibited, I believe that my planning will be approved by them because it is not prohibited by Islam. (Khiratullah, 2008: 156)

Fauzi really wants to marry Rahima but he gets confused whether his planning will be approved or not by *Niniak Mamak* because they come from the same clan. He knows that it is strictly prohibited to marry a girl coming from the same clan. However, Fauzi knows well that according to Islam law, it is not prohibited to marry someone from

the same clan because they are not considered as sibling. Therefore, Fauzi decides to propose Rahima because he believes that *Niniak Mamak* will approve his planning to marry Rahima. However, after they discuss about Fauzi's planning, *Niniak Mamak* does not agree with Fauzi's plan because Rahima comes from the same clan as he; therefore, she is considered as his sibling. They consider that Fauzi as a violator of *Adat* law if Fauzi insists on marrying Rahima. *Niniak Mamak* considers that *Adat* law must be obeyed by everyone and it cannot be violated.

A prohibition to marry someone who comes from the same clan is a rule that is made by our ancestors in order to preserve the purity of nasab and descent. It is adopted by the society as a tradition that should not be violated. If you violate it, you are considered as a violator toward *Adat* law which has become our identity. (Khiratullah, 2008: 236)

Niniak Mamak does not approve Fauzi's plan to marry Rahima as *Niniak Mamak* consider that *adat* law is the rule of life that is really important and cannot be violated by everyone. They said that *Adat* law is the rule which is made by their ancestor and they must follow it. They are firm on the rule that marriage cannot be carried out among the people who come from the same clan because they are considered as siblings. Marriage is not only a relationship process which only happens between two persons, but also between two parents, brothers and his family. The marriage will only happen if there is an agreement between the families.

The description above shows that in Minangkabau, it is strictly prohibited to marry someone who comes from the same clan because they are considered as sibling. However, it is in contrast to Islamic law which allows someone to marry everyone provided that he/she does not have blood relation. In Islamic law, a person is only prohibited to marry someone who has blood relations, such as parents, grandparents, grandchildren, siblings, etc. However, *Niniak Mamak* is firm on their *Adat* law saying that the rule is made by their ancestors, and has been approved by the society. Therefore, they must respect and obey it.

In *Adat* society, a kinship principle based on descent relationship is still defended. They consider that the function of marriage is continuing the descent and maintaining the position of the families. Besides, marriage is also a means to improve the kinship relation which has been broken. Thus, the implementation of marriage for both men and women who are not mature enough has to be interfered by their parents, families, and relatives of both sides. The marriage which is conducted without approval of parents and relatives is considered as a violation toward *Adat* law.

4.2. Minangkabau's delik Adat law

Delik Adat is the customary legal rules governing the actions of violation that causes disruption to the balance in people's lives (Ismail, 2013: 268). Therefore, the balance of the community is not compromised. *Delik Adat* is an act which is contradictory to obedience, order and peace of society tangibly or intangibly done individually or in

groups. Then, those who violate the law should be punished. According to Setiady (2008: 347), there are some actions considered as *delik Adat*. They are:

1. The action which violates the norms of *Adat* law, such as in Minangkabau. Marrying people who come from the same clan is considered as a violation toward *Adat* law.
2. The actions considered offending the balance of society are: killing, stealing, pregnant without wedlock, and etc.

Owing to the above description, it is said that the action constitutes violation of *Adat* law is *Delik Adat* law. It means that the laws for an action or actions done by someone or some people who offend the equilibrium of society are *delik adat* law. This violation must be replaced with a punishment or *Adat* ceremony.

The violation of *Adat* law is an action which contradicts to the rule of *Adat* law which is considered offending the society life. If this happens, there will be punishments for those who violate the *Adat* law. In Abdulkarim Khiratullah's novel *Mencari Cinta Yang Hilang*, it shows that the protagonist (Fauzi) wants to marry the girl (Rahima) who comes from the same clans as him but it is prohibited by the *adat* because they are considered as sibling. If he does it he will be considered as a violator of *Adat* law. The violators of *Adat* law will be punished because of offending the tranquility of society life. So, the protagonist does not marry Rahima because he knows the consequence of violation *Adat* law.

If I marry Rahima, actually I will violate *Adat* law. eventhough I love Rahima so much but I do not want to be a violator. I know that Niniak mamak is more aligned to *Adat* law rather than Islamic law, so they do not agree if I marry her. (Khiratullah, 2008: 220)

Fauzi cannot marry Rahima because of the rule of *Adat* law. He will be considered as the violator against *Adat* law if he marries Rahima. *Niniak Mamak* will not let them marry because they are from the same clan.

Rahima, you know that Niniak Mamak will oppose our marriage. If I marry you, we will receive hard consequence. (Khiratullah, 2008: 226)

It is vividly seen that Fauzi cannot marry Rahima because there will be a big consequence if they do that. He tells Rahima that it is impossible for him to marry her because it is opposed by *Niniak Mamak*. Based on the description above it shows that the protagonist will not marry the girl he loves because he knows that there will be a punishment for those who violate *Adat* law.

A marriage not only unites a relationship between men and women, but also unites the relationship between the families. Minangkabau as an ethnic which is well known for the strenght of *Adat* law, follows *exogami* marriage system in which it is prohibited to marry someone who comes from the same clan and it must be obeyed by every person in Minangkabau. This case is found in Abdulkarim Khiratullah's novel. The protagonist (Fauzi) falls in love with the girl (Rahima). Fauzi's clan is Caniago and so is

Rahima. In Minangkabau, the people who comes from the same clans is considered as sibling, so they cannot get married

Actually, our brother has done a mistake by doing an engagement between his daughter and Fauzi, Aminah's son, who is our family. It is proved by their clans, Chainago. It is prohibited in *Adat* law because they are considered marrying their family. (Khiratullah, 2008: 233)

From the quotation above, the protagonist has done the engagement with Rahima, and he plans to hold the wedding two months later, but unluckily, after discussing with *Ninik mamak*, his planning is opposed. *Ninik Mamak* says that Fauzi and Rahima cannot get married because they have the same clan. They add that in Minangkabau, marriage between two people of the same clan is prohibited. They will be considered as a violator if they do that.

Minang land is a land which respect status. Clan is one of example of taking care of it. If someone comes from the same clan, it means they are family. So, it is prohibited to marry someone who comes from the same clan. (Khiratullah, 2008: 233-234)

From the quotation above, it is clear that one is prohibited to marry the one who comes from the same clan. Eventhough, based on the Islamic law, Fauzi and Rahima do not have the blood relationship, they are still considered as siblings in Minangkabau's marriage *adat* law because they have the same clan, Caniago.

On the other hand, rules of marriage in several regions in Indonesia are different because of the nature of the different communities, and it is also due to the progress and the development of the times. Marriage, according to *Adat*, is closely related to the relationship between family, community, dignity, and personal. In social life, marriage requires a lot of ways to adjust. Marriage makes a new relationship not only between the individual concerned, but also between two families.

Delik Adat law is an act that violates a sense of justice and adherence that offends the a balance of the society. In order to restore this situation, there was *Adat* reactions that have a purpose to recover disablement happened by doing a punishment for those who violate it.

In other words, *delik adat* is all acts or incidents which are opposite to decision, familiarity, order, security and justice, and social respons. Resolution against the aforementioned has been carried out based on Minangkabau's *Adat* law through the *Adat* functionaries with community figures, and *alim ulama*. Their decision which have been made to members of the society who violate the law are acceptable. Applying the *Adat* sanction against *delik adat* becomes a warning for the people to obey and uphold the Minangkabau's *Adat* law.

The characteristics of *delik Adat* law is the crime act. It is different from the rules of *Adat law*. The crime act offends the balance, the harmony and the peacefulness of the society. Here, there is no difference between the criminal law and the civil law. The functionaries will issue the sanctions for those who violate the *law*.

Abdulkarim Khiratullah's novel shows that delik *Adat* law is found here. The protagonist (Fauzi) intends to marry Rahima, but it is prohibited by *Ninik Mamak*, because it is considered as the violation of *Adat* law. They say there will be sanctions for those who violate *Adat* law.

If you violate *Adat* law, they will give you a chance to correct your mistake. There are two choices they are slaughtering a buffalo or you have to leave this land (Minangkabau) forever. So it is up to you. (Khiratullah, 2008: 237).

The quotation above shows that *Mak Palito* (the protagonist's uncle) warns Fauzi that if he marries Rahima, he will be considered as a violator. He adds that the violator of *Adat* law will be punished. The punishment is slaughtering a buffalo or he has to leave Minangkabau forever.

If I choose to slaughter a buffalo, my family will be shy in their whole of life. If I choose to leave this land, it means I am not responsible towards my choice. I love this country so much. I cannot do it, what should I do? (Khiratullah, 2008: 221-222)

As stated before that delik *Adat* law is a violation done by someone who offends the equilibrium of society. There will be a punishment for those who violate this *Adat* law. According to Ismail (2013:268) delik *Adat* law is a norm that is related to a crime and violation in the society in which they offend the harmony and peacefulness in the life.

In the above quotation, it shows that the protagonist is still confused. He does not know what to do, because the punishment is really hard for him. He thinks if he chooses to slaughter the buffalo, it means his family will be shy forever. If he chooses to leave Minangkabau, it means he is an irresponsible man. Therefore, he decides not to marry Rahima because he cannot received the sanction.

5. Conclusion

Humans are social creatures who cannot live alone. They need others to complete their life. Therefore, humans live in groups in various clans which have cultures and customs. The culture is the result of generations of the ancestors that must be preserved. The culture which is adopted and believed is called *Adat*. It is definitely believed by a class of people as a custom that must be obeyed by every person in a certain society. *Adat* is a reflection of nation. The modernization cannot omit the customary developed in society. The development of *Adat* can adapt the situation of a nation. In addition, *Adat* in the society will became a source for *Adat* law.

Minangkabau is an ethnic who is well known for their strength of their *Adat* or *Adat* law. Minangkabau's *Adat* law develops in an *Adat* village called *Kenagarian*. They form the largest matrilineal society in the world. In Minangkabau, the marriage conducted without fulfilling the requirements of rules of *adat* are considered as incestuous marriages. One has to marry someone who comes from other clan. The marriage is also

called exogamy marriage system. Marriage based on siblings is called sibling exogamy, the same clan, clan exogamy and the same village, village exogamy.

The implementation of Minangkabau's marriage and *delik adat* laws has made the protagonist of the novel, Fauzi fail to marry his beloved girl, Rahima simply because they come from the same clan.

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Conference Paper

Nias Traditional Ceremonies in J. A. Sonjaya's Novel *Manusia Langit*

Purwarno, Andang Suhendi, and Azmir

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research contains an analysis of Nias traditional ceremonies in the novel *Manusia Langit* by J.A. Sonjaya. To reveal the traditional ceremonies of Nias people depicted in the novel *Manusia Langit*, and see what the views were put to the author of the novel, the author uses the sociological approach of literature. Through a sociological approach of literature, it is seen that people of Nias in the novel have a high trust in ancestors, and the myths in society. The study is analyzed by using descriptive qualitative method. The theory used to analyse the data in this research is that of Sonjaya (2008). The findings show that Nias people can be observed from *Banuaha* public trust in ancestors and the origins of their ancestors. They also believe in spirits, and adhere in the traditions and myths prevailing in society, as well as in the implementation of traditional ceremonies.

Keywords: *banuaha*, excavation, myth, traditional ceremony, ancestor, spirit

Corresponding Author:

Purwarno

purwarno@sastra.uisu.ac.id

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1. Introduction

Manusia Langit tells about the story of Nias traditional ceremonies. It tells about the first character named Mahendra, who went to Nias, North Sumatra and got a lot of explanation about the ceremony along with a wide range of requirements, ranging from ceremonies of birth, marriage and death, to the knowledge of the myths prevailing in society *Banuaha*.

Thematically, the novel is interesting because it tells about the traditional ceremonies associated with the culture of Nias. This novel is not just about the depiction of the culture of Nias, but is also peppered with stories of romance and mystical stories. Those are the two things that make the story in the novel interesting. The fact that up to now no one has to review and provide feedback on the depth constitutes one of the reasons why the writer feels interested to analyse the topic taken from the novel. Besides, it is also as an attempt to preserve the Nias Traditions so that they can still be seen or studied by the next generation.

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2. Literature Review

2.1. Nias history

The Nias islanders have cultural links with the Bataks on Sumatra, the Naga in India, Dayaks in Kalimantan and aboriginal groups in Taiwan. In the old days they practiced headhunting and fought wars between clans to secure heads for funerals and wedding doweries. Nias island was not brought under the control of the Dutch until the 1950s. Before that time many Nias were captured by the Aceh or traded with gold and became slaves. Christianity made great inroads among the Nias beginning in 1915 through apocalyptic conversions movements known as the Great Repentance that characterized traditional Nias beliefs as works of the devil (Paul Hockings: 1993: 221).

Recorded accounts of Nias Island date back to the period of trade by Baghdad merchants with India and China, by way of Southeast Asia. Suleyman in Viaro (2001: 150-171) first wrote about the island and described it "to contain an abundance of gold. The inhabitants live off the fruit of the coconut tree, from which they make palm wine, and cover their bodies with coconut oil. When someone wants to get married, he must bring the head of an enemy. If he has killed two enemies, he may take two wives. If he has killed fifty enemies, he may take fifty wives." Other early accounts of Nias Island include: *The Book of Indian Wonders (Kitab adaib al-Hind)*, dated by Van der Lith to the year 950; the writings of the famous geographer Edrisi (1154); a description of cannibals inhabiting the island by Kazwini (1203–1283); accounts by Rasid Ad-Din (1310); and descriptions of a large island city by Ibn Al-Wardi (1340).

2.2. Nias ceremonies

Nias people believe that, in the sky there are nine levels of heaven and at the above levels, *Lowalangi* (God of Heaven) dwells. They also believe there are other nine levels under the earth controlled by *Latura* (God of Death).

Nias community held a ritual and ceremonial sacrifice of animals intended for *Lowalangi*. Offerings such as eggs, produce, wine, and water are intended for the ancestors and nature spirits. Other rituals or ceremonies are present at wedding celebrations, funerals or the funerals and feasts which were held by the nobility.

Nobility which is so called *Si'ulu* is entitled to the position of heredity. *Si'ulu* title must be passed through the celebration. Prior to the celebration of the requirement, a person cannot accept a new honorary title; only after conducting *owasa*, a person will be recognized as *Si'ulu*. In *owasa*, everyone is trying to "outdo each other", for example the dignity will be lifted by the greater number of pigs supplied. The flesh will then be distributed to the public in the appropriate party rank and class, giving the meat also show respect to guests. Giving meat on holy *owasa* also contain elements for Nias people "consider themselves" as the pigs of the gods, so the sacrifice of pigs symbolize human sacrifice. With other words, the prestige of a person is not measured by the amount of accumulated wealth, but by its ability to accumulate wealth to be shared [11].

Another important element is the structuring and implementation. *Owasa* continues cooperation between the chiefs and villagers, nobles, and commoners whose support is needed to collect goods for the celebration.

The noble women are also able to finance their own celebration. Interestingly, a man would put gold jewelry for his wife first before himself as a courtesy to the wife's family. The common people are also allowed to hold a small celebration of the people. Of course, if they are quite prosperous, they are expected to do so.

However, they are not as entitled to wear jewelery as worn nobility and not allowed to often hold celebrations; also prohibited from having a party to raise the level to the position of royalty.

On the feast of this great salvation, the nobles sought to obtain the rights to join the ancestors. This is done by setting up a monument and memorial stone. Monuments in the form of a stone throne are called *osa-osa*, decorated by animal heads and stone building upright. Carved stone surface as a warning to the leaders is important.

Another kind of ceremony is *fondrakö*. *Fondrakö* is also documented in the literature Nias. Some sources say that the ceremony was held to clarify the customary law and also absolution for violations of the law that might have upset the balance of the universe. *Fondrakö* basically swore his oath on the formation of *ori* (a collection of villages) when the village head members gather to determine the exchange rates of various goods, standardization of weights and measures, as well as the setting of interest. *Fondrakö* confirms curse against anyone who violates the provision. It is said that the first *fondrakö* held by *Hia* known from *Gomo*, and whenever there are members of the village who broke away to build a new village, held *fondrakö* to reaffirm the rule; there is always a pig is sacrificed.

Violation of the rules of the ancestors are believed to punishment in the form of pain and misfortune; and the ceremony of absolution should be implemented in a way to make a sculpture contest *Horo* tall headdress wearing branched stems. Formerly the clergy should wear headgear of fork-shaped timber at the ceremony *fondrakö*.

The people of Nias are still celebrates various ceremonies and parties with dances, games and rituals soldiering. Among the most spectacular event is a war dance, a show that is always present in each event Nias ceremony. Other ceremonies which sometimes happen traditionally are ceremony for respecting ancestors, for the head hunting as the means of revenge but it is not happened anymore, baby spirits eaters as the way of vanishing the burdenrns, for buiding a house or traditional house, appointing a new leader, welcoming guest, and many other things (Sonjaya. 2008: 97)

3. Research Method

To analyze the data, this research uses descriptive qualitative research. Qualitative research is commonly used to investigate research questions. The content analysis, inductive analysis, and logical analysis are mostly used in the analysis of qualitative material (Walford, 1991: 76), stating that descriptive research determines and reports the way the things are. This research shows the nature of the situation as it exists

at the time of the study. That is why this research uses descriptive design. The data of this study belong to the non-manipulated variables as they are not the result of experiment.

As long as all the data collection is in the form of words, this research also uses qualitative research. The main instrument of this research is the researcher himself as the key-human-instrument. The object of this analysis is marital failure and some characters are involved in this marital failure and they are to be analyzed based on the phenomena of the situation. The role of qualitative approach in this study is to give a portrayal of characters' attitude to the belief systems of Nias People.

4. Discussion

4.1. Respecting for ancestors ceremony

At the beginning of *Manusia Langit*, J.A. Sonjaya directly illustrates that the people of Nias, which is *Banuaha* society, still believe in the existence and role of ancestral spirits in their lives. In the novel, the novelist also several times brings up a dialogue of the characters who call the ancestral people of Nias. The mention of ancestors by the people of Nias in the early stories is seen from the conversations that occur between Pak Nai Laiya with Sayani. Pak Nai Laiya is believed to have the power to summon up the ancestral spirits to come to his house so that if Mahendra wants to know the history of *Banuaha*, he can ask directly the ancestral spirit.

"This man told me, the matter will later permit them talking again with Mr. Mbowo Laiya. But, he said, if Bang Mahendra wants to know the history of *Banuaha*, just come to his house. Pak Nai Laiya can invite his ancestral spirits. Bang Mahendra could talk with the spirits, including asking about the history of *Banuaha*. No need to bother digging, he said. (Sonjaya, 2010: 5).

Sayani is the son of Ama Budi, the indigenous leader of Mahendra in *Banuaha* society. As the son of an important person in the village, Sayani certainly understands how the customs rules and beliefs are prevailing in its environment. However, behind the obedience, as a young man who has been going to G. Sitoli, Nias which is more modern, he has started to pick the beliefs that may still be enforced or are not. In the excerpts of the conversation, there are other figures, namely the figure of Pak Nai Laiya. Pak Nai Laiya is a descendant of *Banuaha*. In the past, there was tension between the family of Sayani with Pak Nai Laiya. Therefore, until now, Pak Nai Laiya still bears a grudge, even they want to separate themselves from *Banuaha* and establish *banua* or other villages. The above quotation explained that Pak Nai Laiya believes that the ancestral spirits can be summoned through the ceremony and can help people who want to know the ancestral spirits trip. After the ancestral spirits are recalled, Mahendra will not have to bother to dig up and collect the data one by one.

The information that Pak Nai Laiya can summon up the ancestral spirit so that Mahendra can speak to the spirits make Mahendra confused. He wonders how the communication process can occur. This can be seen from the quotation "How can I

communicate with ancestral spirits?" (Sonjaya, 2010: 5). How to communicate with the ancestral spirit as conveyed by Pak Nai Laiya through a sculpture really has made Mahendra confused.

"Pak Nai Laiya Said that Bang Mahendra could talk to the ancestors through ztua shootout, sculpture parents, at Pak Nai Laiya's home," Sayani translate. "The spirit of the great man could be called, but they must do the ceremony first." (Sonjaya, 2010: 6).

From the above quotation, it is seen that Pak Nai Laiya seems able to summon up the ancestral spirit. They trust and respect for ancestors. In addition, people also believe that the spirit has an important role in their lives. Trust and respect for ancestors are not only seen on the confidence in the community, but also supported by the establishment of some sculptures or stone heritage building of the Megalithic period. *Banuaha* public trust in ancestors along with their places of ancestor worship is related to public confidence of *Banuaha* about a decline in *Manusia Langit*. *Manusia Langit* which is described in the novel is the ancestor of the people of Nias. For the people of Nias, the area near the river flow *Gomo* is considered very sacred place because it is a drop in *Manusia Langit* to Earth.

4.2. Head hunting ceremony

Besides beliefs in ancestors applied in a certain ceremony and the origins of its people as descendants of *Manusia Langit*, Nias people depicted in the novel is the *Manusia Langit* society that keeps the tradition already. One tradition that many people do in Nias, especially the people of Nias in the past is the tradition of head hunting ceremony. In the novel, the depiction of the hunting ceremony, or be heading head, first appeared at the beginning of the story. After meeting with Pak Nai Laiya while excavating at a location near the river flow of Gomo, Sayani is warned not to come to the house of Pak Nai Laiya alone. Mahendra then surprised when Sayani said that Pak Nai Laiya often create problems with Ama Budi's family, especially the family of Mr. Nai Laiya who still has a grudge heads in debt.

Here is a quotation that shows an explanation of the tradition of hunting or decapitation ever happened to the ancient people of Nias.

"People they always do, Brother, always looking for trouble, especially with our family, always so "

"Why?"

"You know, brother, here like that, especially when they still oweat our heads. It's a matter of pride. "

"Chief of what?"

"The human head?"

"Once upon a time, cut off the head of their grandfather by our grandfather because people they insult our grandmother". (Sonjaya, 2010: 7).

As seen in the above quotation, as an immigrant from outside of Nias, Mahendra is very surprised by the decapitation told by Sayani. It certainly looks strange and foreign to the people who are just a few moments to settle in Nias. The conversation indicates that in fact, among families with relatives of Ama Budi and Pak Nai Laiya, there was a dispute that was simply superb. This dispute raises a tradition that the next head of the debt must be paid to the head. Such depictions are seen that in solving the problem, the people of Nias first use of emotion and anger as a means of settlement.

4.3. Baby eaters spirit ceremony

In Nias society described by the author of the novel *Manusia Langit*, shows that people who trust the spirits is good in their lives. As a society that is still far from modern life, people in Nias depicted in the novel *Manusia Langit* believe some evil spirits disrupt their lives. Two demons that appear in the sky is the human spirit and the baby eaters *tesafo* (spirits). Baby spirit eater was first raised in the early part of the story when Ama Budi first told him about his birth. At that time Ama Budi said that he was lucky to be born safely and not be eaten by spirits. Budi Ama explanation can be seen from the following quotations.

“Yes yes, I’m very lucky. In the old days a lot of babies born in missing fields in eating spirits,” said Ama Budi (Sonjaya, 2010: 19).

From these quotations, it seems that people believe that at that time many babies being eaten by baby-eating spirits are very lucky. This baby-eating spirits began to be known when the tribe *Belada* (Nias people who lived by hunting in the forest) still occupies Nias. According to the old people in Nias, the tribe was losing its population because many of their children were eaten by the baby-eating spirits, as seen in the following passage.

“Because of often missing eaten by spirits, Belada population ultimately is not much and not growing, even extinct. Children are frequently lost their babies eaten by evil spirits. The story was still alive until now. Many people still believe that we are now eating the baby’s spirit.” (Sonjaya, 2010: 20).

4.4. House building ceremony

In the novel depicted the Sky People that used to be, for the people of Nias, the house is valuable because it is not only set up for a place to stay. Establishment of houses for the people of Nias was used also to show the owner’s social status. In the establishment, a custom home should also follow some stages of the ceremony, as seen in the following passage.

“In addition to large logs that no longer exist in the forest, building a custom home is hard for us now. Should parties, ranging from preparing the wood, build, to inaugurate the house? Party costs far more than material for making houses, especially for the nobility like us. Established a custom house take

many years because it must go through various stages of the ceremony (Sonjaya, 2010: 12).

Stages ceremony performed in the establishment of a custom home is later explained further by Sayani, as illustrated in the following quotation.

"In the past, while creating the foundation ceremony held beating gongs and drums to drive away the evil spirits in the land that will be built around the house. When the house was completed, before occupied, they should be held several times of ceremony, inviting dozens of men into the house to test the strength of the house with an animal-an animal dancing. After that they should be treated to food by slaughtering dozens of pigs." (Sonjaya, 2010: 13).

As mentioned before, the religious system adopted by the people of Nias demonstrated their confidence in the fine spirits. From the quotation above, it shows that the beating gongs and drums in the stage of the ceremony meant that people living in the house will be free from evil spirits disturbing. In addition, the slaughter of pigs can be seen as a means to show the prosperity of the owner of the house. *Manusia Langit* also mentioned that in ancient days, not just pigs were slaughtered, the head of a slave also sacrificed in the ceremony of the construction of custom homes. It is seen from the following quotation.

"In the past, the things slaughtered are not only pigs, but also a slave who was ousted from the rooftops that very high to fall down, and then slaughtered. Head of slaves was then deposited on top of pole home." (Sonjaya, 2010: 13).

Slaughter pig's head or slave head is conducted to demonstrate the dignity and position in society as well as homeowners in their positions in front of the ancestors. However, as already explained, the construction of custom homes are now not as complicated as it was because it was blocked by the facilities and the inclusion of religion in their lives. At the present time, people are not easily able to collect the recovered even hundreds of pigs to be sacrificed. This makes the terms of the construction of custom homes in *Banuaha* is now much easier. The depiction of the founding ceremony of the traditional houses depicted in *Manusia Langit* has differences with the stages of the establishment ceremony contained traditional house in Wiradnyana (2010: 127-128).

4.5. Appointing leader ceremony

In *Manusia Langit*, a character Ama Budi is described as one of the people who has important influences on *Banuaha*. Ama Budi gain a high position in society because of previous ceremonies or *mangowasa owasa*. *Owasa* or *mangowasa* party was done to reinforce the position of Ama Budi as a village head as well as the traditional elders in *Banuaha*. Before doing *owasa* or *mangowasa*, Ama Budi has first swine-cutting ceremony as seen from the following quotation.

"That's it," said Ama Budi softly. "Family and relatives finally pushed me to make a party. I cut 30 pigs to confirm my status as head of the village. Still, my voice is not heard." (Sonjaya, 2010: 101).

The above quotation shows that as the country that has established itself with a party or the inauguration ceremony as the village head, the position or status is still not appreciated by the public.

"Being the village head did not mean to make someone respected in the village; nonetheless cherished are those clan elders and customs," Ama said Budi. "Not to mention the clan elders and traditional elders were many who envy me." (Sonjaya, 2010: 101).

The clan elders and traditional elders much envy for Ama Budi to become a village head. Many of those who could not become a village head are those who he could not read. Ama Budi is successfully elected as village head in *Banuaha* because it meets the requirements that he can read and write from the government, as illustrated in the following passage.

"Because only I who can read and write," said Ama Budi firmly. "There was a government, one of the requirements was the village head had to be literate. Because of that requirement, stout clan elders and customs can not be the head of the village." (Sonjaya, 2010: 100).

As described previously, although becoming a village head, Ama Budi is still not fully respected by the people there. Ama Budi leads the village from 1982 to 1992. In the first three years as village head, he has still been not heard by the public. Therefore, after the third year as head of the village, Ama Budi then implemented the highest ceremonies or parties to form the traditional elders. Highest parties or ceremonies are eaten *owasa* or *mangowasa*.

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Conference Paper

The Manifestation of Love in Lauren Dane's Novel *Back To You*

Rafiqah Fairuz Huda

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research focuses on the protagonist's manifestation of love in Lauren Dane's novel *Back To You* written, and how love was implemented in various kinds of manifestation, such as firmness, loyalty, self-control, generosity, and honesty. The research analysed life of a couple named Kelly Hurley and Vaughan Hurley who lived happily at the first years of their marriage but after eight years, they decided to divorce. The theory in this analysis is proposed by Theo Riyanto (2015) and the method used was qualitative approach method adopted by Kothari (2004). The result of this research shows that the protagonist manifested his love for his ex-wife and children by doing everything for them and treated them as if they had not divorced yet. He realized that she was the only woman whom he loved full-heartedly in his life. His manifestation of love to his ex-wife won her heart that he remarried her in the long run.

Keywords: manifestation of love, firmness, loyalty, self-control, generosity, honesty

Corresponding Author:

Rafiqah Fairuz Huda

rafiqah.fairuz@yahoo.co.id

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1. Introduction

Back to You is the romantic novel written by Lauren Dane, a famous American novelist who has published many novels. *Back to You* was published in America in 2015, and it becomes one of the most favourite novels since its publication. This novel mainly talks about love, family conflicts, and also the meaning of life.

Love can change one's personality better than ever. Riyanto (2015: 9) states that love, in general, is a strong positive expression which transcends the desires that is often opposed to reality and neutrality. It means that love is the act of a person to have the feeling toward something or someone who can make his heart thrilled. Everyone can surely experience such a feeling. The positive love experience usually raises enthusiasm, new hope and goals. Love can grow some certain feelings like happiness, grudge, hate and a sense of belonging. In this case, love can unify different attitudes and ego.

Love can unite the differences between two characters; connect two different hearts to make the couple understand each other. Firmness, loyalty, self-control, generosity and honesty are the important elements in love and they constitute the manifestations of love. The manifestations of love cannot only be expressed in the heart or words, but they must also be expressed in action so that they can be felt by each partner. Therefore, it takes real action to prove the manifestation of love.

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2. Literature Review

2.1. Love

It is very common to see, hear or talk about love in our daily. Love exhibits some synonyms containing tenderness, attachment, caring, tendency, sympathy, gravitation, propensity, and infatuation. It should be instinctively agreed that there is an immense inconsistency and difference between liking and infatuation. It is not only problematic to produce a complete definition of the concept, but also describe the types of it. Freud known as the father of psychoanalysis exclusively interpreted love as "poly-perverse infantile sexuality" (Lyon. 1986: 160). On the other hand, the most interesting approach to this issue has been proposed Marshall as an equation: "love = sex + friendship" (Marshall, Andrew G. 2011: 6). Once again, falling in love is far more complicated as it can be instinctively realized.

On the contrary, American Marshall (2011) interviewed some 500 people in depth neglecting age differences, sexual passion and environmental diversities and concluded that each respondent illustrated his or her feelings of love in a similar way (Marshall, Andrew G. 2007: 3-7). Therefore, there seems to be no compelling reason to argue that not only do individuals throughout the world experience almost exactly the similar feeling of love, but also the same intensity has been stated by both males and females. So, by considering this crucial point, Marshall (2007: 7-8) fabricated a brand-new term as Limerence to define this early stage of falling in love. Love is generally considered as a clear reference to a versatility of different emotions, conditions, and orientations that confines from interpersonal affection or tenderness like "I love my mother" or to pleasure like "I loved that meal" and it might be connected to a powerful absorbency and personal bond or attachment.

On the one hand, it can enact kindness of human-being, compassion, and affection. On the other hand it can be served as the modest allegiant and philanthropic interest or sympathy for the good of another. Compassionate and affectionate behaviors to others, one's self or animals may also be described as love. It must be noted that although the nature of love is a frequently discussable topic, various perspectives of the term can be explained by characterizing what is not love. An important thing to be considered is that hate neutral apathy is regularly compared with love as a general explanation of affirmative sensation or a stronger form of like; as a less lustful and more emotionally cordial image of romantic interest. A further point is that love is universally contrasted with lust; love is sometimes collated with friendship because of an interpersonal relationship with romantic connotations.

2.2. Manifestation of Love

Love is word that is always spoken in everyday. It can be devoted to friend, family and people who are considered important in life. It requires worth and sacrifices, and does more concrete and real meaning. In the manifestation of love, it is impossible for a person to express his or her real feeling without sincerity. Riyanto (2015) claims

that there are seven signs in relation or manifestation of love such as: firmness, loyalty, self-control, generosity, tolerance, forgiveness and honesty. This research focuses only on the manifestation of love reflected by the protagonist named Vaughan Hurley in the novel, *Back To You* covering firmness, loyalty, self-control, generosity and honesty.

2.3. Firmness

Firmness in undergo life may not have to the most of people. When there are many consequences and risks, it also starts to falter. The word "firmness" may seem to stress the potential for tight grip, but we want it to refer equally to the potential for light grip (Roberts and Wood, 2007: 185).

2.4. Loyalty

Loyalty is one of the manifestations of love. Without loyalty, the relationship between couple will destroy. Basically, love grows because of loyalty as the love story between Kelly Hurley and Vaughan Hurley in the novel *Back to You*. In this story, they divorced for several reasons. However, after the divorce, Vaughan is aware that his ex-wife has sacrificed her time for him and their children. Loyalty can be interpreted also as a belief to oneself and to others (Riyanto, 2015: 49). Loyalty exists because of mutual trust between the couple, and it is very important since it raises strong emotional attachment between the couple.

2.5. Self-control

Self-control is word most common to hear. Self-control indicates habit and process that is considered important in life. In this novel Vaughan Hurley try to correct the mistakes that made with controlling selfishness and arrogant to regain love from his wife. Self-control means we fight "culture" with haste or hurry. Our Self-control develop the habit for choose with consciously (Riyanto, 2015: 71).

2.6. Generosity

In society, generosity is often referred to as sympathy between human and environment. It is a disposition to give valuable things like material, time, attention, energy, concessions, credit, the benefit of a doubt, knowledge to other persons. Sometimes one does not always practice generosity to all people, no matter to the environment that exists in social life. The cause is that it does not care about the existing environment in social life. Generosity is the attitude and action that will give and help other people who are in need, not only material but also non-material, such as energy, mind, and heart of the field (Riyanto, 2015: 78). Generosity can be learned and trained by observation and practice in our life.

2.7. Honesty

Honesty refers to a facet of moral character and connotes positive and virtuous attributes such as integrity, truthfulness, straightforwardness, including straightforwardness of conduct, along with the absence of lying, cheating, theft, etc. Honesty also involves being trustworthy, loyal, fair, and sincere. Honesty is valued in many ethnic and religious cultures. Referring to it Benjamin Franklin says, "Honesty is the best policy".

3. Research Method

The method used in this research was qualitative descriptive approach in which the researcher shows about the subject of the research, opinion or definition from the expert. It is relevant to Kothari (2004: 5) who said that *Qualitative approach* to research is concerned with subjective assessment of attitudes, opinions and behavior. To answer all the questions from the research made by the researcher, qualitative methods are suitable in this thesis. Because of the objects of this research are some elements of the manifestation of love, the use of this qualitative descriptive approach is very appropriate to be used. This method usually discusses the boundary problem based on the object of research. Therefore, the researcher used qualitative method as the center of this research.

4. Discussion

The manifestation of love in Lauren Dane's novel *Back to You* is reflected by the protagonist, Vaughan Hurley, who tries to win the heart of his ex-wife named Kelly Hurley by showing his love manifestation covering firmness, loyalty, self-control, generosity, and honesty.

4.1. Firmness

Vaughan Hurley as the first character of the story is reflected as a workaholic man who always goes out of town with his band because he is a very busy musician. He usually leaves his daughters and his wife, Kelly Hurley, for the music concert tour with Sweet Hollow Ranch band. For eight years, his ex-wife lives in an abnormal marriage because Vaughan thinks the band's music world cannot be separated from his life. Kelly has been so patient for eight years living in such a condition. She has been accustomed to facing the rude attitude of her husband, and being left for weeks or even months since her husband is very busy with his music concert tour. Her activities with his band group drives him neglect his family at home. Finally, Kelly decides to divorce Vaughan. After being divorced, Vaughan if he needs his ex-wife and children to live together as before and wants to be a good father to his daughter as well as a good husband to his ex-wife.

“I’ve lost a lot of things. I do not want. I’m here and this is what fathers are supposed to do. I’m going home from my home in Portland here. Helping school and stuff. I know you work in your shop when the kids are at school, so I can stay while you work. I want to be a better father and play more. I want them both to be able to count on me” (Dane, 2015: 59).

The quotation above shows that the protagonist knows that Kelly works in the shop meanwhile her daughters go to school every morning. Vaughan is conscious how hard the job of his ex-wife to look after their children while she herself must also work. Therefore, Vaughan wants to show Kelly that he is a responsible father for their children. He wants to show Kelly that he is a father who can pour his love to his daughters by acting of a firm care of the children and becoming a dependable father. Vaughan is firm that he must become a responsible father for his children. Firmness is one of the manifestations of love in abstract form but we can feel it through the real action in life. It simply needs a serious action to do it so that someone will understand and see the form of true love. True love is as a symbol of the manifestation of real love with an establishment that will never let the most important person in our life go away from us.

“I’m serious when I said I want to get chance again. I want us together. I want to be an intact family. You, me, our daughters. and I want you to be mine again” (Dane, 2015: 106).

The above quotation shows that Vaughan feels regretfull to have ignored his wife and children. He realizes that the divorce is mainly due to his faults. Therefore, he wants to fix his faults. He is firm that he wants to get the love of his ex-wife again. Vaughan Hurley wants to return to his family and his wife because he misses them. The excerpt above also shows that Vaughan, the protagonist is trying to convince Kelly Hurley to accept him in life of love and marriage. There is no doubt to express everything in mind, heart and feeling that is wanted to be built. To have a perfect family is the dream and hope of the protagonist to manifest firmness. To realize this goal, Vaughan Hurley ensures his ex-wife that he will fix his fault. He also admits all the mistakes that he has made like hurting the heart of Kelly and their children.

4.2. Loyalty

Loyalty in relationship does not only mean loyal in marriage but also mean loyal at friends and family. Loyalty in relationships is more defined as our willingness to support, trust, and pay the attention as we always give attention. In loyalty, there is the value of love that unites people. It is hard to imagine that there is a love which stands alone without loyalty. It is difficult to understand that there is a loyalty without the foundation of love inside it. Love without loyalty is nothing. And loyalty without love is a lie.

“Here, with you three, makes me happy in way I cannot explain. I know for a long time that I need to find way to get back to you. I ask you to give me

chance to show if I'm ready be your husband again. I am ready to be a part of this family with you and our daughters". (Dane, 2015: 109).

Based on the quotation above, it is clearly that Vaughan Hurley is serious at his ex-wife to return back to be a couple; back to married life as used to be because he is aware of them. The real happiness with Kelly Hurley and their children is to be with Vaughan. During an eight-year divorce, Vaughan finds out the way how he can be back again to his family. He always seeks the chance that he could be with his beloved family. The loyalty done by the protagonist in this case is trying to get back to the little family who has ever accepted him. Love and loyalty are the most basic things to make happy and peaceful family. Without this element, life will be destroyed because one of the manifestation of love is loyalty which means loyal to the couple that we choose and not to make a lie or to hidden the mistakes done.

4.3. Self-control

The marriage life of Vaughan Hurley and Kelly Hurley ended eight years ago. The cause of the ending of their marriage is the selfishness of Vaughan that rarely gives time to the family, so they decide to divorce and choose to live according to their wishes. Under these circumstances, it took a long time for Vaughan Hurley to realize that self-control is one of the keys to success in rebuilding lost love. Therefore, the attitude of self-control must be within the human self. Without self-control, we will be selfish and arrogant, unable to distinguish between our own desires and the desire of others to gain something.

"I am indeed have you? Damn it, Kelly I miss you. Really! I'm sorry because cannot control myself. I'm sorry because ignoring what I have until already late, then for years I'm too stupid to conscious how special it is. I'm sorry because throw it all away. Sorry for hurt you. O GOD, I am so sorry". (Dane, 2015: 105)

The above quotation shows that everyone has a way of controlling himself as an attitude of self-control. Self-control is useful to control feelings, hearts, thoughts that can change a person becomes worse if we do bad actions. Vaughan Hurley tells the truth if she misses his ex-wife. He regretted that he could not control himself because of the difficult conditions. He realized that he had neglected something valuable in their previous marriage life. And now he is aware of all the mistakes he has made. He honestly admits all his mistakes in the past. That awareness is one form of emotional self-control.

He loved this feeling, joy and satisfaction. The sharp of the pain he had felt had diminished; although his pain kept him remember that it was his choice. It is painful of the lesson for all of them. It is still feel very painful. He loves his daughters more than anything, but after three weeks to look after them every day, school, dance class, dinner and everything, he realizes that their relation more deep. (Dane, 2015: 196-197).

4.4. Generosity

Generosity is a form of attitude that is to everyone. Without generosity life becomes imperfect. If a person does not have mercy, they have no sense of humanity with others. They will be shunned by their social environment because they do not care about the difficulties of others. Generosity is an important element in forming new relationships with family, friends, and special people or in marriage. When we return again in the lives of people we have long left behind, generosity is the key to getting what we want and hope for. Generosity does not mean that we will control a person's life or our social relationships, but we will build a positive attitude and also change bad attitudes to be good. Sometimes we try to be generous, but most of them think that what we do is an unreal lie. If we do it lovingly, people will realize that what we are doing is to try to show them back that we really love them.

"Of course, I'm happy to be with both of you. Your mother is very well to share togetherness with me. Can you teach me the things that I need to do become good father? I need your help". (Dane, 2015: 122).

The quotation above shows that the protagonist, vaughan, did everything to get back into Kelly Hurley's life and their children. Vaughan Hurley said he was very happy to be with them, saying again that his mother would share togetherness like used to be. Her daughter is very happy to hear that because this is what every child in the world wants. To make it happen, the protagonist tries to be the best father as possible as he do it. He asks his children that he will do his best a better father for them. Therefore, the purpose of Vaughan is to ask that her child understand the real condition that she will change her bad attitude into a better attitude.

"I never disappointed you. You're right. But you're also right if my family is a good family. And therefore, I think we can fix this problem.....
I do not want to lose you again. I was not just visiting for dinner, then talking with or helping Ezra. I'll talk to my parents about you. About us. And I'll make sure they understand the truth I've been avoiding for so long. "It's been almost five weeks since he live with Kelly and the children. A lot of has changed. Enough to give him strength and determination to do the right thing". (Dane, 2015: 264-265).

Once again, Vaughan Hurley says that she once admitted that she has disappointed Kelly Hurley when she was a good wife before. On the other hand, the protagonist family had a big influence for both of them, especially for their married life. The protagonist thinks that he can change conditions for the better by solving his family problems well. The generosity of the protagonist can be seen in the statement Kelly Hurley is a special woman who understands the life and characteristics of her selfish attitude. The subsequent generosity of Vaughan Hurley is that he will be responsible to his children by taking care of all their needs. Volunteering to stay with a loved one for five weeks is an incredible fortune that the protagonist feels. This is a form of generosity that is done with real action that does not deny the promise made between the two. The impact of the generosity of the protagonist is felt by his ex-wife and his children.

4.5. Honesty

Honesty is an easy word to say but hard to do. Honesty requires a struggle that is not easy to convey to others, even to oneself. We will not want to be angry at our spouse, friends or friends if they do not listen to what we say. We can honestly help ourselves and others if they want to tell the truth. Honesty in love, especially honest with loved ones, is hard to do. How to know if the honesty that exists in our feelings is to say something based on fact primarily, the honesty of love we have. To be honest, we must accept all the risks if we do.

Vaughan complained. "The thing which I'm sure to say is that I'm a jerk. Okay? I already admit it, I know and now enough old to realize it. You need not have any reason to doubt my commitment". (Dane, 2015: 104).

Vaughan Hurley, the protagonist, admits to Kelly Hurley that he is a useless person. He has disappointed his ex-wife's feelings when they became a couple. The protagonist says his honesty is based on facts and events in the past. Honesty is an important thing to build a relationship that has ever been broken because one of his partner's attitudes is very bad. Vaughan Hurley was aware of the bad attitude she had when they were still living as a small family. But he throws away all his precious time and makes selfish decisions for his own benefit without thinking of the people around him. Honesty can change anything in a short time. After a long divorce, he tries to be honest with his ex-wife and wants to make a commitment more serious than ever.

"I'm sorry for a lot of things. I'm not specific yesterday, so as now. But I'm trying. I've made many mistakes". (Dane, 2015: 58).

The above quotation states that honesty means be honest expressing or telling fact without liar. The quotation above also explains that the protagonist apologizes to Kelly Hurley for all the mistakes that he has done. Even though it is hard to say honestly, Vaughan Hurley humbly says that he is an unstable man, do useless things, and always change his mind when taking difficult decision in his last marriage. Honesty becomes the foundation of starting new relationship after a long time stuck in a heartbreaking relationship.

5. Conclusions

After the the manifestation of love is deeply analysed, some conclusions can be drawn up as the following:

1. The story centers on the love story, marriage problems which causes divorce, and regretful as well as miserable feelings undergone by a man by the name of Vaughan Hurley who has been divorced by his wife named Kelly Hurley so that he tries his best to regain his love as well as his ex-wife by manifestating his love to his ex-wife and children in the forms of firmness, loyalty, self-control, generosity and honesty.

2. After being divorced for eight years, Vaughan Hurley is conscious that his love is only for his ex-wife. Kelly's name in fact never fades from his thought and heart that he eventually expresses his feelings by manifesting his love to Kelly.
3. Vaughan Hurley also realizes that the divorce is due to his faults. He was too busy with his band group and used to leave his wife as well as children for prolonged time.
4. The manifestation of love is clearly reflected in this novel through the character of Vaughan Hurley. His manifestation of love is addressed to his ex-wife named Kelly Hurley, and he shows it deeply since he realizes that Kelly is the only woman whom he loves.
5. Various kinds of manifestations of love such as: firmness, loyalty, self-control, generosity and honesty are done by the protagonist to make his ex-wife back to him before he loses her forever.

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Conference Paper

Discrimination behind Nest and Nnest Dichotomy in ELT Pofesionalism

Rahmah Fithriani

The State Islamic University of North Sumatra, Medan, Indonesia

Abstract

This paper argues that the dichotomy between native English-speaking teachers (NESTs) and non-native English-speaking teachers (NNESTs) has resulted in discriminatory practices in English language teaching (ELT) professionalism. Reviewing four studies investigating discrimination in ELT industry in some Asian countries, this literature review reveals that most English as a foreign/second language (EFL/ESL) institutions give preferential treatment to NESTs based on some factors. Nativeness and nationality are among the top factors of discrimination in English teaching positions. Discrepancy in required academic qualification and income also prove that NNESTs have always been discriminated and marginalized in ELT employment. Furthermore, it is also found that racist policy applied by some institutions recruiting White English teachers solely because of their race and privilege. Finally, it can be concluded that some governments and institutions' policies in recruiting English teachers have played a big role in perpetuating this discrimination against NNESTs by maintaining the ideology of NESTs as superior teachers in theories and practices of ELT.

Keywords: Discrimination, native speakerism, ELT professionalism

Corresponding Author:

Rahmah Fithriani
rahmah.fithriani@
fulbrightmail.org

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1. Introduction

Globalization has made English the world's most widely spoken language for trade, education, business and tourism [3, 5, 6]. It means English is much used by people of different mother tongues and countries of origin as a language of contact in immediate interactions. This specific function of English is known as lingua franca (ELF). Furthermore, the use of ELF by multicultural people with a range of fluency and deviation from the so-called Standard English in terms of phonology, lexis, pragmatics, grammar, and communication styles [10] has resulted in many varieties of regional Englishes called World Englishes (WEs). Nowadays, about 80% of verbal exchanges in English worldwide are estimated between non-native speakers [27]; thus, WEs belongs to everybody who speaks it. In this respect, native speaker competence may no longer be relevant as a golden standard to reach and the belief that the ideal English teacher is a native speaker may no longer be maintained.

Unfortunately, despite these ELF and WEs phenomena, the practice of English language teaching (ELT) worldwide still constructs professionalism within the dichotomy

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between native and non-native speakerism. This dichotomy has resulted in racial and linguistic discriminations in ELT professionalism because of a widespread belief in the dominance of native speaker standards in language and language teaching methodology. The term 'discrimination' itself is defined as "a selectively unjustified negative behavior toward members of the target group that involves denying individuals or groups of people equality of treatment which they may wish" (Allport, 1954: 51). Similar to this, *Webster's New World Law Dictionary* defines 'discrimination' as

the act of denying rights, benefits, justice, equitable treatment, or access to facilities available to all others, to an individual or group of people because of their race, age, gender, handicap or other defining characteristic.

From these definitions, it can be concluded that discrimination in ELT professionalism is the act of inequitable treatment to a group of people, in this case is the non-native English-speaking teachers (NNESTs), because of their non-nativeness.

This discrimination is perpetuated by many institutions and individuals who have the power to make hiring policies in those institutions [28]. Norton (1997) stated that many people in the world are strongly biased towards a preference for native English-speaking teachers (NESTs); despite the strengths that NNESTs have. Furthermore, there is also a growing understanding that this discrimination can be racist where the image of a NEST is associated with Whiteness [9, 16]. Those who do not match this stereotypical English speaker are often perceived as a NNEST even if they were born and raised in countries where English is spoken as their first language [2].

Although many teachers and researchers claim that discrimination exists in ELT professionalism which is directed to NNESTs, many others deny it because there is insufficient objective evidence proving this phenomenon is widespread [9]. This article aims to address the issue of discriminatory practices in ELT professionalism based on the dichotomy between NEST and NNEST. Some factors privileging NESTs will be discussed with the purpose to provide more literature on discrimination in ELT professionalism.

2. Literature Review

2.1. The emergence of world englishes

The term 'World Englishes' (WEs) emerged as a result of hot debate between Quirk (1985, 1990) and Kachru (1985, 1991). Quirk (1985, 1990) insisted that British English or American English be held as the yardstick of 'Standard English' and suggested that Englishes in various contexts, especially in the outer-circle countries were just interference varieties. Meanwhile, Kachru (1985) argued that English has been indigenized and institutionalized in the Outer Circle such as India, Singapore, and Nigeria which resulted in varieties of English like Indian English, Singaporean English (Singlish) and Nigerian English. Kachru (1986) then proposed the term 'World Englishes' to refer to these new varieties of English spoken in the outer-circle countries.

Regarding the global spread of English, the term 'World Englishes' is now used to describe the nativized and distinct varieties of English spoken worldwide. Kachru

(1985) proposed the first model of the global spread of English into three concentric circles; the Inner Circle, the Outer Circle and the Expanding Circle (see Figure 1). The Inner Circle refers to countries where English is primarily used as a mother tongue or native language (ENL) in every sphere of life such as in USA, England, and Australia. The Outer Circle refers to English spoken in countries where it is spoken alongside with the native tongue to officially communicate in several domains or carry out various institutionalized functions [15] such as in India, Singapore and Nigeria. English in this Outer Circle is also called as English as a second language (ESL). The third one is the Expanding Circle. English spoken in this circle is often described as English as a foreign language (EFL), which means it plays no official role but is usually taught and learned in schools such as in China, Russia, and Indonesia.

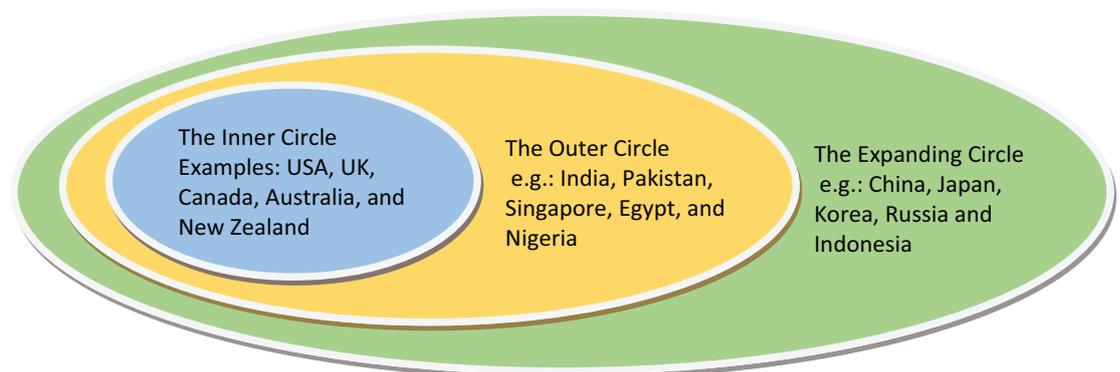


Figure 1: Kachru's (1985) World English model.

Referring to the three concentric circles of Kachru's (1985) model, there is no doubt that speakers from those three circles perform differently in English according to the contexts in which it is employed. This model is indeed aimed to remove the dichotomy and demonstrate the pluralistic reality of the language and show that English changes as it spreads. It also suggests that one variety is not better than any other because there is no such a thing as Standard English. Widdowson (1994: 385) supported Kachru's argument against Standard English and argued that native speakers cannot claim ownership of English:

As soon as you accept that English serves the communicative and communal needs of different communities, it follows logically that it must be diverse. An international language has to be an independent language. It does not follow logically, however, that the language will disperse into mutually unintelligible varieties. For it will naturally stabilize into standard form to the extent required to meet the needs of the communities concerned. Thus, it is clearly vital to the interests of the international community of, for example, scientists or business people, whatever their primary language, that they should preserve a common standard of English in order to keep up standards of communicative effectiveness. English could not otherwise serve their purposes. It needs no native speaker to tell them that.

Furthermore, Norton (1997: 427) argued that English “belongs to all people who speak it, whether native and non-native, whether ESL or EFL, whether standard or non standard.” In other words, anybody who views himself/herself as a legitimate speaker of English can own English and no particular group can claim its ownership, which strengthens the concept of WEs.

2.2. English as a lingua franca

The emergence of WEs has brought challenges and attracted scholars (e.g. [17, 19, 20, 27]) to discuss related issues such as English as a lingua franca (ELF) and its conceptualization, development, and teaching. Firth (cited in Seidlhofer, 2004: 211) defined ELF as “a contact language between persons who share neither a common native tongue nor a common culture, and for whom English is the chosen foreign language of communication.” Furthermore, Seidlhofer (2004) reminded the uses of ELF are not just related to the Expanding Circle, but also includes native speakers as well as members of the Outer Circle.

Regarding the given definition and the function of ELF, English language teaching (ELT) in ESL/EFL contexts should be aimed to develop learners’ ability to communicate with other English speakers from different parts of the world, not to prepare learners to achieve intelligibility for native-speaker receivers or aim to develop the kind of communicative competence based on descriptions of a native-speaker model [17]. Furthermore, Medgyes (2001) stated that the number of English speakers in the Outer and the Expanding Circles far exceeds the number of speakers in the Inner Circle, which means the interactions in ELF tend to occur among those who are not native speakers of English. Thus, English teachers in those countries need to teach their students ELF whose main purpose is develop their ability to communicate in international contexts such as in business negotiations, trades or transnational conferences, not for daily communication with English native speakers and it is the teachers’ responsibility to prepare their learners to function effectively in such contexts.

However, despite the purpose of ELF, ELT in ESL/EFL contexts still maintains the teaching of native varieties of English. This irrelevant practice of ELT promotes the idea that native-speakerism as the only perfect teaching model, which perpetuates the worldwide perception that only native speakers can make the best English language teachers. Although the notion that native speakers of a language are innately better teachers of that language than non-native speakers has been challenged, many ESL/EFL institutions maintain the perception that their students place greater value on learning from a NEST than from a NNEST [31]. This perception has been the source of discrimination in ELT professionalism through the dichotomy between the two groups of teachers; NEST and NNEST.

2.3. NEST and NNEST dichotomy

The controversy of the dichotomy between NEST and NNEST in the field of second and foreign language teaching has received considerable attention in literature in the

past two decades [18, 28]. Moussu and Llurda (as cited in [9]) argued that the distinction is losing its relevance within the context of the expanding nature of English, the increased recognition of teachers with a wide variety of language backgrounds, and evidence that language learners do not find it meaningful. Furthermore, Medgyes (2001) argued that this distinction has been deemed politically incorrect terms, and those who still use them can expect to be accused of employing discriminatory language. Furthermore, a number of researchers (e.g. [22, 29, 33]) have also reported that being a native speaker of English is not an essential factor in being an effective teacher because both NESTs and NNESTs have strengths and weaknesses.

Unfortunately, those scholars' opinions about the advantages of both groups of teachers do not have much impact in changing the notion of native speakerism. Holliday (2005: 6) defined native speakerism as "an established belief that 'native-speaker' teachers represent a "Western culture' from which springs the ideals of both the English language and of English language teaching methodology." As a result, native speakerism is still widely believed in ELT industry in ESL/EFL contexts.

3. Research Method

This study applied a literature review method. As Onwuegbuzie and Frels (2016: 49) stated that a literature review might be considered as a research method because

the literature reviewer chooses from an array of strategies and procedures for identifying, recording, understanding, meaning-making, and transmitting information pertinent to a topic of interest.

The data used in this study was mainly taken from four studies [18, 26, 28, 32] investigating institutionalized discrimination in ELT industry in some Asian countries. Articles from some websites were also used as references to give more information on factors that were not much discussed in the four papers reviewed.

4. Discussion

The prevalence of native speakerism in the ELT profession leads to discrimination against NNESTs. The findings of this study reveal that the discriminatory practices can be categorized into some factors including nativeness, nationality, academic qualification and teaching experience, whiteness, and financial discrepancy.

4.1. Nativeness

Mahboob and Golden (2013) conducted a study investigating discrimination in ELT job advertisements from the website *ESL Jobs World* (www.esljobsworld.com). Based on an analysis of 77 advertisements (42 from East Asia and 35 from the Middle East), the result showed that nativeness was the single most frequent criterion mentioned in the advertisements across the two regions with 61 advertisements (79.2%) that recruited only NESTs.

Similar to this study, Selvi (2010) also conducted a study analyzing job advertisements in two job advertisement repositories, namely TESOL's Online Career Center (<http://careers.tesol.org>) and the International Job Board at Dave's ESL Café (<http://www.eslcafe.com/joblist>). The results indicated that 60.5% of 38 advertisements in TESOL's Online Career Center required nativeness as a qualification for prospective applicants. Meanwhile, the analysis of advertisements in the International Job Board revealed that 74.4% of 157 advertisements required "native or native-like/near native proficiency" as a qualification for prospective applicants and all of the favored American English.

Wang and Lin's (2013) study focused on the recruitment policies of foreign English teachers in four countries in East Asia; Japan, Korea, Hong Kong and Taiwan. One of the most influential policies in these four countries is the program of recruiting native English-speaking teachers (NESTs) to participate in English language education in public schools, including the Japan Exchange and Teaching Program (JET Program) in Japan, the English Program in Korea (EPIK) in Korea, the Native English-speaking Teacher Scheme (NET Scheme) in Hong Kong, and the Foreign English Teacher Recruitment Project (FETRP) in Taiwan. The analysis of this study revealed a prevailing subscription to native speakerism among these governments. They also stated that "the ideology of NESTs as superior teachers in theories and practices of ELT... is readily adopted by these governments and materialized in the NEST recruitment policies." (Wang & Lin, 2013: 11)

Saengngoen (2014) analyzed three websites (www.esl101.com/discover/Malaysia, www.teachingthailand.com, and www.schooljob.in.th) and found English language schools in Malaysia and Thailand use the native-speakerism approach to select ESL/EFL teachers. The findings of his study revealed that native-speakerism is widely adopted in East and Southeast Asia, especially in Thailand. He furthermore stated that Thailand's Ministry of Education has propagated the native-speakerism ideology by creating structures that support the superiority of the English native speakers and marginalizes EFL Thai teachers and other NNESTs [26].

4.2. Nationality

Nationality appeared as one of the factors of discrimination for NNESTs in Mahboob and Golden's (2013) study. Thirty eight of 77 (49%) ELT job advertisements in East Asia and Middle East listed specific countries from which the applicants must come (as seen in Table 1 below).

While both regions showed preferences for candidates from North America and the UK, there were differences when it came to other countries. The advertisements from East Asia showed more of a preference for applicants from Australia and New Zealand, while those from the Middle East mentioned Ireland and South Africa more frequently. The result also revealed that no advertisements from East Asia listed South Africa as a desired native speaker country which highlighted an association between native English speakers and Inner Circle Englishes because no Outer Circle countries

TABLE 1: Mahboob and Golden’s (2013) list of applicants’ nationality preference.

Nationality	Percentage of Preference
USA	95%
United Kingdom	89%
Canada	84%
Australia	66%
New Zealand	55%
Ireland	37%
South Africa	24%

were specifically mentioned as possible places from which native speakers would be accepted.

Selvi (2010) found that the job advertisements in the two websites he analyzed privileged citizens of certain countries. About 21.1% of the advertisements in TESOL Online Career Center (n = 8) and 12.5% of the advertisements in International Job Board (n = 26) discriminated based on nationalities/countries of residence of the applicants. The distribution of advertisements discriminating applicants based on their nationalities can be seen in Table 2.

TABLE 2: Selvi’s (2010) distribution of applicants’ nationality preference.

Nationality	Number of Ads. In TESOL OCC	Number of Ads. In IJB
USA	9	27
Canada	8	26
United Kingdom	3	18
Australia	3	15
New Zealand	2	15
Ireland	2	8
South Africa	2	6

The results of this study showed similarity with those of Mahboob & Golden’s (2013) associating native English speakers with Inner Circle Englishes. However, there were one advertisement looking for candidates from one Outer Circle (Philippines) and one stating that candidates with near native English proficiency from European countries would also be considered.

The four programs that Wang and Lin (2013) studied aim at recruiting NESTs from certain native English-speaking countries (see Table 3). Although JET Program in Japan changed its policy after 1989 to include applicants from some European countries such as France, Germany and Russia but in practice as high as 93% of JET participants were from the six English-speaking countries. Similar to this, the NET Scheme in Hongkong does not exclude applicants from non-Inner Circle countries yet it aims to recruit NESTs from native-speaking countries. In conclusion, among all NESTs recruitment programs, Hong Kong is the most flexible, while Taiwan is the strictest in terms of the nationalities of NESTs to be recruited.

TABLE 3: Wang & Lin's (2013) Applicants' Nationality Preference.

Program	Nationality						
	USA	UK	Canada	Australia	New Zealand	Ireland	South Africa
JET Program	✓	✓	✓	✓	✓	✓	
EPIK	✓	✓	✓	✓	✓	✓	✓
NET Scheme	✓	✓	✓	✓	✓	✓	✓
FETRP	✓	✓	✓	✓			

Finally, Saengngoen (2014) also found that some ESL/EFL institutions in Malaysia, Thailand and Taiwan explicitly include the nationalities of the English teachers to recruit in their advertisements. The nationalities of prospective applicants include USA, UK, Canada, Australia, and New Zealand. However, applicants from South Africa and European countries will also be considered if qualified. Saengngoen (2014) furthermore stated that most academic institutions in East and Southeast Asia choose to hire native English speakers for English teaching positions solely based on their nationalities.

4.3. Academic qualification and teaching experience

The third factor of discrimination behind NEST and NNEST dichotomy is the difference on hiring policies in terms of academic qualification and/or teaching experience. Saengngoen (2014: 12) stated

The Office of the Basic Education Commission (OBEC) requires Thai public schools to hire English native speakers as English instructors without a requirement to have an English language degree or an English teaching certificate. A teaching license is also exempted if a candidate is a native English speaker. On the other hand, if public schools want to employ non-native English speakers, candidates are required to have both a language teaching degree as well as a teaching license.

He also found out that English teachers in Taiwan are not required to have any teaching experience or an English teaching degree to teach in a tutoring school as long as they are native English speakers from North America, Australia, New Zealand, or the UK.

Wang and Lin (2013) reported that teaching qualifications and experience are not required or prioritized in recruiting NESTs in the four programs they studied. Nearly 90% of JET participants are not certified teachers and most of the NESTs do not have teaching experience or content knowledge of English language. Meanwhile, only 26% of the EPIK participants hold teaching certificates. The NET Scheme in Hong Kong requires applicants to hold teaching certificates but does not consider it as the first priority. In Taiwan, although it was initially stated in the FETRP that applicants need

to possess teaching certificates, the government has been lax in enforcing this criterion due to the difficulty in recruiting qualified NESTs. Based on these findings, they criticized the governments' adoption of the notion of native English speakers as ideal English teachers regardless of their professional training and education background as an act against the cultivation of teacher professionalism whose central components are qualifications and experience. They furthermore stated

teacher professionalism has been assigned a different agenda by the governments' subscription to native-speaker norms and the legitimization of unqualified and inexperienced native speakers in the ELT profession, which devalue the local NNESTs in those four countries. (Wang & Lin, 2013: 16)

4.4. Whiteness

There is an argument that discrimination in ELT professionalism can be racist, where the image of a NEST is associated with Whiteness [9, 16]. Mahboob and Golden (2010) and Saengngoen (2014) support this argument through their research findings showing that some EFL/ESL institutions only hire White NESTs. Mahboob and Golden (2010) found two advertisements from institutions in East Asia recruiting only White candidates. Saengngoen (2014) found a job advertisement for a private secondary school in Chiang Mai, Thailand, which explicitly pointed out that the school would give priority to Caucasian native speakers and will consider qualified European Caucasians.

This racist hiring policy is also practiced in Korea and China. Jung (2014) reported that it is common for employers to request applicants put their photos on their resumes, so they can weed out black applicants through document examination. He furthermore stated that some *hagwon* (the term used to refer for-profit private institute in Korea) even hire non-native English speakers from Europe and the Middle East over black applicants whose mother tongue is English [11]. Similar to this, Tom (2012: para. 7) explained that this policy is also practiced in ELT in China,

Racial discrimination is a harsh reality within China's ESL industry, where recruiters actively seek the blond-hair, blue-eyed all-American archetype (along with similarly equipped Britons, Australians and other native speakers close behind). While brown hair also is acceptable, having a white face is a near-absolute requirement.

4.5. Financial discrepancy

Among all factors of discrimination discussed in this paper, literature discussing different amount of salary made by NESTs and NNESTs is the most difficult to find, which is perhaps related to the inappropriateness of asking the money someone makes in most cultures. However, Saengngoen (2014) addressed this particular factor of discrimination in his study. Based on the data on the website of the Internal Audit Office of the Basic Education Commission (OBEC) of Thailand, he reported that there was a big gap between the salary made by NESTs and Thai nationals working in Thai public high

schools. NESTs can get up to USD 1,333.33 which is almost twice as much salary as Thai nationals holding a doctorate degree can get. Furthermore, the salary earned by NESTs is neither classified by their academic background nor teaching experience but the level of class they are teaching. Meanwhile the salary for local teachers is dependent on the degrees the teachers are holding (see Table 4 and Table 5 for details).

TABLE 4: Saengngoen’s (2014) list of payment rates for NESTs in Thai public schools.

Payment	Class Level	
	Junior High Classes	Senior High Classes
Salary	30,000 baht (USD 1,000)	40,000 baht (USD 1,333.33)
Overtime (per hour)	600 baht (USD 20)	800 baht (USD 26.66)

Similar policy paying NESTs much higher than NNESTs is also applied by some institutions in Indonesia and Korea. Griffith (2015) reported that some schools in Indonesia pay trained NESTs between USD 800 to USD 1200 per month, which is about ten times the local wage. Most schools also offer free accommodation alongside the salary, which permits a comfortable lifestyle. Jung (2014) reported that Korean teachers are frequently paid less than NESTs for the same jobs. NESTs with no job experience are offered 2.1 million won and those with a minimum of one year of teaching experience will earn 2.2 million for monthly wage, meanwhile Korean teachers are only offered a monthly wage of 1.9 million won. In addition to this, some schools also offer additional facilities such as free air fare, accommodation and even offering to pay up 50 percent of healthcare and pension deductions for their potential NESTs.

TABLE 5: Saengngoen’s (2014) list of salary rates for Thai teachers in public schools.

Education Level	Salary
4-year college	15,050 baht (USD 501.67)
5-year college	15,800 baht (USD 526.67)
4-year college + 1-year graduate level certificate	15,800 baht (USD 526.67)
6-year college	17,690 baht (USD 589.67)
Master’s degree	17,690 baht (USD 589.67)
Master’s degree with minimum study time of 5 years	18,690 baht (USD 623)
Doctoral degree	21,150 baht (USD 705)

5. Conclusion

The starting point of writing this paper was the denial that discriminatory practices against NNESTs exist and are widespread in ELT industry. The discussion in this article reveals that NESTs and NNESTs dichotomy contributes to discrimination in English teaching positions, with a strong preference for NESTs as candidates. These discriminatory practices also perpetuate the dominance of the native speaker in the ELT profession. Nativeness and nationality are among the top factors privileging NESTs to get easy access to employment and leaving NNESTs unqualified despite their English-related academic background and years of teaching experience.

While more studies are needed to investigate discrimination in terms of race and income gap made by NESTs and NNESTs, this literature review has also proven that discrimination in ELT industry is sometimes racist, which gives employment opportunity to White people regardless their status as native- or non-native English speakers. Furthermore, NNESTs are also discriminated in financial aspect, in which they earn less salary than their counterparts for doing the same job.

Finally, regarding the findings of this literature review, I would like to suggest three points in order to eradicate these discriminatory practices. Firstly, World Englishes should be recognized and granted the same “prestige” as the native-like English accents. Secondly, it is suggested that the status quo of native speakers be eliminated by requiring both NESTs and NNESTs to undergo the same type of tests and trainings. Thirdly, TESOL, as the largest professional organization that unites English language teachers all around the world, should be the anti-discriminatory voice of the profession by issuing a statement that rejects the use of native speakerism as a job requirement and advocates ELF as the standard of ELT worldwide.

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Conference Paper

Communication Strategies Used by Tourist Guides: A Case Study at Bukit Lawang

Rini Ekayati and Dynar Saniaty

University of Muhammadiyah Sumatera Utara

Abstract

This study deals with the communication strategies used by tourist guides at Bukit Lawang. It was aimed to investigate types of communication strategies and the way of communication strategies used by tourist guides at Bukit Lawang in order to deliver message about culture and tradition. This study was conducted by applying a qualitative research design. The sources of the data were taken from three tourist guides at Bukit Lawang as the respondents. The instruments in this study were observation sheet, field notes, and interview. Data were analyzed by using Milles and Huberman's theory on qualitative data analysis. Based on the analysis of data, there were 37 utterances which contained communication strategies. There were 5 (13.5%) for avoidance or reduction strategies, 19 (51.3%) achievement or compensatory strategies, 2 (5.5%) stalling or time-gaining strategies, 5 (13.5%) self-monitoring strategies, 6 (16.2%) interactional strategies. The process of communication strategies used by tourist guide in contacting with the tourist is necessarily needed by the tourist guides to overcome the conversation boundaries that might happened during the interaction. The basic reasons were based on their lack of grammar, vocabulary and lack of confidence.

Keywords: communication strategy, communicative competence, English for specific purpose

Corresponding Author:

Rini Ekayati
riniekayati@umsu.ac.id

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1. Introduction

In the vast and fast growth society like now days, people are being challenged by the intensity of communication among people around. At this point, the language shared among them plays an important role, since when language is used in such situation, it can be known that language is the key of communication containing messages. The important idea is that the recipient gets the correct detail of what the speaker intends to inform [5]. In Garces (2013), Windle and Warren mention the use of language in order to communicate and to connect with other people. Nevertheless, the act of communicating may pose linguistic and social barriers which can hinder communication.

The fact that English is one of the most used languages in the world, may lead to the situation that an Indonesian may, at some point being contacted with other person from abroad (foreigner) who does not speak Bahasa Indonesia, but English. This condition may be found in a tourist attraction (tourism activity), where foreigner

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is being contacted with the locals. Language barriers might be there when there are two persons speak different language.

One of the Indonesia's tourist attractions is Bukit Lawang, located in Sumatera Utara, by which a lot of foreign tourists like to visit. It is located in Bahorok. This place is a jungle place in Leuser. It has wildlife of animal which attracts tourist to come and visit Bukit Lawang. There, tourists are usually accompanied by Indonesian tour guide who will explain all things related to Bukit Lawang. In the interaction, the communication does not always run well, since those foreign tourists and their tour guides share difference knowledge of culture and language. The tourist guides may find unfamiliar terminologies which are totally new for the foreigners who do not share the same belief and culture. On the other, this kind of information needs to be transfer to the tourist since it is the cultural value which is belongs to the Indonesian's culture. The guides need to define or describe those terminologies so that they are able to understand. Another problems faced by the tourist guide in interacting with the tourist from abroad (foreigner) is the technical aspect of the English itself, such as the grammar and vocabulary. Lack of grammar and lack of vocabulary may result in their lack of confidence. And finally, this leads to an uncomfortable communicational situation. These problems need to be overcome. One way that the guides and the tourists use to overcome their communication problems is called communication strategies.

Based on the problems explain above, therefore, the purpose of this study was to investigate the types of communication strategies used by the tourist guide and how the communication strategies were used by the tourist guide in the interaction with the foreign tourists.

2. Literature Review

2.1. Communicative competence

Communicative competence (CC) was defined by Dell Hymes in 1972. According to him, it is competence for language use and not only "the tacit knowledge of language structure" in the Chomskyan sense. It is competence of language use appropriate to the other participants of the communicative interaction and appropriate to the given social context and situation. In the same sense, communicative competence does not deal with the domain of linguistic. Linguistic merely focuses in language competence. Thus, however the social condition of a speaker is, it will not give effects in the process of linguistic [7].

The capability of someone in performing his communicative competence will be depend on his linguistics competence as well in order to relate the concept of the language and the context by which the language is being used. In this sense, communicative competence is the aspects of someone's competence that enables him to convey and interpret messages and to negotiate meanings interpersonally within specific context [5]. Moreover, there are four components of communicative competence, based on Canale and Swain's (1983) frameworks. They are linguistic, discourse, sociolinguistic, and strategic competence. The first two subcategories reflect the use

of language system itself while the last two define the functional aspects of communication.

2.2. Communication strategies

Canale, as quoted in Murcia (1995), defines “communicative competence as the underlying systems of knowledge and skill required for communication”. Moreover, there will always be language barriers in an interaction of two or more people; even they share the same kind of language. And it will become worse and worse if they do not share the same kind of language. Based on the functions of communication strategies, there are five types of communication strategies consisted of:

- (a) Avoidance or reduction strategies involve tailoring one’s message to one’s resources by either replacing messages, avoiding topics, or, as an extreme case, abandoning one’s message altogether.
- (b) Achievement or compensatory strategies involve manipulating available language to reach a communicative goal and this may entail compensating for linguistic deficiencies. These strategies have been the traditional concern of communication strategy research.
- (c) Stalling or time-gaining strategies include fillers, hesitation devices and gambits as well as repetitions (e.g., repeating what the other has said while thinking). We should note here that several authors draw attention to the danger of L2 learners using taught fillers/gambits inappropriately if the presentation has been superficial and not adequately contextualized.
- (d) Self-monitoring strategies involve correcting or changing something in one’s own speech (seV-repair) as well as rephrasing (and often over-elaborating) one’s message to further ensure that it gets through.
- (e) Interactional strategies, highlights the cooperative aspects of strategy use. Appeals for help are similar to achievement strategies in function but through using them the learner exploits his/her interlocutor’s knowledge rather than manipulating his/her own language resources. (Celce Murcia, 1995)

2.3. English for specific purpose (ESP)

One of the phenomenons as the effect of the fast growth of the world now day is the increase demand on the use of English. Almost in every sector, English plays an important role in building up relation and communication. This condition reflected that English is being as an international means of communication which is constantly expands. In a border sense, English is considered as a working tool in order to achieve specific objectives. Many efforts should be made to reach this, because it is not an easy one. Introducing English courses at all levels of the educational system especially at the university through ESP, consider as one of the way that can be conducted.

This effort should be supported by a well-established teaching methodology that the language teachers actually use to achieve the specific learners' needs, and meet the social requirement.

Generally, ESP has become one of the most active branches of applied linguistics. It started in 1960's that ESP comes to be considered in linguistics study. In particular, ESP becomes most actively applied in the area of Teaching English as a Foreign Language (TEFL). Some people described ESP as simply being the teaching of English for any purpose that could be specified. Others, however, were more precise describing it as the teaching of English used in academic studies or the teaching of English for vocational or professional purposes [1]. Another definition of ESP is proposed by Dudley-Evans (1998) which offers is clearly influenced by that of Strevens (1988), although he has improved it substantially by removing the absolute characteristic that ESP is "in contrast with 'General English'" (Johns et al, 1991), and has included more variable characteristics. ESP should be seen simple as an 'approach' to teaching, or what Dudley-Evans describes as an 'attitude of mind'. The main focus of ESP learning is on how to teach English with proper and easy method in order to achieve the specific goals of learning English. By this situation, it seems that ESP learning does not emphasis on the language, but tries to highlight the need of a learner such as, English for the Engineers, Lawyers, Doctors and Tourists etc. For example, to teach a tourist guide English for communication, the class of ESP will be all about developing communication capabilities instead of other skills, like how to build a comfortable interaction with the tourist.

2.4. Culture and language

The intrinsic relationship of language and culture is widely recognized, but the ways in which the patterning of communicative behavior and that of other cultural systems interrelate is of interest both to the development of general theories of communication, and to the description and analysis of communication within specific speech communities. Virtually any ethnographic model must take language into account, although many relegate it to a separate section and do not adequately consider its extensive role in society. The very concept of the evolution of culture is dependent on the capacity of humans to use language for purposes of organizing social cooperation.

Hymes suggest a second type of linguistic relativity which sees in grammar evidence not only of static social categories, but also of the speakers' social assumptions about the dynamics of role-relationships, and about what rights and responsibilities are perceived in society. While the first type of linguistic relativity claims that cultural reality in part results from linguistics factors.

Although language is unquestionably an integral part of culture, to assume specific cultural experiences and rules of behavior as invariable coordinates of specific linguistic skills is a naive oversimplification of the relationship of language and culture. The issue of their relationship is one which pervades the whole of the ethnography of communication [17].

2.5. Bukit Lawang

Bukit Lawang is a small tourist village, located at the Bohorok River and 86 km north-west of Medan, Northern Sumatera, Indonesia. The name Bukit Lawang means “door to the hill” which matches perfect to its main meaning. Bukit Lawang is one of the most popular tourist destinations on Sumatra as it is the main access point to enter Gunung Leuser National Park from the east side-one of only two remaining natural habitats for the Sumatran Orangutan.

The Bukit Lawang rehabilitation center for orangutans was founded in 1973. The main purpose is to preserve the decreasing number of orangutan population due to hunting, trading and deforestation. A flash flood hit Bukit Lawang on 2 November 2003. The disaster destroyed the local tourist resorts and had a devastating impact to the local tourism industry in the area. 239 people were killed and around 1,400 locals lost their homes. Local authorities and an environmental NGO attributed it to illegal logging. After about 8 months of rebuilding, Bukit Lawang was reopened again in July 2014.

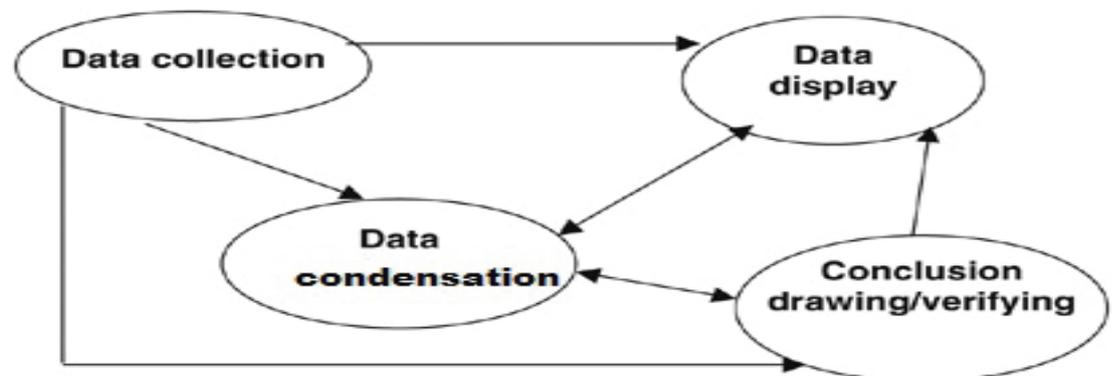


Figure 1: Components of Data Analysis: Interactive Model taken from Miles and Huberman (2014).

3. Research Method

This research was undertaken at Bukit Lawang, Bohorok, Kabupaten Langkat, Sumatera Utara. This place is one of the most visited tourists attracting area in Sumatera Utara. Data collected for this research was collected from three tourist guides at Bukit Lawang. The subjects of this study were three tourist guides at Bukit Lawang. From these three respondents, data was being collected based on interview and direct observation. Further, this research was conducted by applying a case study as one kind of qualitative research design. In collecting the data, observation, field note, and interview were being used as the instrument. The data of this research were obtained by using the naturalistic method by observing, conducting interview, recording, and taking notes. And to support the process of collecting data, a pen, a notebook, mobile, and a camera were used as well. In Analyzing the data, this research was following Miles and Huberman (2014) which classified that there were three steps

of data analysis, namely data condensation, data display, and drawing and verification conclusion.

4. Discussion

4.1. Data

The data of this study were taken from conversation between tourist guides and foreigners tourist. All of the data collected, then, was distributed according to the types of communication strategy based on Celce Murcia's theory of it. From the data collected, there were 37 data related to the types of communication strategies used by tourist guides at Bukit Lawang.

TABLE 1: Types of Communication Strategies Used by Tourist Guides.

No.	Data	Types of Communication Strategies
1.	You have some any questions and there a jungle or and there so many orang utan (V1:00:01)	Achievement or Compensatory Strategies
2.	The meaning of orang utan, orang meaning people, utan meaning is jungle (V4:00:01)	Avoidance or Reduction Strategies
3.	Just the way I think the culture of orang utan similar like a human (V4:00:11)	Interactional Strategies
4.	In other orang utan get a pregnant same like a human also nine months ten days (V4:00:09)	Achievement or Compensatory Strategies
5.	Is from a platform (V6:00:17)	Achievement or Compensatory Strategies
6.	So that why is the name of orang utan the famous to see a people (V6:00:20)	Achievement or Compensatory Strategies
7.	A long time ago people building center is give for the pesek is the like orang utan (V6:00:27)	Avoidance or Reduction Strategies
8.	So it is learning it is easy for them and his remember because a some like us banana, milk, and everything (V6:00:34)	Interactional Strategies
9.	It sometimes he go to move the jungle but normally this is her area (V9:00:51)	Achievement or Compensatory Strategies
10.	That one her name pesek. This one of the some orang utan agresif (V6:01:06)	Achievement or Compensatory Strategies
11.	You can saw is the mina bite my finger (V6:01:17)	Self-Monitoring Strategies
12.	You just can pulling down (V6:02:00)	Interactional Strategies
13.	Possible but if you bring the stick is make you also agresif (V6:01:45)	Achievement or Compensatory Strategies
14.	You know mugly? so I'm murder mugly. So I'm strong (V6:01:35)	Stalling or Time-Gaining Strategies
15.	I ever been bite from mina 7 years ago (V6:02:08)	Achievement or Compensatory Strategies

No.	Data	Types of Communication Strategies
16.	And then mina not just bite guide or assitant guide also turis (V6:02:15)	Achievement or Compensatory Strategies
17.	So, be careful not make you scary, but just make take care yourself (V6:02:21)	Self-Monitoring Strategies
18.	Sometimes mina have bad mood sometimes mina good mood like playing, singing (V6:02:29)	Achievement or Compensatory Strategies
19.	Come the cutting of the rubber (V2:00:51)	Interactional Strategies
20.	The cutting little by little everyday (V2:00:56)	Interactional Strategies
21.	Because in here for one week holiday for one time week keep it the market in Friday (V2:01:03)	Self-Monitoring Strategies
22.	Every Friday the people collect all the rubber and put the some of the box and keep it to the market (V2:01:06)	Achievement or Compensatory Strategies
23.	But as a known the price of the rubber is cheaper is not so enough sell for the people work rubber the price of the rubber as a known 10.000 for one kilo (V2:01:16)	Achievement or Compensatory Strategies
24.	Not same 2 years ago the rubber is until 20.000 per kilo (V2:01:35)	Achievement or Compensatory Strategies
25.	I don't know why the price (V2:01:41)	Avoidance or Reduction Strategies
26.	This is dark fruit and the open take inside and eat some red colours in teeth (V3:00:06)	Achievement or Compensatory Strategies
27.	But I known this one for medicine for help something stomachache and take the fruit and eat (V3:00:23)	Achievement or Compensatory Strategies
28.	Take inside and put in the glass for can some for water and wait for 3 minutes and drink, good for stomachache (V3:00:36)	Achievement or Compensatory Strategies
29.	That's meaning of orang utan people of the jungle (V4:00:06)	Interactional Strategies
30.	Balik lagi the population of orang utan it's not much (V4:00:26)	Self-Monitoring Strategies
31.	Because why the life orang utan only just 3 or 4 baby not more (V4:00:30)	Self-Monitoring Strategies
32.	Because the baby stay with her mother until 6 or 7 years in this place (V4:00:37)	Achievement or Compensatory Strategies
33.	Before the mother, mother never make not some more sex (V4:00:46)	Avoidance or Reduction Strategies
34.	This is for the male or orang utan is good life for them (V4:01:17)	Avoidance or Reduction Strategies
35.	And the female get pregnant get away find some other people is a good life (V4:01:19)	Achievement or Compensatory Strategies

No.	Data	Types of Communication Strategies
36.	This is like a village. This is like a resort national park, so the orang utan home, that one the name is pesek. Is from a platform. You know platform? is the building center, so that why is the name of orang utan the famous to see a people (V6:00:06)	Stalling or Time-Gaining Strategies
37.	It's a one month ago(V6:01:22)	Achievement or Compensatory Strategies

4.2. Data analysis

There were five types of communication strategies found in the data collected from the respondents. They were avoidance or reduction strategies, achievement or compensatory strategies, stalling or time-gaining strategies, self-monitoring strategies, and interactional strategies. They could be seen in table 1.1 below:

TABLE 2: Type of Communication Strategies.

No.	Types of communication strategies	Amount	Percentage
1.	Avoidance or reduction strategies	5	13.5%
2.	Achievement or compensatory strategies	19	51.3%
3.	Stalling or time-gaining strategies	2	5.5%
4.	Self-monitoring strategies	5	13.5%
5.	Interactional strategies	6	16.2%

From table 2 above, it could be seen that there were 5 (13.5%) for avoidance or reduction strategies, 19 (51.3%) achievement or compensatory strategies, 2 (5.5%) stalling or time-gaining strategies, 5 (13.5%) self-monitoring strategies, 6 (16.2%) interactional strategies. The most dominant types of communication strategies used by tourist guides at Bukit Lawang was achievement or compensatory strategies by 19 (51.3%).

Communication strategies used by tourist guides realized in conversation which described below.

4.2.1. Concept of avoidance or reduction strategies

This strategy includes topic avoidance, message replacement and message abandonment. In this concept, there were utterances used by tourist guides in conversation between tourist guides and foreigners. The speaker or guides used this strategy to avoid talking about certain topic in the conversation. The reason of using this strategy is probably because of the lack of knowledge, idea, or vocabulary items about the topic area. The speakers might feel that it would be too difficult for them to talk about this certain topic as they would probably get stuck in the middle of the conversation due

to their lack of linguistic competence. For example:

Foreign tourist: See use how to you put from the human?

Tour guide: *A long time ago people independent center is give for the pesek is the like orang utan.* (V6:00:27)

From the example above, this conversation showed a guide avoid talking about topic in the conversation where a guide might feel that it would be too difficult for him to talk about this certain topic as he would probably get stuck in the middle of conversation. That is why, guide avoid question from foreign that foreign asked something to guide but guide continue to other topic.

4.2.2. Concept of achievement or compensatory strategies

In this concept, there were 19 achievement or compensatory strategies used by tourist guide. In this strategy have been the traditional concern of communication strategy research. The guide used this strategy to compensate the breakdowns in the middle of conversation. Instead of abandoning the message or avoiding certain topic of conversation because of their lack of linguistic skill, and the guide try to find a way to convey the message which want to said but keep communicative goal for example:

Tour guide: You have some any questions and there a jungle or and there so many orang utan(V1:00:01)

From the example above, the utterance *there a jungle or and there so many orang utan* showed that guide want to explain that many orang utans in the jungle. The guide used this strategy to reach goal in communication eventhough a guide knew the structure is not correct. In addition a guide used this strategy to share information which aim to satisfy foreigners.

4.2.3. Concept of stalling or time-gaining strategies

In this concept, there were 2 utterances stalling or time-gaining strategies used by tourist guide in the conversation. In this strategy, the speaker or guide employed to make use of the time while the guide are having difficulties in finding the correct term or constructing a sentence which want to said when the guide were faced in difficulties words, the guide used gambits in there conversation which aim to fill in the gap between the utterances while the guide where taking the time for example:

Foreign tourist: So why, orang utan stay close to the city?

Tour guide: This is like a village. This is like a resort national park. The orang utan home, that one the name is pesek. Is from a park one. *You know park one? so that why is the name of orang utan the famous to see a people.* (V6:00:06)

From the example above, the guide was explaining about place of orang utan. In the middle of his explanation, the guide try to stalling time by using gambit *you know*

and it was followed by giving circumlocution *so that why is the name of orang utan the famous to see a people.*

4.2.4. Concept of self-monitoring strategies

In this concept, there were 5 utterances self-monitoring strategies used by tourist guide in the conversation. In this strategy, the guide used to correct their own mistake during the conversation and have initiative to correct it. The guide used self-monitoring as the effort to make the speech clearly for example:

Tourist guide: That one her name pesek. This one of the some orang utan agresif. We have a mina. (V6:01:06)

Foreign tourist: Mina is the most agresif

Tour guide: You know mina?

Foreign tourist: Yeah, I saw the internet and jecky is the one of like mina.

Tour guide: You can see is the mina bite my finger. (V6:01:17)

From the example above, a guide told about mina and he tried to elaborate *pesek, jecky, and mina*. A guide used some word to explain *mina* that mina is orang utan is the most agresif.

4.2.5. Concept of interactional strategies

In this concept, there were 6 utterances interactional strategies used by tourist guide in the conversation. In this strategy, the guide used interactional strategies in their conversation which aim helpful the guide to avoid misunderstanding in the communication. In addition, the guide used this strategy was the utterances is not clear enough for foreign so that the foreigners can not achieve what the guide mean for example:

Tourist guide: Just the way I think the culture of orang utan similar like a human. (V4:00:11)

Foreign tourist: Look a similar

Tourist guide: Ya, is similar

From the example above, *look a similar* the foreign asked for confirmation of the guide's utterance. The foreign repeated his sentence confirm whether what he hear are the same as what the guide's mean.

5. Conclusions

Based on the explanation on the research matter, then, it could be concluded that there were 37 utterances which contained communication strategies used by tourist guides at Bukit Lawang. There were 5 (13.5%) for avoidance or reduction strategies, 19 (51.3%) achievement or compensatory strategies, 2 (5.5%) stalling or time-gaining

strategies, 5 (13.5%) self-monitoring strategies, 6 (16.2%) interactional strategies. The most dominant types of communication strategies used by tourist guides at Bukit Lawang was achievement or compensatory strategies 19 (51.3%). It means that most guides used achievement or compensatory strategies to reach a communicative goal. The process of communication strategies used by tourist guide occur during the communication with foreign tourist since the conversation did not always go as smoothly as it expected. And the factors that made the tourist guide chose certain way to control the communication was due to their lack of English grammar, vocabulary, and lack of self confidence.

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Conference Paper

Causal Relationship between Oral Performance and Communication Apprehension

Rosnah Mohd Sham and Mohd Nazri Latiff Azmi

Faculty of Languages and Communication, Universiti Sultan Zainal Abidin, Terengganu, Malaysia

Abstract

This study investigates the causal relationship between the form students who have passed in School-Based Oral Evaluation (SBOE) with communication apprehension. The participants are 302 of form four male and female students from the government secondary schools in Putrajaya Federal Territory, Malaysia. The purpose of this study is to determine the effectiveness of SBOE and its relationship with communication apprehension. This study is an explanatory sequential mixed method design in which quantitative and qualitative [11] data were collected in sequential, analyzed separately, and then explained. The quantitative data were collected by using FLCAS, SBOE results and the qualitative data were collected from the semi-structured interviews with the English teachers. The quantitative data were analysed by descriptive analysis (SPSS) and the qualitative data were analysed by content analysis. The results revealed that the students had scored high results in SBOE in the mid-term examination 2017. The findings from the quantitative and qualitative methods showed that students experience low level of communication apprehension. High oral performance affects communication apprehension. This study recommends a new oral-based English curriculum for the secondary schools.

Keywords: causal relationship, oral performance, language anxiety, communication apprehension, male and female students.

Corresponding Author:

Rosnah Mohd Sham
rosnahmohdsham@gmail.com

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1. Introduction

Eighty percents of the students have passed in English subject in *Sijil Pelajaran Malaysia* (Malaysian Certificate of Education) or SPM in Malaysia but most of them cannot communicate well in English [24]. Previous studies revealed that most language teachers and instructors agreed that many students in Malaysia face problems communicating in English because it is not their native language [36]. Perhaps, they also mentioned that even at the university level, students feel shy, apprehensive, insecure, and awkward when they were asked to speak English in the classroom. This includes those who managed good grades in SPM and scored well in written purposes. Students are lack of skills and confidence to speak in English. Many students are still struggling to communicate in English for academic purposes. They are apprehensive when asked to speak in

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public. The feeling of communication apprehension affects their self-esteem. Students who exhibit communication apprehension do not feel comfortable communicating in the target language in front of others, due to their limited knowledge of the language, especially in relation to speaking and listening skills. It is believed that communication apprehension is related to lack of practice and lack of proficiency in oral and speaking. Those factors cause communication apprehension in second and foreign language.

Previous studies in language anxiety demonstrated inconsistency results and findings. Some studies had shown that there was no relationship between language anxiety and English performance [12]. However, several studies had consistently revealed that language anxiety can impede foreign/second language production and English performance ([2], Zhang, 2014). Based on the previous studies, there is no clear-cut relationship between language anxiety and English performance.

So far, there has been little discussion about language anxiety in the secondary school in Malaysian context. A few studies have been done in Malaysian schools up to this point. Based on the researcher critical investigating of the literatures at the time of this study, there are still gaps to investigate the causal relationship between oral performance and communication apprehension in the schools that have scored the highest number of students passed in the English subject in SPM in Malaysia [24]. Normally studies investigated the effect of language anxiety on language performance, but this study investigated the causal relationship of oral performance among the students who have passed in SBOE from the schools that have the highest number of students passed in English subject in SPM in Malaysia since 2006 [24].

The purpose of this study is to investigate the effectiveness of SBOE and its relationship with communication apprehension. It will provide a base for future research for the Ministry of Education Malaysia in the implementation of the SBOE and a new English curriculum. All the secondary schools in Putrajaya Federal Territory are involved in this study.

The objectives of the study are as follow:

1. To determine the causal relationship between the form four students who have passed in SBOE with communication apprehension.
2. To discover how the students react during the SBOE in the English Language.

Oral or spoken or verbal or speech is the basic or primary thing in the process of acquiring and learning a language [13]. Before people learn to read and write, they speak and there are many languages without written forms. Therefore, oral is a language.

2. Operational Definition

2.1. Causal relationship

It is a cause and effect relationship between the form four students who have passed in the SBOE (independent variable) with communication apprehension (dependent variable). Causation indicates that one event is the result of the occurrence of the other event. The change in one event causes change in causation relationship between two events where one event is affected by the other. The events are considered as variables in statistics. When the value of one variable increases or decreases, as it is resulted of other variable, it is said as causal relationship.

In conclusion, the causation indicates that the mean level of communication apprehension is affected by the oral performance because of the high or low SBOE results in the mid-term English examinations 2017. The strength of the causal relationship is determined by the effect size in the analysis.

2.2. Oral performance

The oral performance for form four and form five students is known as School-Based Oral Evaluation (SBOE). SBOE measures students' proficiency in speaking and listening comprehension which comprises 30% of the marks in English subject. It is conducted twice a year, from April to June and from July to September [24]. Table 1 shows the bands for oral assessment.

TABLE 1: Bands for Oral Assessment.

Level	Band	Marks
Excellent	9 - 10	25 - 30
Good	6 - 8	20 - 24
Satisfactory	4 - 5	15 - 19
Weak	2 - 3	14-Oct
Very weak	1	9-Jan

2.3. Communication apprehension

This study employs the definition and theory from Horwitz, Horwitz and Cope (1986). According to them language anxiety (communication apprehension, test anxiety and fear of negative evaluation) is negatively correlated with English performance. They defined communication apprehension as fear associated with communication with another person. Students feel shy, heart races, never feel quite sure of themselves, panic, nervous, self-conscious and confuse when they speak English in the classroom.

3. Literature Review

3.1. Communication apprehension (CA) among the students

Communication apprehension had been identified as a contributing factor for learners' inability to communicate well in English. In most of public schools in Turkey, English courses did not promote oral communication in the classroom and students do not utilize English in real life [30]. In Turkey, majority of the students learned English as part of the curriculum in the classroom and they did not speak English outside of the classroom [30]. Mestan (2017) agreed that language anxiety was the barrier in learning and teaching English because oral language was not promoted during the English language class. Students did not score good results in English. He mentioned that the students were not exposed to oral language as a result; their anxiety level in speaking the English language was high. Results revealed that negative feeling affected the students in speaking English. Results showed that when the anxiety of the students increased, their fluency level decreased. The study is in line with this study when it showed a negative relationship between language anxiety in speaking and the students' fluency in English. In Mestan's study the IV was language anxiety and the DV was students' fluency in speaking English. Uyanik, Cobek, Basturk & Ugur (2016) also revealed that anxiety was negatively correlated with GPA. Their findings are in line with this study when they discovered that students with high anxiety were those who had lower GPA. Azelin, et. al. (2015) also reported that the majority of the undergraduate students studying at a few public universities in Malaysia had high level of communication apprehension when learning English. The study suggested the language lecturers need to be aware of all the factors especially the fear of being evaluated. It is true because when the highest mean level in this study showed that male and female students feel self-conscious when speaking English in front of other students. Their studies were in line with Mahfuzah, et. al. (2014) when they found that students from UiTM, Perak experienced high level of communication apprehension. Speaking was proven to be the most stressful since the direct output had been projected immediately and speaking activity was considered quite crucial in overall assessment. Students felt lost if without proper guidance from language instructors and speaking was the most anxiety-provoking activities in the classroom [23]. As a result, their speaking performance was low. Theoretically, their studies are in line with this study. They found that there is negative relationship between communication apprehension with speaking performance but their studies were looking at the effect of language anxiety in communication apprehension on speaking performance. McCroskey, Butterfield and Payne (2009) mentioned that communication apprehension was conceptualized as a causal agent in student success. It was implicated in interpersonal and academic success. They conducted a study on the impact of communication apprehension on grade point average and persistence at the university level. Results indicated high communication apprehension students were significantly attain lower grade point averages and more likely to drop out compared students with low communication apprehension. The impact of communication apprehension was the strongest for first and second year students.

However, some previous research findings revealed that communication apprehension was always the contributing factor for low English oral or speaking performance had been inconsistent and contradictory [3, 12, 25]. Mari (2016) found that students experience moderate level of language anxiety in communication apprehension but their oral grade was good. His study showed that language anxiety did not affect the students' grade in oral performance. In other words, his study revealed that there was a positive correlation between language anxiety and oral performance. Even though students experienced language anxiety in the classroom, it might not affect the oral performance because most of the students can speak English in real life. A study made by Debreli and Demirkan (2016) showed that majority of the Turkish students experience low level of language anxiety in speaking because the quantitative results showed that students with low level of speaking anxiety experienced low level of language proficiency. However, the semi-structured interviews revealed that six out ten students inform that speaking was the most provoking anxiety. They stated that they got nervous when they spoke English in the classroom. They thought that they did not speak English perfectly. They were also scared that their pronunciation was not good and their classmates will laugh at them. It reflected that majority of the students experienced communication apprehension. Debreli and Demirkan (2016) agreed that in qualitative method results showed that there was a negative relationship between communication apprehension and oral performance. Al-Asmari (2015) found that students with high English language proficiency and low English proficiency from Taif University, Saudi Arabia experienced moderate level of communication apprehension. He also found that students with low level of English proficiency experienced low level of communication apprehension. The finding might be due to the fact that students with high English language proficiency were more conscious and careful about their performance as compared to students with low level of English proficiency. Al-Asmari's study was in line with Catagay (2015) from Turkey when they found that both male and female students experienced moderate level of communication apprehension.

This study is contradicting to the study made by Al-Shboul (2013) when he found that gifted learners from "PERMATA pintar National Gifted Center", National University of Malaysia, Bangi, Selangor experienced moderate level of communication apprehension. Most of the gifted male and female form four students have scored excellent in the English language test. However, their oral language or communication skill did not display the same proficiency. Despite their good performance in tests, they experienced moderate level of communication apprehension. He concluded that the students experienced moderate level of communication apprehension might be because the gifted students contributed to less amount of communication and spent most of the time on their own.

Mestan (2017) and Uyanik, Cobek, Basturk & Ugur (2016) agreed that communication apprehension affected oral performance, but pointed out that the effects of communication apprehension may be different from those suggested by Azelin, et. al. (2015) and Mahfuzah, et. al. (2014). It was clear that communication apprehension was proven to be most stressful one. Mari (2016), Debreli and Demirkan (2016) and Al-Shboul (2013)

agreed that students experienced communication apprehension but they disagreed that communication apprehension affected the students' grade in oral performance.

3.2. Oral language

Oral language is the foundation for the development of literacy skills and is considered to be a strong indicator of reading, writing, and overall academic achievement [7, 14]. They found that strong oral language skills pave the way for the development of literacy in a second language. One of the key influences in young people's reading and writing is their key influence of their oral language facility [7].

3.3. Hypothesis development

Based on the previous studies, the researcher outlined a hypothesis for this study. The development of the related hypothesis is as follows:

H_0 : There is no significant causal relationship between the form four students who have passed the SBOE with communication apprehension.

4. Research Method

4.1. Research design

TABLE 2: Approach and Type of Mixed Methods.

Approach			Type
QUAN	qual	→	sequential

Source: Morse's (1991) Notation System

This study is a mix-method approach, as illustrated in Table 2. The research plan proceeded in two phases. During the first phase, the researcher distributed the questionnaires (FLCAS) to the male and female students. During the second phase, the researcher conducted semi-structured interviews with the English teachers. In other words, data in this study were collected sequentially, meaning that the researcher collected mixed form of data, including quantitative survey data and semi-structured interview data arranged in a sequence. It is called an explanatory sequential mixed method design in which quantitative and qualitative data were collected in sequential, analyzed separately, and then explained.

4.2. Population

For the quantitative method, the population was the form four including male and female students who had passed the SBOE. For the qualitative method, this study is interviewing the English teachers. The participants were from government secondary

schools in Putrajaya Federal Territory. There are eleven government secondary schools in Putrajaya Federal Territory.

4.3. Sampling method

This study employed a random sampling technique in order to generalize the population [10]. Cresswell (2012) recommended choosing a random sampling where each individual in population has the same chance of being selected.

4.4. Sample size

The sample size in this study is 30% from the number of students who have passed in SBOE in the mid-term examination 2017. Table 3 illustrates the sample size for quantitative data in this study. It is about the same rule of which has been proposed by Cohen, Manion and Morrison, (2001)). They proposed that if the population size is 1,000, the sample size will be 278 [9].

TABLE 3: Sample Size for Quantitative Data.

Total No. of Schools	Total of Form	No. of Students 4 Students	Sample Size (Pass in SBOE)
11	1,250	1007	302

4.5. Research instrument

For quantitative method, the replicated, adapted and translated questionnaire (FLCAS by Horwitz, Horwitz and Cope, 1986, 1991) is the main instrument to measure the language anxiety and the mid-term examination’s results served as a secondary data. FLCAS consists of 33 items in a 5-point likert scale that range from “strongly agree” to “strongly disagree”. The instrument consists of Part A and B. Part A is designed to obtain respondents’ demographic information including age, gender, race and SBOE results. As for section B, 33 items are replicated and adapted from Horwitz, Horwitz and Cope’s (1991) FLCAS questionnaire. The IV in this study is male and female students who had passed in SBOE. Results of SBOE were collected from the English teachers. The DV in this study is communication apprehension (CA). It is measured by the following items: (1); (4); (9); (14); (15); (18); (24); (27); (29); (30) and (32). Data in quantitative method were analysed by the descriptive analysis (SPSS). For qualitative method, semi-structured interviews were held with the four English Teachers. The interviews were recorded by video recording. Data were analyzed by using content analysis according to the theme and codes related to communication apprehension. Results from the semi-structured interview explained more on the findings from the quantitative method.

5. Discussion

5.1. Results and findings

The mid-term examination 2017 revealed that the students' results in SBOE were high. The mid-term examination is a national examination and the question papers are set by the examination syndicate, Ministry of Education Malaysia. Seventy four students had scored "excellence"; 171 students had scored "good"; 56 students had scored "satisfactory" and only one student had scored "weak". Findings from the quantitative method showed that the mean level of communication apprehension for male and female students is 1.77. The mean level of communication apprehension is low (Low: From 1.00 to 2.33). High results in SBOE had given effect to the communication apprehension. The effect size of oral performance on communication apprehension was quite large because the partial eta squared showed the value of 0.106. According to Whitehead, Julious, Cooper and Campbell (2015) the general rules of thumb on magnitudes of effect sizes used in statistical analyses recorded that the large effect size in Partial Eta is the value of 0.14 (in one-way MANOVA).

This study had successfully rejected the null hypothesis. The result of partial eta squared is used to form a decision. The partial eta squared is 0.106 and the effect size is considered quite large. The results are said to be statistically significant and support is inferred for the relationship [16] between the form four students who had passed the SBOE with communication apprehension. Therefore, there is a significant causal relationship between male and female students who had passed the SBOE with communication. The high performance of students in SBOE had caused low mean level of communication apprehension. The mean level of communication apprehension for male and female students is 1.77. In other words, there is negative relationship between male and female students who had passed the SBOE and WEE with communication apprehension.

Qualitative results revealed that all the teachers had agreed that students were confident, not worried, not nervous, not self-conscious, not panic, not upset and not forgetful during the SBOE. Teachers had created positive and conducive classroom environments because the exposure to use the English language in the classroom is very important. Students were free to express their views and feelings without having the fear of making mistakes. As a result, they were comfortable to use and converse in English effectively. Students did a lot of activities in the English class interaction such as presentations, pair works, group works and the activities were fun activities. Therefore, they felt at ease and confident. They were focused because the activities were very specific. They also did brain storming in groups, discussing all the points and finally did the script. Teachers and students had close relationships so students were free to share their views and came out with brilliant ideas. Students were very active to ask and answer the questions during the English class interaction. The English teachers gave them the opportunity and chances to try. They never said wrong when students' answers were incorrect. They asked the students to keep-on trying. When the teachers never said wrong, the students were not scared to answer the questions. They gave

more speaking activities in the classroom such as seminars, dialogues, questionnaires and radio calls at the station.

Majority of the students could answer the questions when they were asked during the SBOE. Students reacted positively during the SBOE. They understood the abstract, the passages and questions that had given to them. The teachers concluded that they were positive while communicating with the teachers and among themselves. They practiced among themselves and because of the preparation that they had made, they performed well in the SBOE.

5.2. Normality distributions

According to Awang (2014; 2015) data are considered normally distributed if the absolute value of its skewness fall within the range of -1.5 to 1.5 range. In this study, the minimum skewness is 0.411 and the maximum skewness is 1.322. Therefore, data in this study are distributed normally.

6. Conclusions

The current findings add substantially to our current understanding that the form four students in the government secondary schools in Putrajaya Federal Territory experienced low mean level of language anxiety in communication apprehension. Results revealed that both male and female students had scored high results in SBOE in the mid-term examination 2017. Studies made by other researchers in the Malaysian school so far, had shown that students experienced moderate to high level of language anxiety. Studied had done in a few secondary schools in Perak [21, 22] had shown that students experienced moderate level of language anxiety. The percentage of students scored "excellence" in English subject in SPM in Perak was 17.32% in 2015 and 13.45% in 2014 [24]. Mohd. Hasrul, Noraini, Melor & Noriah (2013) had found that the students from PERMATA pintar (UKM) in Selangor experienced moderate level of language anxiety. In 2013, the percentage of students scored "excellence" in SPM in Selangor was 21.99% [24]. Wong (2012) also found that students from schools in Sarawak experienced language anxiety. The percentage of students scored "excellence" in SPM in Sarawak was 12.61% [24]. Haryati (2007) revealed that students from schools in Kelantan experienced moderate to high level of language anxiety. The percentage of students scored "excellence" in SPM in Kelantan was only 7.27% [24]. The percentage of students scored "excellence" in SPM 2016 in Putrajaya Federal Territory was 33.96% and "good" was 38.79% [24]. In other words, 72.75% of students in the secondary schools in Putrajaya Federal Territory had scored "excellence" and "good" in their SPM.

Reports from the teachers showed that a conducive English class environment was very important in order for the students to speak freely, with confident and feel at ease. The students felt comfortable in the English class. The students also had shown positive attitude in speaking English. They were free to give their views without having fear of making mistakes. As a result, students scored high results in the SBOE. High results had lowered down the level of communication apprehension. Therefore, it can

be concluded that high results decrease the mean level of communication apprehension.

According to the theory of Krashen (1982) and Horwitz, Horwitz and Cope (1986), language anxiety acts as an affective filter which impedes language learning ([20]. It prevents input from reaching the language acquisition device (LAD) in the brain. Krashen (1982) had found that those who were not proficient in language had the language anxiety which prevented input from reaching the language acquisition device (LAD) in the brain. Language anxiety existed because the students were not proficient enough in the English language [20]. Horwitz, Horwitz and Cope (1986) had supported the theory by producing results which corroborate the findings of a great deal of the previous work by Krashen in this field. Based on the theory language anxiety and language performance was negatively related to each other. This study revealed that students with high performance in SBOE had not been affected by language anxiety (communication apprehension). This study is in agreement with the theory of Krashen (1982) and Horwitz, Horwitz and Cope (1986).

6.1. Contributions to the body of knowledge

This study suggests the followings:

1. The government secondary schools in Putrajaya Federal Territory could be the model in English subject for all secondary schools in Malaysia. According to the statistic from the Ministry of Education Malaysia, secondary schools in Putrajaya Federal Territory have scored the highest number of students passed in the English subject in SPM in Malaysia for the last ten years.
2. This finding will give contributions to the Ministry of Education Malaysia and language teachers on the significance of environment of the English language classroom in order to prevent the gap between the English test performance and the actual students' language competence outside of the classroom.
3. The English language curriculum for the secondary schools might be reviewed and a new oral-based English curriculum should be studied and developed.

7. Future Research

For future research, this study suggests the followings:

1. To investigate whether the four skills of listening, speaking, reading and writing are sufficient enough for students. SBOE needs to be made carefully, namely with regard to whether it is enough to make a judgment on just a few times in a year and whether the models are given to students are commensurate with the level of teaching given in classroom. Floden (1997) emphasized the need for teachers to investigate how is their teaching of speaking and writing. He advocated for content and methodology that would help students to learn English in a target

environment, such as outside of the classroom, in which language has to be used accordingly.

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Conference Paper

The Characters' Solicitude in Tere Liye's Novel *Negeri Di Ujung Tanduk*

Safitri Hariani, Pardi, Amrin Siregar, and Asnani

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This study aims to describe the characters' solicitude in the novel *Negeri di Ujung Tanduk* by Tere Liye. Tere Liye through the novel portrays about the solicitude which showed by the characters. This study is supported by Bender's theory (2003) about the solicitude. It is stated that solicitude is to make ourselves related to others and whatever happens to that person. People who prioritize the needs and feelings of others rather than their own interests are caring people. They will not hurt other people's feeling. Many values that contained in the solicitude such as kindness, generosity, attention, helping and compassion. This study is conducted by using descriptive qualitative method by Miles and Huberman (1994). The data used are the sentences and paragraphs which show the characters' solicitude contained in the novel. The result of the study shows that there are some values which contained in the solicitude among the characters; they are kindness, generosity, caring, helping and compassion.

Keywords: solicitude, kindness, generosity, caring, helping, compassion

Corresponding Author:

Pardi
pardi@sastra.uisu.ac.id

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1. Introduction

As human beings, we have to care about fellow human beings because we are not only as individual beings but also as social beings. It means that we need other humans to fulfill our need. We also have the ability in communicating and interacting with other human. Based on this condition, the solicitude always happens between the society as human because of the interacting which happens between them. Solicitude has the same meaning with the word *caring*. Solicitude is one of the problems that commonly found in the society. Solicitude is an attitude of partiality to engage ourselves in the issues, circumstances or conditions that occur around us. Those who are called to do something in order to give inspiration, change and goodness to the environment are regarded as the people who care.

A literary work, such as novel usually related to the problems that occur in the society so that the story of the novel can be useful for them in order to resolve their problems. For example, *Negeri di Ujung Tanduk* by Tere Liye. The novel tells about a character named Thomas. He is fond of fighting as a formidable warrior. Nevertheless, he still needs the help from those around him to support his struggle. The help given

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by the people around him is a form of their solicitude for him. In the novel, it was told that the distance between the good end and the bad end of a story is only separated by a small thing of solicitude. Our solicitude will make a significant difference in the future. It seems trivial but it has big impact to the future, as experienced by Thomas, the character in the novel. It can be said that Thomas can face all the obstacles in depending his client, DJ, is the result of the solicitude. Thomas' defense of the DJ is also a manifestation of Thomas' solicitude for his nation and country.

Character is the performer who carries the events in the story so that the events establish a story, whereas the way of the author shows the character called characterization (Aminuddin, 1984: 85). The role of characters in a story are very important because the characters can make the story more interesting to be read.

The researcher chooses the novel *Negeri di Ujung Tanduk* by Tere Liye as the object of the research because the story in the novel contains the problems of life that are often encountered in the society. One of the most common problems in society is solicitude. Nowadays, the people are mostly unconcerned about each other. Selfishness happens. Therefore, the researcher is interested in researching issues of awareness that exist in the novel so that the society commonly and the readers particularly know the importance of solicitude in the society. The solicitude is illustrated clearly in the novel. It occurs between the characters in order to realize the unity both in the social life and living state. However, the novel gives an inspiration for the reader in solving the problems in life.

2. Literature Review

The word *solicitude* has diverse meanings. Many literatures that categorized it based on caring people, people who are cared and so forth. Therefore, it concerns with the tasks, roles and relationship. Solicitude is a person's attitude in the form of a sense of tolerance and a sense of attention that arises because of love and interest in someone or something that is considered to be in need.

The solicitude in the novel commonly occurs between the characters. They show their solicitude by expressing and doing something. The characters usually have essential role in the novel. Character is a personality in terms of ethical or moral standpoint, for example a person's honesty, usually having to do with the properties that are relatively fixed. In addition, Saunders (1977: 126) explains that the characters are real and distinct properties shown by individuals, a number of attributes that can be observed in individuals.

According to Martono (2009: 274), the solicitude comes from the word *caring* which means heeding, caring, and ignoring the distress of others. The person who cares for something means having responsibility. Swanson (1991) defines solicitude as one way to maintain relationships with others, where others feel personal commitment and responsibility. While Noddings (1995) mentions that when we care about others, we will respond positively to what others need and express it into action.

Bender (2003) said that solicitude means to make ourselves related to others and whatever happens to that person. People who prioritize the needs and feelings of

others rather than their own interests are the people who have the feeling of solicitude. They will not hurt other people's feeling. They always try to appreciate and do good and make others happy. Many values that are part of solicitude such as kindness, generosity, caring, helping and compassion. Solicitude is not a thing to do because it expects something in return.

May (in Leininger 1981) defines solicitude as a feeling that shows a relationship in which it relates to the question about the presence of others. There is also a personal relationship that can make the person wants to suffer for the sake of others. Dedication, mattering and concern become important elements in solicitude. Solicitude begins with feelings but it is actually not just feelings. Solicitude encourages someone's behaviour to emerge as a manifestation of the feeling, when something happens to the others, then we are willing to give our energy to help them so there will be something happens to people we care about positively.

Leininger (1981) concludes that solicitude is a feeling directed towards others and this motivates and gives the power to act and influences the life positively by increasing closeness and self-actualization with each other.

According to Boyatzis and McKee (2005), solicitude is a tangible form of empathy and attention. When we are open to others, we will face tough times with creativity and hardness. Empathy encourages us to connect with others and it will emerge as we begin our curiosity towards others and their experiences. Solicitude is based on the desire to fully bond with others and to meet their needs. However, the best way to understand what is solicitude is by seeing how the solicitude is practiced. Solicitude can also be defined as something that has three components: understanding and empathy to others' feelings and experiences, awareness to others, and the ability to act on these feelings with care and empathy.

Simply, solicitude is a way to maintain relationships with others that originated from feelings and addressed with actions such as caring for others, compassionate and helpful.

3. Research Method

Research method is the way used by researcher in collecting data. The method used in this research is descriptive method. This form of research is qualitative research. Miles and Huberman (1994) said that qualitative research is well suited for understanding phenomena within their context, uncovering links among concepts and behaviors, and generating and refining theory. Qualitative research forms are used because the data are analyzed one by one, what is accordance with the nature of natural data. Solicitude is analyzed and described in terms of words and sentences, and it is not in the form of numbers and calculations.

The source of the data in this study is the novel *Negeri di Ujung Tanduk* by Tere Liye. the novel is printed by PT Gramedia Pustaka Utama and published in 2016. The novel consists of 359 pages. Existing data in this research are sentence, phrase and word phrases that contain solicitude.

The technique used is a documentary study technique for researching the document based on Sugiyono (2011: 308) that is novel *Negeri di Ujung Tanduk* by Tere Liye. There are several steps used in this study. First, reading the whole novel and understanding it. Second, identifying and classifying the data in accordance with the problem of the research that is the analysis of the characters' solicitude. The techniques used to analyze the data is by classifying the data in accordance with the research problem, describing the data in accordance with the classification of research problem and, concluding the results of data analysis according to research problems.

4. Discussion

4.1. Kindness

One of the characters' solicitude can be showed in the form of kindness. It can be seen through the following quotation:

Tante Liemlah yang pertama kali datang menemuiku. Setelah hampir dua tahun aku tinggal disini. Tante Liem memperoleh kabar dari tetangga lama, meminta alamat. Tante Liem menangis saat melihatku, memelukku erat-erat, "Ya Tuhan, kami tidak pernah tahu kau selamat." Dia menciumi keningku, rambutku. Aku selalu suka tante Liem. Dia mirip sekali dengan mama, selalu sabar, selalu peduli dan pintar masak. Tetapi aku menggeleng tegas saat tante mengajakku pulang, menawarkan tinggal bersama di rumah baru keluarga kami.

Juga saat Opa ikut mengunjungiku, membujukku; hingga berkali-kali datang, aku tetap menggeleng. (Tere Liye, 2017: 152)

Aunt Liem who came first to see me. After almost two years I lived here. Aunt Liem got word from his old neighbour, asked for an address. Aunt Liem cried as he saw me, hugged me tightly, "Oh God, we never know that you survived." She kissed my forehead, my hair. I always like aunt Liem. She is very similar to mama, always be patient, always caring and smart in cooking. But I shook my head firmly when my aunt wanted to take me home, offering to live together in our new family home.

It also happened when Opa came to visit me, persuaded me: until many times come, I still shook my head. (Tere Liye, 2017: 152)

From the quotation, it is clear that Aunt Liem and Opa love and care Thomas so much. After the death of his parents, Thomas lives separately with his aunt and Opa for two years. They do not know that he is still alive. One day, Aunt Liem knows that he is still alive from the old neighbour because she asks about his address to the neighbour. Finally, She comes to the shelter to meet him. She cries when she sees him and hugs him tightly. She never imagine that Thomas is still alive. Aunt Liem shows her solicitude to Thomas by offering him a place to live in their new family home. On the contrary, Thomas shakes his head firmly when she asks him about it. Besides that, Thomas also refuses Opa when Opa comes to visit him by shaking his head although Opa has

already persuaded him. Aunt Lim and Opa show their solicitude to Thomas in the form of kindness by asking him to live with them in their new family home.

4.2. Generosity

The characters' solicitude can also be showed in the form of generosity. The following quotation shows that Opa is a generous man. He has done many things to save Chai Ten when he is sick. Opa helps Chai Ten in finding a thick blanket which was dirty, giving his food to Chai Ten, giving him fresh water which was taken from the rain with difficulty, making a herb from the rest of the logistics of the fishing boat's owner, accompanying him day and night, comforting him, and also encouraging themselves that they can go through those difficult days and arriving in a better country. All of these are done by Opa just to fulfill a duty as a friend because he can not let a friend suffer alone.. It illustrates in the quotation below.

"Orang tua ini tidak melakukan apapun Tommi. Hanya menunaikan kewajiban sebagai seorang teman, kau tidak akan mungkin membiarkan teman senasib menderita sendirian. Maka aku merawat Chai Ten. Mencarikan selimut dari karung goni tebal yang bau dan kotor. Memberikan jatah makananku kepadanya. Memberikan air tawar yang susah payah didapat dari hujan turun. Membuat ramuan obat semampuku dari sisa-sisa logistik pemilik kapal nelayan. Menemaninya siang dan malam, menghiburnya, memberikan semangat kami berdua akan melalui hari-hari sulit tersebut, tiba di negeri yang lebih baik." (Tere Liye, 2017: 126)

"This old man does not do anything Tommi. Just fulfilling a duty as a friend, you would not possibly let a dear friend suffer alone. Then I take care of Chai Ten. Finding blanket of thick, dirty, jute sack. Providing my food to him. Giving fresh water that is painstakingly in the can of rain down. I made a potion of medicine from the remains of logistics of the owner of a fishing boat. Accompanying him day and night, comforting him, encouraging both of us going through those difficult days, arriving in a better country." (Tere Liye, 2017: 126)

Another next quotation also shows the characters' solicitude in the form of generosity. Rudi shows his generosity by giving his wrist watch to Thomas. He hands it to Thomas because he knows that Thomas is a kind of a person who always in a hurry in every business, keep glancing at what time, snort anxiously and glance again at the wrist watch. He gives it because he knows that Thomas' wrist watch has been taken by Special Force Hongkong SAR. This is also a kind of generosity as the characters' solicitude in the novel.

"Hei, sebentar Thom." Rudi ikut turun dari mobil ambulans. Aku menoleh. Rudi melepas jam di pergelangan tangannya, menyerahkan kepadaku. "Aku tahu kau selalu tergesa-gesa dalam setiap urusan, terus melirik pukul berapa. Mendengus cemas, melirik lagi jam. Aku memberimu kado kecil Thomas, jam

tangan milikku. Karena kau tidak punya –dirampas pasukan khusus Hongkong SAR. Mungkin jam milikku berguna untuk melihat jam berapa sekarang. Silahkan.”

“Ayo, untukmu, Thomas.” (Tere Liye, 2017: 224)

“Hey, Thom.” Rudi came down from the ambulance. I turned. Rudi took off the clock on his wrist, handed it to me. “I know you’re always in a hurry in every business, keep glancing at what time, snorting anxiously, glancing at the clock again. I give you a little gift Thomas, my watch, because you do not have-deprived of special forces Hongkong SAR. Maybe it can be useful to see what time is it now. Please.”

“Come on Thomas, this is for you.” (Tere Liye, 2017: 224)

Thus, generosity as one of the solicitude’s form can be showed not only by doing many things for other people but also giving something to other people sincerely.

4.3. Attention

Attention is one of the characters’ solicitude illustrated in the novel. Here are some quotations which relates to the attention.

“Aku ikut denganmu Thomas,” Maryam punya pendapat lain, berkata bersungguh-sungguh. “ Kau akan ikut dengan Kadek dan Opa, Maryam.” Aku menggeleng. Ini berbahaya. Kau ingat apa yang dikatakan Opa di kapal beberapa menit yang lalu sebelum kau mewawancaraiku tadi pagi. Aku ini seperti magnet, mengundang masalah bagi orang-orang dekatku. Dikejar, ditembak, dipenjara, semua hal buruk ini.” Maryam menggeleng, “ Aku tidak peduli lagi Thomas”. (Tere Liye, 2017: 144)

“I’m with you Thomas,” Maryam had another opinion, said earnestly. “You will come with Kadek and Opa, Maryam.” I shook my head. This is dangerous. You remember what Opa said on the ship a few minutes ago before you interviewed me this morning. I like a magnet, inviting trouble for people who close to me. Pursued, fired, jailed, all these bad things. “ Maryam shook her head. “I do not care anymore Thomas”. (Tere Liye, 2017: 144)

In the quotation above, it is obvious that Thomas gives his attention to Maryam. He does not want her to join him because it is very dangerous. He wants her hiding with Opa and Kadek but she wants to follow him. She shakes her head and she said that she does not care anymore whether it is dangerous or not. It is because Thomas gets worried about her safety. But Maryam said that she has been old to understand about the risk. It is stated below:

“Ini berbahaya, Maryam. Aku mencemaskan...”. Kau tidak perlu mencemaskanku Thomas,” Maryam memotong kalimatku, mengangguk mantap. “Aku sudah cukup besar untuk mengerti resikonya.....” (Tere Liye, 2017: 145)

"This is dangerous, Maryam. I am worried.....". You do not have to worry about me Thomas, "Maryam interrupted my sentence, nodding steadily. "I'm old enough to understand the risks...." (Tere Liye, 2017: 145)

Besides that Thomas also shows his attention to Maryam by asking about her condition. He always asks about her condition because he is worried about her after passing all the dangerous things. Her face looks pale. Her hands and feet are still trembling but beyond that she is fine. It can be seen in the following quotation.

"Kau baik-baik saja?" Aku bertanya kepada Maryam. Gadis wartawan itu mengangguk, mengangkat kepala, wajahnya pucat pasi. (Tere Liye, 2017: 193)

"Are you all right?" I asked Maryam. The journalist girl nodded, raised her head, her face is pale." (Tere Liye, 2017: 193)

"Kau baik-baik saja?" Aku bertanya pelan. Maryam mengangguk. Wajahnya masih pucat. Tangan dan kakinya masih gemetar, tapi sepertinya di luar itu dia baik-baik saja. (Tere Liye, 2017: 197)

"Are you okay?" I asked quietly. Maryam nodded. His face is still pale. His hands and legs are still shaking, but it seems beyond that he is fine. (Tere Liye, 2017: 197)

Thomas not only gets worried about Maryam's condition but also the condition of his client family after the arrest of his client. He asks his assistant Maggie to find out about them. He wants to know about where they live, Is there any guarding from the police?, Are they okay?. This is a kind of solicitude in the form of attention which is given by Thomas to his client's family. It can be showed below.

"Nah, aku punya tugas tambahan untukmu Meg. Aku membutuhkan informasi klien politik kita: JD. Sejak ditangkap kemarin sore, dia ditahan dimana. Apakah dia baik-baik saja. Kau juga cari tahu soal istri dan anak-anaknya. Mereka pasti mengungsi ke tempat yang lebih tenang, jauh dari sorotan media. Cari informasi mereka tinggal dimana. Apakah ada penjagaan dari pihak kepolisian. Apakah mereka baik-baik saja. Kirimkan pesan kepadaku kalau ada beritanya. (Tere Liye, 2017: 244)

"Well, I have an extra assignment for you, Meg. I need the information about our political client: JD. Since being arrested yesterday afternoon, where he was prisoned. Is he okay?. You find also about his wife and his children. They certainly evacuate to a quieter place away from the media spotlight. Find out the information where they live. Is there any guarding from the police. Are they okay. Send me a message if there is news. (Tere Liye, 2017: 244)

Thomas' attention is not only showed to Maryam but also his assistant, Maggie. Maggie is so busy when she is in her room. At this time, the files piled on tables, chairs, and floors strewn as they stepped aside. Then Thomas offers his help to Maggie. This is a kind of his attention to his assistant, Maggie.

Maggie masih berada di ruangnya terlalu sibuk. Berkas-berkas menumpuk di meja, kursi, dan lantai, berserakan saat melangkah masuk.

"Kau butuh bantuan, Meg? (Tere Liye, 2017: 170)

Maggie is still extremely busy in her room. Files pile up on tables, chairs and floor, strewn as they stepped inside.

"Do you need help, Meg? (Tere Liye, 2017: 170)

On the contrary, Maryam also shows her attention to Thomas by asking whether there is something that can be done by her. Thomas says that there is nothing that can be done by her at this moment. He asks her to get around and look around at his office. It can be seen in the following quotation.

"Ada yang bisa ku bantu, Thom?" Sementara Maryam beranjak mendekatiku, dia bosan menunggu. Maggie mengikutiku, memasang wajah mengolok.

Aku menggeleng, "Belum ada. Sementara kau bisa melihat-lihat kantor kami, Maryam." (Tere Liye, 2017: 172)

"Can I help you, Thom?" While Maryam moved closer to me, she was tired of waiting. Maggie followed me, put on a mocking face.

I shook my head, *"Nothing. While you can look around our office, Maryam."* (Tere Liye, 2017: 172)

Maryam and Thomas also shows their attention to each other when Thomas' friend, Rudi, wants to help him to get away from the place of captivity. Rudi gives Thomas and Maryam a paper which contain the note: do not eat the food. So, Thomas and Maryam asks each other whether they are hungry or not because both of them receive the note. It is obvious in the quotation below.

"Kau tidak makan, Thomas?" Maryam bertanya pelan, suaranya terdengar hati-hati.

"Tidak. Aku tidak lapar. Kau?" Aku tahu Maryam juga memperoleh kertas itu.

"Tidak." Maryam menjawab pendek.

Aku paham inilah yang direncanakan Rudi. Dia bintang terang dalam kesatuan reserse kepolisian. Perwira menengah dengan latar belakang pendidikan baik, lulusan terbaik akademi, dan segenap prestasi yang dimilikinya. (Tere Liye, 2017: 220)

"You do not eat, Thom?" Maryam asked quietly, her voice sounded careful.

"No. I'm not hungry. You?" I know Maryam also get the paper.

"No." Maryam replied shortly.

I understand that this is a part of Rudi's plan. Rudi is light in the police detectives' unity, middle ranking officers with good educational background, best academy graduates, and all the achievements he has. (Tere Liye, 2017: 220)

4.4. Helping

Another characters' solicitude found in the novel is in the form of helping. It is portrayed in the following quotation. Lee is Chai Ten's grandson. Lee knows that the kindness of Opa Chan to Chai Ten. He assumes that Opa Chan has saved his grandfather's life. So, he gives promise to Opa that he will help Thomas in solving his problem. He will give Thomas whatever he needs. He will send many people to help him. It is because Thomas is Opa Chan's grandson. Lee also promises that there is not even one person who can hurt Opa Chan's family although they are big mafia group. This is Lee's helping towards Opa Chan's family.

"Aku berjanji Opa, demi semua kebaikan yang pernah Opa berikan kepada keluarga besar kami, aku akan membantu Thomas, apapun yang dia butuhkan. Kami akan mengirim banyak orang, mencari informasi apa yang sebenarnya terjadi di Hongkong. Aku berjanji, tidak ada, bahkan satu orangpun yang bisa menyakiti keluarga Opa Chan di Hongkong, Makau dan Cina Daratan. Tidak peduli walaupun mereka kelompok mafia besar, "Lee berkata pelan. (Tere Liye, 2017: 103)

"I promise Opa, for all the goodness that Opa ever give to our family, I will help Thomas, whatever he needs. We will send a lot of people, looking for information what really happened in Hongkong. I promise, no one, not even one person who can hurt Opa Chan family in Hongkong, Macau, and Mainland China. No matter if they are a big mafia group, " Lee said quietly. (Tere Liye, 2017: 103)

The form of helping also happened when Thomas' family in a trouble. At that time, there is a group of people who kill Thomas' parents and burn his house. Thomas is helped by the neighbour. They pull him into one of the neighbour's house. If he does not help by the neighbour, he will be killed by the group of people who kills his parents. Opa Chan, Aunt Liem and some servants in Thomas' house are also helped by the neighbours, thus they can release from the group of people who wants to kill them. It can be seen in the following quotation.

Dua tiga orang dewasa, bapak-bapak tetangga rumah lebih dulu menyambar sepedaku, menahanku, "jangan kesana, Thomas, jangan!" Dua tiga ibu-ibu yang lain menarikku masuk ke salah satu rumah. Usiaku sepuluh tahun aku belum mengerti secara lengkap apa yang sebenarnya terjadi...Opa, tante Liem dan beberapa pembantu rumah berhasil selamat melarikan diri. Mereka dibantu para tetangga yang selalu menyayangi keluarga kami - karena mama amat peduli dengan sekitar. (Tere Liye, 2017: 150)

Two three adults, neighbours first grabbed my bike, arrested me, "Do not go there Thomas, do not!" two other three moms pulled me into one of the houses. I was ten years old at that time. I have not fully understood what is actually happened...Opa, Aunt Liem and some housekeepers managed to

escape. They assisted by the neighbours who always love our family-it is because mother is very care about the surrounding. (Tere Liye, 2017: 150)

Another form of helping is also showed by Thomas' friend, Rudi. Rudi helps Thomas and Maryam in escaping from the captivity. Rudi makes a good plan so that they can get out from the place. It can be seen in the quotation below.

"Tentu saja, Thomas, itu urusan internal." Rudi mengangguk. Baik, sekarang sudah pukul satu dini hari. Aku tidak bisa mengeluarkanmu seperti mengeluarkan seekor kelinci dari sarangnya. Akan banyak kecurigaan terarah kesini. Semua mata dari faksi itu akan menatap curiga dan aku kali ini tidak hanya menjadi polisi dengan buku tilang. Biarkan aku menyusun rencana terbaik, agar kau bisa melenggang pergi dengan aman dan tidak ada satupun anak buahku yang bisa disalahkan oleh mereka. (Tere Liye, 2017: 215)

"Of course Thomas, it is an internal affair." Rudi nodded. Well, now it's one o'clock in the morning. I can not get you out like a rabbit from his nest. There will be a lot suspicions are directed here. All eyes of that fraction will look suspiciously and at this time, I am not just be a police with a ticket book. Let me draw up the best plan, so you can walk away safely and none of my men can be blamed by them. (Tere Liye, 2017: 215)

4.5. Compassion

Another way to show the solicitude is by showing the compassion towards others. It is obvious in the following quotation. Apart from South China sea, Chai Ten is sick. Opa Chan feels pity to him curled up in the corner of the hold, underneath the tempura of a heavy rain. His thin body and limited food make his pain more serious. He has fever, chills and vomit. It seems that all sickness come together. He shivered. His face is pale, his lips are blue, his stomach drained by vomit. No one cares. No one gives help because everyone is busy with their own problems. Based on the quotation, it is clear that Opa Chan shows his compassion towards Chai Ten because nobody cares and helps him.

"Lepas dari kawasan Laut Cina Selatan, Chai Ten jatuh sakit..." "Di minggu kedua perjalanan, Chai Ten sakit parah. Tubuhnya yang kurus dan makanan yang terbatas membuat sakitnya semakin serius. Dia demam, menggigil dan muntah. Semua penyakit seperti serempak datang. Kasihan sekali melihatnya meringkuk di sudut palka, dibawah atap kapal yang tempias saat hujan deras. Dia menggigil kedinginan. Wajahnya pucat pasi, bibirnya biru, perutnya terkuras oleh muntah. Tidak ada yang peduli. Tidak ada yang mau memberikan pertolongan karena semua orang sibuk dengan masalah sendiri." (Tere Liye, 2017: 126)

"Apart from the South China sea area, Chai Ten got sick..." "In the second week of the trip, Chai Ten was seriously ill. His thin body and limited food made his

pain more serious. He had a fever, chills and vomiting. It was a pity to see him curled up in the corner of the hold, beneath the roof of a temporary ship in a heavy rain. He is shivering with cold. His face is pale, his lips are blue, his stomach is drained by vomit. Nobody cared. Nobody wanted to help because everyone was busy with their problem itself." (Tere Liye, 2017: 126)

5. Conclusions

Based on the above description, it can be concluded that solicitude is a way of maintaining relationship with others that originated from feelings and shown by some deeds such as kindness, generosity, caring, helping and compassion. From the data analysis, it can be concluded that the characters' solicitude occur between the characters in the novel.

1. Kindness is shown by aunt Liem and Opa Chan by asking Thomas to stay with them in their house but Thomas refuses.
2. Generosity is a part of solicitude. In the novel, it is shown by Opa Chan and Thomas' friend, Rudi. Opa Chan is a generous person. He would do anything to help Chai Ten who is in the sick condition. Meanwhile, Rudi also shows his generosity by giving his wrist watch to Thomas. He knows that he needs it. Thomas is a kind of person that always regards that time is crucial thing.
3. Attention in the novel is shown by Thomas towards Maryam, Maggie and his client's family.
4. Helping occurs in the novel comes from Lee and Rudi towards Thomas. Lee is Chai Ten grandson. He always helps Thomas in his trouble because Lee has promised to Opa Chan, therefore, he will not let someone hurts Thomas because he wants to returning the favor to Opa Chan because Opa Chan has helped his grandfather in his sick condition. In addition, Rudi also give his helping to Thomas by escaping him from the captivity.
5. Compassion in this novel is shown by Opa Chan. He cannot bear to see the condition of Chai Ten who is in severe pain condition. He feels sorry for no one cares about him.

The deepening of solicitude for others deeply touches the essence of human life, which is always in togetherness with others. In this life, people must show concern to his neighbour. To be indifferent means to deny its existence which is always an outrage to others. If we look at the reality around us, there are many situations that upload our awareness raises. The forms of awareness is also given in both ways and forms. So, we can realize this concern both as individual and as a group. The main problem is not how much we care. The more important is how much we care about each other. the form of solicitude, though small, is very meaningful for those who need it.

Based on the description above solicitude is needed in our life. Hence, we have to show our solicitude to others because we, as a human being, are not only an

individual creatures, but also social beings. It means that we have the need, ability and habits to be able to communicate with others. Accordingly, it is necessary to have a sense of caring attitude or solicitude towards each other because it can create a good relationship between the human beings and also it can strengthen the cooperation between them. Therefore, through this study the researcher wants to suggest the people to realize the sense of solicitude for each other.

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Conference Paper

Language Style Used in Brajamusti's Film *Tanah Surga Katanya*

Saleh

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

Language has important role in process of communication. This process of transferring information from one person to another people by using particular medium called as communication. Thus, it enables one to maintain relationship with other people. Through language processing, life becomes easy. In a conversation a speaker has to know the situation and environment. Tied to this, there are some language style commonly used when two or more people are speaking. And the style will be different from one context to another. The focus of this study is concerning language style used in Brajamusti's film "*Tanah Surga Katanya*". Language variety is defined as differences in pronunciation, word choice, and grammar due to the influence of such external factors as geographical areas and social group (Wardhough in Hasyim, 2008). In this research, the writer applies two methods of analyzing data, namely identity method and distributional method. (Sudaryanto, 1993: 13) The result shows that all types of language type are found in the novel.

Keywords: film, language style, frozen, formal, casual.

Corresponding Author:

Saleh

saleh.uisu@gmail.com

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1. Introduction

Sociolinguistics is a study of language from social perspective. Sociolinguistics deals with the existence of social factors that have a role in influencing and determining the various linguistics forms used by the speaker. One of the topics discussed in sociolinguistics is language variety.

Language variety is defined as differences in pronunciation, word choice, and grammar due to the influence of such external factors as geographical areas and social group (Wardhough in Hasyim, 2008: 79). Language variety, based on the user, is divided into standard language, dialect, idiolect, jargon, and vernacular, based on the language use, language variety is sub-classified into style and register.

As one type of language variety, style which refers to the choice of certain linguistic forms that have the same meaning, has an important role in communication. In communication a speaker uses style in order not to bother the situation of speaking and not to offend the hearer. In choosing certain style, the speaker needs to adjust to the situation when the communication happens. On a formal situation, for instance, it is necessary for the speaker to use formal style, while in informal situation, he/ she uses

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the informal one. A student will use a formal style, when she/ he presents their paper in front of the class, but he/ she will use a different style, i.e. informal style, when she tells her parents about presentation at home.

The use of different language style can also be observed in movie or films. Films are one communication media whose stories frequently reflect social reality and contain criticism. Included within this type of films is *Tanah Surga Katanya* in, an Indonesian film directed by Brajamusti (2012). The film portrays the effort of the common characters in the film, Salman and his grandfather Pak Hasyim, Ibuk Guru and Pak Dokter always encourage the people to love for Indonesia. Throughout the film, the audience can hear the use of various language styles, such as frozen, formal, and casual styles.

The focus of this analysis is on the utterances of all the characters in the film *Tanah Surga Katanya* his analysis based on the types of language styles.

2. Literature Review

2.1. The relation between language and society

Language is not simply a means of communicating information about a subject, but it is also very important means of establishing and maintaining relationships with other people. Sapir (1965: 78) states that "language is purely human and non-instinctive method of communicating ideas, emotions, and desires by means of a system of voluntarily producing symbols". From the quotation above, it is known that language plays a crucial role and a vital role in human life and also has many advantages of many various aspects human life. In a social reflection like conversation, we indicate a language behavior to show the function of language in establishing social relationships is reflected.

The importance of these relationships has led to the growth of a relatively new sub-discipline within linguistics, sociolinguistics. It is a broad but fair generalization to say that much of linguistics has in the past completely ignored the relationship between language and society-language is very much social phenomenon.

2.2. Language style

Language has a potentiality for making communication successful and establishing social togetherness if it is used well. If not, it will be a handicap for successful communication and interaction. It is important to pay attention on certain aspect of language variation of styles of language to achieve successful and fluent communication.

Keraf (1991: 113) says that language style is a way to express the idea with special language showing that writer's soul, spirit and concern. Good language must have three elements, thus are: honesty, respect, good manners, and the last is interest with three levels of formality in language use. They are described as follows:

Frozen style (oratorical style) is defined as the most formal style and elegant variety that reserved for very important or symbolic moments. It is usually used in the situation which is celebrated with respect and legitimate or formal ceremonies.

Joon in his book "Five Clocks" (1967: 153-155) states that an oratorical style is used in public speaking before a large audience; wording is carefully planned in advance, intonation is somewhat exaggerated, and numerous rhetorical devices are appropriate.

Formal style is defined as the style of language used for important or serious situation. At the level, there is no symbolic or lasting value in this situation. It is also used in addressing audience, usually to permit effective interchange between speakers and hearers, though the forms are normally not as polished as those in an oratorical style.

Casual style is also simply defined as a style that is used for the conversation in our relaxed or normal situation appropriate to the conversation with our friends, the background information so freely inserted into the casual conversation.

Positively, casual style is characterized by the use of the first name or even nickname rather than a little name and last name in addressing one another. The pronunciation is rapid and often slurred, besides that the use of slang. This is a prime indication of in-group relationship. It is used only with insiders, and only members of the group assume it to know, for example, to teenagers or to some clique among adolescents.

3. Research Method

In this research, the writer applies two methods of analyzing data, namely identity method and distributional method. Sudaryanto (1993: 13) suggests that identity method is a method of analyzing data where the researcher analyzes the non-linguistics elements. In contrast, distributional method is defined as a method of analyzing data where the researcher analyzes the part or elements of language (Sudaryanto, 1993: 16).

4. Discussion

Martin Joos differentiated five levels of formality in language use. They are described as follows, frozen style, formal style, casual style, consultative style, intimate style. In this research the reseacher interested to discuss about, frozen style, formal style, and casual style.

Frozen style (oratorical style) is defined as the most formal style and elegant variety that reserved for very important or symbolic moments. It is usually used in the situation which is celebrated with respect and legitimate or formal ceremonies.

Formal style is defined as the style of language that be used for important or serious situation. At the level, there is no symbolic or lasting value in this situation. It is also used in addressing audience, usually audiences too large to permit effective interchange between speakers and hearers, though the forms are normally not as polished as those in an oratorical style.

Casual style is also simply defined as a style that is used for the conversation in our relaxed or normal situation that appropriate to the conversation with our friends, the background information so freely inserted into the casual conversation. Caring is the act of being concerned about or interested in another person or situation. It is feeling or acting with *compassion, concern, or empathy*. Teamwork is working with others to reach a common goal; acting together to achieve a shared vision.

Language style, according to Joos (in Alwasilah, 1993: 45), is classified into types based on the degree of formality, those are, frozen, formal, and casual styles.

4.1. Frozen style

Frozen or oratorical style is the most formal style. It is usually used in situation that is very formal and has symbolic value, such as in formal ceremonies and court, constitutions, and states documents. The characteristics of frozen style are the use of maintained and unchanged sentence structures, the use of long and careful sentence constructions, the use of exaggerated intonation, and also almost no responses between the speaker and hearer. For instance:

“Preamble.

We the people of the united states, in order to form a more perfect union, establish justice, insure domestic tranquility, provide for common defense, promote for the general welfare, and secure the blessing of liberty to ourselves and our posterity, do ordain and establish this constitution for the united states of America...”

(the U.S. code published by the law revision counsel of the U.S. House of representative, 2004: 1).

4.2. Formal style

Formal or deliberative style is defined as the type of language style that is used in situations in which the speakers are very careful about pronunciation, choice of the word, and sentence structure, it is usually used in important or serious situations, such as in scholar and technical reports, classrooms, formal speeches, for examples:

4.2.1. The use of standard word

For example:

1. *Pemandangan di desa ini indah sekali*
2. *Uangnya tidak cukup untuk membeli baju baru*
Instead of
3. *Pemandangan di desa ini indah banget*

4. *Duitnya nggak cukup buat beli baju baru*

Sentences 1 and 3 have the same meaning that is “the scenery in this village is very beautiful”. The difference between these sentences is that sentence 1 uses the standard word “*sekali*” (formal), while sentence 3 uses non-standard word “*banget*” (informal). Both “*sekali*” and “*banget*” mean “very”.

The meaning of sentences 2 and 4 are the same. The literal meaning is that “her money is not enough to buy a new cloth” (she does not have enough money to buy a new cloth). The difference lies in the fact that sentence 2 uses the standard words “*uang*” (money) and “*tidak*” (no or not) and “*untuk*” “for or to” and the sentence a.4 uses the non-standard words “*duit*” “money”, “*nggak*” “no or not”, and “*buat*” “for or to”.

4.2.2. The use of effective sentence structures

1. *Buku itu sudah saya baca*

2. *Persoalan itu sudah kami bicarakan kepada bapak kepala sekolah*

Or

3. *Buku itu saya sudah membacanya*

4. *Persoalan itu kami sudah membicarakannya dengan bapak kepala sekolah*

Sentence 1 and 3 have the same meaning, “I have read the book” however, is an effective sentence, whereas 3 is ineffective one.

Both sentences 2 and 4. mean “we have discussed the problem with headmaster”. The differences between 2 and 4 is that in Indonesia language, the sentence structure 2 is effective, while the sentence structure 4 is ineffective.

4.3. Casual style

Casual style is defined as a style used in an informal and a relaxed situation. Casual style is used, for example, between friends and family members. Casual style has four characteristics, namely the use of nickname when addressing one another, the use of rapid and slurred pronunciation, the use of slang, and the use of non-standard forms.

4.3.1. The use of non-affix forms

For example:

1. *di mana kamu kerja?*

2. *Dia pinjam buku bahasa inggrisku kemarin*

3. *Di mana kamu bekerja?*

4. *Dia meminjam buku bahasa inggrisku kemarin*

Both sentences 1 and 3 mean “where do you work?” In formal form, the word “*kerja*” (work) should be attached by the prefix “*ber-*” to become “*bekerja*” (work). The affixation process is as follows:

Prefix	verb	verb
Ber-	+ <i>kerja</i>	<i>bekerja</i>

However, sentence 1 uses non-affixes word form “*kerja*” (work) which is informal, rather than to use the affix word form “*bekerja*” (work). Both sentences 2 and 4 have the same meaning. These two sentences mean “he borrowed my English book yesterday” in formal form.

“*pinjam*” (borrow) should be “*meminjam*” (borrow) as illustrated in the following:

Prefix	verb	verb
meN-	+ <i>pinjam</i>	<i>meminjam</i>

However, sentence 2 uses non-affix word form “*pinjam*” (borrow), which is informal rather than to use the affix verb form “*meminjam*” (borrow).

5. Conclusion

The characters on the movie are Saman, Pak Hasyim (Saman’s grand father), Haris (Saman’s father), Salina (Saman’s sister), Astuty (teacher), Anwar (docter), Gani (vil-lage head), Lijet (Saman’s friend). Population includes all of the research objects which are going to be observed (Arikunto, 1982: 90). In this research, the population is all characters’ utterances in the movie *Tanah Surga Katanya*. In determining sample, the writer uses purposive sampling. Purposive sampling is defined as a technique of taking sample based on certain purposes (Arikunto, 1982: 98). The writer takes all utterances which contain language style as the sample. Then, he analyzed them based on the language style from formal to informal.

Practically, it can be beneficial for each individual to live together in the society. Those characters, in fact, can inspire the individual in his or her daily activity that leads him or her to be successful in achieving self-esteem and even self-actualization.

Finally, all types of language style are found in the speeches or words of all characters in the novel and each of the type resembles a certain context.

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Conference Paper

Promoting Hots and Better Literacy for EFL Students through the Cognitively Challenging Reading Material

Seftirina Evina Sinambela¹ and Amrin Saragih²

¹English Applied Linguistics Department, Post Graduate programs of Medan State University, Medan, Indonesia

²English Applied Linguistics Department, Doctoral programs of Medan State University, Medan, Indonesia

Abstract

This literature review presents evidence from the literature which suggests that learning a foreign language in a classroom situation need a major shifting in its teaching and learning process. Memorizing language grammar does not necessarily provide the tools for teaching a person to speak, read, write and think with the target language. Educators need to be aware that language description (the language structures or rules) is not the same with language function (communication and thinking process). Current literature review surveys books and scholarly articles which are relevant to literacy issue by providing description, summary, and critical evaluation of these works in relation to the research problem being investigated. Latest findings from cognitive psychology field stresses that language acquisition can be achieved through cognitively challenging reading material. The students will feel more engagement with reading material which is *not* specifically design to learn English; they will read a reading material which is relevant to their lives and also interesting from their point of view. The reading material also must be comprehensible to the students. By understanding the content, they will add more layers to their conceptual thinking, and this will hone their High Order Thinking Skill. This work is of great importance to teachers as it demonstrates that teachers would help students become more literate by investing their time in choosing interesting and relevant reading materials.

Keywords: Language, Literacy, Acquisition, Thinking, Reading

Corresponding Author:

Seftirina Evina Sinambela and
Amrin Saragih
seftirina.evina.sinambela@
gmail.com

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1. Introduction

In a global context, literacy has become one of the measurement subjects on human resources by various international surveys. A study conducted by Central Connecticut State University (2016) found that Indonesia is the second-least literate nation in the world in a list of 61 measurable countries, besting only Botswana. A report of OECD program (2016) for the International Assessment of Adult Competencies (PIAAC) stated

that less than 1% of adults in Jakarta, Indonesia attain the highest levels of proficiency (Level 4 or 5) in literacy, at this level, adults can integrate, interpret and synthesize information from complex or lengthy texts that contain conditional and/or competing information. And the latest result from PISA (Program for International Student Assessment) published at 6th December 2016, Indonesia is ranked 64th out of 72 countries surveyed (PISA, 2016). All these studies showed Indonesian poor position in literacy level and English Proficiency Index.

In 2015, World Economic Forum (WEF) released a report on the skills that must be mastered to face the 21st century. The skills are literacy, competence and character. This WEF document then encourages literacy to become a national issue in Indonesia [9]. The government of Indonesia through the education and culture ministry, started to change the literacy focus. The literacy is not about the ability to read (or spelling), write and to count anymore but it's about ability to comprehend the content of the reading materials, to write a logical argument, and ability to solve problem. This goal is in line with the definition of literacy on international surveys such as PISA and PIAAC.

On July 2015, Peraturan menteri pendidikan dan kebudayaan (permendikbud) number 23 of 2015 is published. This regulation concerns about character building. One of the mandatory activities listed on the regulation is reading for 15 minutes of non-textbooks every day in school, in other words, the government want to improve literacy with schools as the starting point. The implementation of literacy activities in school is divided into three stages, namely: habituation, development, and learning process. The principles of reading activity in the literacy movement are described as the following: The teacher sets a 15-minute reading time every day. School may put 15 minutes reading time at the beginning, middle or the end of school hour, depending on the schedule and condition of each school.

The practice of free reading is fully supported by Krashen (2004), he stated that free voluntarily reading (pleasure reading) have a great potential of providing optimal input for language acquisition, reading for pleasure is an excellent language lesson, and many people has acquired languages by using only this "method". Reading is a process by which the reader uses his/her language as a tool to understand the messages, concept or ideas on a page. High School students are expected to have the ability to comprehend the content or ideas from a written text. But to have this ability, the students should learn how to assess the underlying concept attached to the text and they should be allowed to think and express their opinion whether they agree or disagree to the idea or concept conveyed by the writer of the text [2].

Unfortunately, so many high school students struggle with learning the concept of content; they do not understand what they read in text, so they stop read text altogether [9]. When the teacher gives them a reading comprehension assignment, they will not read the text but directly go to the questions at the end of that text, then answer the question by matching the questions with sentences within text. When the teacher asks them to write a book review assignment, they will ask for examples on the assignments so they can imitate or copy what they see. This is why plagiarism is quite widespread in education world because so many students have learned to

copy what they read or to write down exactly what they hear and receive praise and rewards for imitating the pattern [2].

Motivation to read can be defined as the likelihood of engaging in reading or choosing to read [10], in other word, one read not because one has to but because he/she wants to. The big question is how to motivate these students to read? Furthermore, how to motivate them to read in English? In Indonesia, particularly in Medan, the most available reading material in English for the high school students is surely the text in the reading section of their English Course book.

This is the example of reading text taken from an English Course Book titled *Pathway to English for Senior High School Grade IX; General Program*, (2014) published by Erlangga.

Read this text carefully.

A mobile phone, known as a cell phone in North America, is a portable telephone that can make and receive calls over a radio frequency link while the user is moving within a telephone service area. The radio frequency link establishes a connection to the switching systems of a mobile phone operator, which provides access to the public switched telephone network (PSTN). Modern mobile telephone services use a cellular network architecture, and, therefore, mobile telephones are called cellular telephones or cell phones, in North America. In addition to telephony, 2000s-era mobile phones support a variety of other services, such as text messaging, MMS, email, Internet access, short-range wireless communications (infrared, Bluetooth), business applications, video games, and digital photography. Mobile phones offering only those capabilities are known as feature phones; mobile phones which offer greatly advanced computing capabilities are referred to as smartphones.

The common components found on all phones are:

- 1. A battery, providing the power source for the phone functions.*
- 2. An input mechanism to allow the user to interact with the phone. These are a keypad for feature phones and touch screens for most smartphones.*
- 3. A screen which echoes the user's typing displays text messages, contacts, and more.*
- 4. Basic mobile phone services to allow users to make calls and send text messages.*
- 5. All GSM phones use a SIM card to allow an account to be swapped among devices. Some CDMA devices also have a similar card called an R-UIM.*
- 6. Individual GSM, WCDMA, iDEN and some satellite phone devices are uniquely identified by an International Mobile Equipment Identity (IMEI) number.*

Adapted from www.wikipedia.org

Reading for getting main ideas

- 1. In what paragraph can you find the following idea?*

* *The common components on all phones.*

* *The definition of hand phone*

* *Variety of hand phones*

* *Features in mobile phones*

Reading for specific information

2. *Who provides a cellular network?*

3. *The other name for a mobile phone is _____*

4. *A wide variety of other services on all mobile phones includes _____*

5. *What is the function of the following components?*

- *A battery - A keypad - A screen - SIM card - Text message*

Reading for detailed information

6. *When is a hand phone called a smart phone?*

(Pathway to English 2 p.168-170)

Krashen (2004) categorized above text as compulsory reading, the students do the reading and then answering questions of content, or reading as preparation of discussion or writing assignment. According to him, to make reading an English text have an optimum impact for language acquisition, the reading should be: enjoyable and voluntarily done by the students, the material is comprehensible, interesting and relevant, it is not grammatically sequenced, the students have the time and place to read, and if the text include some dialogue, it may also provide the tools to manage their conversation in target language.

2. Reading Material

We must take care that children's early encounters with reading are painless enough so they will cheerfully return to the experience now and forever. When reading a book is equal with replicated painful experiences, we will never create a lifetime reader [17]. In the last 20 years, advances in theory and research have refined our comprehension of the complex reading process. Each reading researchers surely have their own theories about the exact nature of the processes involved in reading skill, but it is commonly agreed that the most important elements in reading skill are word recognition and comprehension (Krashen, 2011). The biggest challenge to engage adolescent readers is finding the appropriate reading material, they need to find books that is comprehensible and interesting and it's not easy to find book that are both comprehensible and interesting (Krashen, 2004).

2.1. Language learning and teaching

The starting point of all language teaching should be an understanding on how people think (Hutchinson and Waters, 1987: 39). Language is best understood as a mirror of

human thinking processes. Language learning is conditioned by the way in which the mind observes, organizes and stores information. In other words, the key to successful language learning and teaching lies not in the analysis of the nature language but in the understanding the structure and processes of the mind. So, if we wish to improve the techniques, methods, and content of language teaching, we must try and base what we do in the classroom on sound principles of learning (ibid).

By using interview, Beh (1997), conducted observation and surveys to examine the English language instruction provided to 1265 third year students in four provinces by the Institute of Education, Malang, Indonesia (UPI Malang). She concluded that ELT (English Language Teaching) in Indonesia has been unsuccessful for a number of reasons despite the introduction of a new English curriculum and the provision of in-service training for the Indonesian National teachers of English. She also stated that eighty-five per cent of the students' English spoken and written proficiency is 'less than good'.

Educators should be aware the differences between language function and language description [2]. Teachers should teach students to use language functions that match the way students' learning system creates concepts, students do not necessarily learn the function (to find and learn about what others write) by doing the exercises at the end of a chapter [8].

2.2. High order thinking skill

The teaching goal behind any of the cognitive taxonomies is prepare students to be able to do transfer. Anderson and Kratwohl (2001: 63) stated that *'two of the most important educational goals are to promote retention and to promote transfer (which when it occurs, indicate meaningful learning) ... retention requires the students remember what they have learned, whereas transfer requires student not only to remember but also to make sense of and able to use what they have learned'*.

Many teachers use the phrase "What are you going to do when I'm not here?" this reflects teachers' appreciation of the fact that their job is to prepare the students to go into the world ready to do their own thinking, in various context, they are on their own, no teacher will give them a homework to do. Life outside of school is better characterized as a series of transfer opportunities than as a series of recall assignments to be done [7].

Barahal (2008) define high order thinking as critical thinking, it is an ability to reason, reflect, and make sound decisions. Wisdom in judging credibility of a source is always an important skill but newly emphasized in the cyberspace era. Identifying assumptions is also a very relevant skill today. School and society become increasingly diverse, and to be able to see assumptions behind different point of view (to see where a person coming from), is a true life skill.

Arvianto and Faridi (2016) measured the compatibility of reading exercises with Bloom's Revised Taxonomy and 2013 curriculum (A Case of English Textbook Entitled Bahasa Inggris for Grade XI Published by Department of National Education 2014). The study concluded that there were only three cognitive processes found: Remember,

Understand and Evaluate; two knowledge dimensions found: factual knowledge and metacognitive knowledge imply that the knowledge dimension offered is not varied; the reading materials also promoted more Lower Order Thinking Skills than Higher Order Thinking Skills. One limitation from this study is the study only focus to the reading exercises and not to the reading material itself. High Order Thinking Skills is not to be confused as a form of questions. A good story too is able to hone the students' high order thinking skill.

A study related to HOTS conducted by Yoke et al (2015) entitled: Innovating with HOTS for the ESL Reading Class. This study investigated how HOTS can be integrated in the ESL reading classroom and to what extent students perceives this idea as applicable for them to develop critical thinking skills. The study describes The Malaysian government's effort of introducing thinking skills in the Malaysian Education Blueprint (MEB) 2015-2025 is still at its initial stage and the idea of how and why thinking skills should be introduced is yet to be addressed. But the study is lack in that it was not explain clearly what reading material used in the research, and in what kind of task actually the high order thinking skills emerged.

The goal of teaching is equipping students to be able to identify and solve problem in their academic work and in life. This include solving problems that are set for them (the kind of assignment in school) and solving new problems that they need to define themselves then, creating something new as the solution.

2.3. Cognitively challenging reading material

Students are intrinsically motivated to read when the reading assignment and activities are interesting and relevant to their lives. When students are able to make connections between the material they are reading and their lives, they will be more involved and engaged in understanding the content of the text [18].

One aspect of an effective reading material is the assignments and activities that advance, but not overwhelmed the reader. If the text is too hard to comprehend, the reader is more likely to stop reading altogether. On the other hand, if the text is too easy and the students need no effort to read it, they are more likely to become bored. A moderately challenging reading material thought provoking stories or such material which require some effort from the reader, will motivate the students to read. Their accomplishment from this advance material is giving the students a good self-esteem. And the feeling of "I can do this" will result in increased feelings of competence and motivation [2].

According to Hutchinson and Waters (1987) learning of a language is an emotional experience, and the feelings that learning process evokes will have a crucial effect on the success or the failure of the learning. A good and appropriate course will produce the kind of positive learning cycle. The story above is interesting from the high-schooler perspectives, the story is not grammatically sequenced nor specifically designed to learn English. This is a good example of a cognitively challenging material.

Ionescu and Vasc (2014) study found that human cognition is fundamentally grounded in sensory-motor processes and in our body's morphology and internal

states. This paper points on the need to reconsider the way our education being conduct nowadays. Our education program is far from efficient, and to have an effective education program, it's important to base crucial decision on cognitive psychology, the science of how actually our brain do the thinking process. Only then, optimal educational settings for the development of thinking can be developed. This study was giving an important insight on how our education should be conducted based on how our brain is working.

3. Conclusions

Reading material should achieve impact. The impact will be achieved when the materials have a noticeable effect on learners. A good material should not teach [14]; an effective reading material should be perceived by learners as relevant and useful.

Nagayar et al. (2015) stated that children of middle school age are recognizing and beginning to struggle for their individuality and to be seen as persons distinct from others in their families. Bodies change rapidly and interests broaden. Most critically, peers take on new importance to these students. How they cope with these social aspects of life often influences much about the future of these students. Young adolescents' abilities to observe situations and make decisions concerning those observations become important mediators of their social and academic. One particularly available and valuable source of such situations is found in fictional and nonfictional literature written for the adolescent age group.

The reading material in English text book used by adolescent students in Medan was not designed well to make student become a skillful reader. The topic in the present material is often far from relevant from the students life, the post-reading activity is mainly recall information from the text they just read (lower order thinking). The presented material is not authentic in the sense that the text was written solely for learning English. The text also is not an excerpt from good fiction or non-fiction literature. Language teacher should see reading material as a great entry point to create a positive language learning cycle. We can't teach all complexity in language use in a constricted time in a class room, but the teacher is surely can ignite the student's intrinsic motivation to learn by themselves by reading an interesting and cognitively challenging reading material.

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Conference Paper

Components of Love in Ika Natassa's Novel *Critical Eleven*

Shabrina Rasyid Munthe

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This study is concerned with the analysis of the components of love depicted in the novel *Critical Eleven* written by Ika Natassa in 2016. This study was conducted by applying qualitative research method (Creswell, 2009: 4). The analysis is based on the theory proposed by Sternberg (1986). There are three components of love portrayed in the novel covering *intimacy*, *passion*, and *commitment*. The result shows that all the three components of love mentioned above are vividly reflected in the novel. Intimacy is depicted through the characters named Ale and Anya, passion is also portrayed through Ale and Anya when they are going to have the first child but it died in the womb, and commitment is also illustrated through the same characters who make up their mind to declare a commitment that they will live together till the end of their life, regardless whatever might happen to them.

Keywords: components of love, intimacy, passion, commitment.

Corresponding Author:
Shabrina Rasyid Munthe
shabrinarasid@gmail.com

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1. Introduction

Love is a natural feeling of all living beings. All human beings must have such a tender feeling which is called love. Love is the greatest gift from the Almighty God. Love should be maintained for harmonious relationships which require some features including honesty, respect, care, affection, and trust. Love is very essential for human life as it may stimulate peaceful mind and tranquil heart and even it provides oxygen to the brain to work brilliantly.

The power of love proves effective and very strong like electrical energy. Someone who is in love will be ready to sacrifice and to do anything for the lover. He will have extra energy to do anything for the lover and even he will have extra power in terms of bravery, confidence, responsibility, and thoroughness to do anything for the happiness of the one he loves. In a family the love between husband and wife will protect each other to lead a harmonious life. The husband will do anything for the happiness of the spouse and the wife will also do her best to make the husband serene at home with her.

Love is generally based on such components as intimacy, passion and commitment. (Strenberg, 2006: 395). Based on Strenberg's idea about love it is very interesting to conduct a research on this subject matter. Thus, the present research is going to dig

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a thorough study on love with reference to the main theme of Ika Natassa's novel entitled *Critical Eleven*. This novel talks about the love of husband and wife to solve their problems regarding their first child miscarriage. Love is chosen as the topic of the analysis since it is a never ending topic of discussion. Besides, it also constitutes the main theme of the novel, and is believed to be much use for the reader especially for those who are interested in the study of love.

This study mainly focuses on the components of love including intimacy, passion and commitment as illustrated through the main characters in the novel mentioned above based on the theory of love proposed by Sternberg (1986). It is illustrated that love has proved successful to maintain the harmony of the main characters' families. Thus, the result of this research is expected to provide significance both theoretically and practically. Theoretically, this research is expected to provide additional literature on the theory of love and components of love. Practically, the research results would be significant to elaborate and establish an understanding about the components of love that they can put into practice in their daily life to maintain the harmony of their family.

2. Literature Review

Love may be defined as an eternal feeling between two or more people who have affection or responsibility towards others. Love is an emotional reaction that seems as anger, sadness, happiness, and fear. Sternberg (2006) describes love as having three primary components: intimacy, passion, and commitment, pictorially represented as a triangle. Intimacy is the emotional or affective component and refers to warmth, understanding, caring, support, and connection. Passion represents a motivation characterized by physical attraction and arousal. Commitment is cognitive and refers to the decision to stay in relationship and maintain it. Although Sternberg describes intimacy as the emotional component, both intimacy and passion have emotional dimensions, as reflected in the content of the scale items to measure these different components.

Sternberg (1986) in the context of the triangular theory, the intimacy component refers to those feelings in a relationship that promote closeness, fondness, and connectedness. It includes among other things, feelings of (a) desire to promote the welfare of the love done, (b) experienced happiness with the love done, (c) high regard for the love done, (d) being able to count on the love done in times of need, (e) mutual understanding with the love done, (f) sharing of one's self and one's possessions with the love done, (g) receipt of emotional support from the love done, (h) giving of emotional support to the love done, (i) intimate communication with the love done, and (j) valuing the love done in one's life.

2.1. Components of love

The triangular theory of love holds that love can be understood in terms of three components that together can be viewed as forming the vertices of a triangle. These

three components are intimacy (the top vertex of the triangle), passion (the left-hand vertex of the triangle), and decision/commitment (the right-hand vertex of the triangle). Each of these three terms can be used in many different ways, so it is important at the outset to clarify their meanings in the context of the present theory.

2.2. Intimacy

Sternberg (2006) describes that intimacy is the emotional or affective component and refers to warmth, understanding, caring, support, and connection. The intimacy component refers to feelings of closeness, connectedness, and bondedness in loving relationships. It thus includes within its purview those feelings that give rise, essentially, to the experience of warmth in a loving relationship.

2.3. Passion

Passion represents a motivation characterized by physical attraction and arousal. The passion component refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in loving relationships. The passion component thus includes within its purview those sources of motivational and other forms of arousal that lead to the experience of passion in a loving relationship. The passion component of love comprises those motivational and other sources of arousal that lead to the experience of passion. The passion component of love will almost certainly be highly and reciprocally interactive with intimacy. One will feel, for example, intimacy in a relationship in large part as a function of the extent to which the relationship meets one's needs for passion. Conversely, passion may be aroused by intimacy. The intimacy and passion components need not always cover positively.

2.4. Commitment

Commitment is cognitive and refers to the decision to stay in relationship and maintain it. Although Sternberg describes intimacy as the emotional component, both intimacy and passion have emotional dimensions, as reflected in the content of the scale items to measure these different components. The commitment component refers to, in the short term, the decision that one loves someone else, and in the long term, the commitment to maintain that love. The decision/commitment component thus includes within its purview the cognitive elements that are involved in decision making about the existence of and potential long-term commitment to a loving relationship.

The commitment component of love consists of two aspects, a short-term one and a long-term one. The short-term one is the decision that one loves a certain other. The long-term aspect is the commitment to maintain that love. These two aspects of the decision/commitment component of love do not necessarily go together. The decision to love does not necessarily imply a commitment to love. Oddly enough, commitment does not necessarily imply decision. Many people are committed to the love of another without necessarily even admitting that they love or are in love with the other.

Most often, however, decision will precede commitment both temporally and logically. Indeed, the institution of marriage represents a legalization of the commitment to a decision to love another throughout one's life.

In a relationship there must be problems; therefore commitment is needed in the relationship. Unlike intimacy and passion, commitment increases slowly at the beginning of the relationship. The three components are all important parts of loving relationships, although their importance differs from one relationship to another. Moreover, the importance of these components of love may differ over time within a relationship as well as across relationships at a given time.

3. Research Method

The research method applied in this research is qualitative research by which a research applies procedures that are made use of the qualitative method. Moleong (2014: 6) states qualitative research is a research that aims to understand the phenomenon of what is experienced by research subjects, e.g. behavior, perception, motivation, action, etc. holistically and with a form of word in the specific context. Moleong (2014) further claims that qualitative research is an attempt to present social perspective in the world, in terms of concepts, behaviors, perceptions, and the detail issues of human. There are two main sources of data used in this research: primary and secondary sources. The primary source of research data was taken from the novel *Critical Eleven* by Ika Natassa written in 2016, and the secondary source of data was taken from references including textual books, journal, and internet-handouts which give information about love and the components of love. The collection of the data was done through the following procedures: 1) reading the novel *Critical Eleven* as the primary data, 2) selecting the data from the novel which are related to the components of love including intimacy, passion and commitment, and analyzing the data. The analysis was done through the following steps: 1) classifying the data according to the components of love namely intimacy, passion, and commitment, 2) jotting down some important lines related to the topic, and 3) providing arguments which give evidence related to the components of love.

4. Discussion

As the topic of this study is concerned about the components of love based on the theory proposed by Sternberg (1986), the discussion is oriented at three aspects: intimacy, passion, and commitment.

4.1. Intimacy

Intimacy refers to feelings of closeness, connectedness, and bondedness in a love relationship. It thus includes within its purview of those feelings that give rise, essentially to the experience of warmth in a love relationship. The component of love, intimacy is

clearly seen in the relationship between the main characters of the novel named Anya and Ale. They have become intimate since their meeting on the plane on the way to Jakarta from their home town. After the trip Anya and Ale always communicate with each other and finally Ale tell Anya frankly that he loves her and she accepts his love. She always feels happy whenever and wherever she is besides him because Ale has a rare quality compared to other men. He is quite smart to change awkward situations into something fun. In the next meeting both of them express their love to each other. Anya's beauty always makes Ale want to be closer to her. Ale can make Anya believe his love and he always wants to give happiness to her at any time. Actually, they have long distance relations because Ale works in the middle of the sea in England and it is impossible for them to always meet each other. They can communicate only when they meet. Despite they live in different places, their intimacy is reflected vividly in their communication through email and when they meet directly.

4.2. Passion

Passion refers to the drives that lead to romance, physical attraction, sexual consummation, and related phenomena in love affairs. Passion constitutes the source of motivation to arouse longing and it can maintain the strength of love affairs. In the novel *Critical Eleven*, it is depicted that Ale has love affairs with Anya and he starts dating her just a month after their meeting in the plane. As soon as they arrive in Jakarta they arrange a meeting. He waits for her at the office lobby and they go to restaurant. They coincidentally like the same food called *ketoprak* 'traditional food indigenous in Jakarta'. While having the food they talk and joke about various things which make the situation romantic and affectionate.

Passion as the component of love between Ale and Anya is also reflected when Ale hugged her tightly to release her longing as soon as he arrives at her house. Anya is such a beautiful girl that he cannot stand not hugging her when he meets her. His passion for her is due to her physical attraction that she performs. Passion is an effective component of love which leads someone to have a desire to get married. But, when someone does not have religious norms, passion may lead to a catastrophe as it may lead to illegal relationships or adultery.

4.3. Commitment

Commitment as the component of love refers to, in short term, the decision that one loves someone else, and in the long term, the decision to maintain love affairs and to build a new family together. Commitment reflected in the novel *Critical Eleven* is portrayed when Ale proposes Anya to get married after one year they build love affairs.

The first step that Ale does is to invite Anya to come to his parents to introduce her to them. They expect the consent of both their parents so that their relations will get blessings from the Almighty. After the parents of both sides agree to their plan, then they can proceed to the next step; that is to the celebration of their marriage. Ale has

done his best to cherish his love and it indicates his seriousness that he plans to live together with her to share happiness and sadness in a new family.

Another commitment as the component of love depicted in the novel is indicated from their plan to build bigger family by having children. It is true that after they have been married for three years, Anya gets a fetus in her womb indicating that they are going to have their first baby. Knowing this condition, both of them are very happy because they will soon become a father and a mother. They spend their time in waiting for the happy day to welcome the birth of their first child.

However, man may propose but God will dispose. The happiness that they have long been waiting ends in disappointment. The new family must face an ordeal. There is a problem with Anya's womb and she gives birth to her baby in the seventh month of her pregnancy. The baby that has long been dreamt of as acute one is adopted by the owner, Allah the Almighty. They have to face God's decree. They have lost their first baby.

The catastrophe of the miscarriage of their baby leads to another catastrophe. The commitment of their love is tested by the ordeal. Ale blames Anya for the failure of giving birth to her first baby. Their relationship becomes inharmonious. Anya gets angry with her husband for blaming her and she decides to leave him. But, their parents prevent her decision while telling them that Ale actually has an elder brother who has also been miscarried. Finally, Ale realizes his fault for blaming her. He does his best to improve their relationship. Ale becomes open-minded and he decides to come back to his commitment to build his family.

Six months after the problem, Anya is still cool to Ale but tries his best to persuade her. Finally she can change her mind to forgive her husband. Both of them have the same commitment to rebuild their family. They yearn to have a harmonious family as they had before. Anya finally realizes the good memories that they had together with Ale. They remain committed to their former purpose to live together. She has a commitment to maintain their love and to rebuild their family. In her heart, Anya's love for her husband is so strong that she cannot at all forget him. She also realizes how deep her husband's love for her. Their commitment of their love can calm their feelings of remorse and their love will not be affected by the catastrophe. Finally the critical stage in the family can be solved by their commitment to maintain their love and to continue building the family until the end of their life.

5. Conclusion

The conclusion deduced in this study is concerned with the components of love revealed from the novel *Critical Eleven* written by Natassa in 2016. Based on the theory proposed by Sternberg (1986), the components of love depicted in the novel cover three aspects: intimacy, passion, and commitment. The main characters Anya and Ale have become intimate lovers after their first sight at the airplane when they are by chance in the same plane to Jakarta. They cherish their relationship until finally they get married and build a new family. Anya who works as a management consultant always travels from one plane to another to find clients. Ale who works as a petroleum

engineer in the Gulf of Mexico also always goes to many parts of the world. They have the same hobby, travelling. Their intimacy is going on through email and also when they meet. The intimacy is realized in their marriage. Intimacy is one of the components of love which generally happens to someone who falls in love with a person of the opposite sex.

Passion is another component of love illustrated in the novel between the main characters Ale and Anya. They feel passionate after they express their feelings that they love each other. Passion in love affairs often leads to bad impact if they cannot control themselves as it drives strong desire to commit sexual relationship which is restricted by law and religion before marriage. However, passion leads to good impact to the married couple as it is one of the aspects which is required to maintain happiness and harmony in the marriage.

The last component of love depicted in the novel is commitment which is portrayed through the main characters Ale and Anya. Commitment reflected in the novel *Critical Eleven* is portrayed when Ale proposes Anya to get married after one year they build love affairs. Another commitment as the component of love depicted in the novel is indicated from their plan to build bigger family by having children. It is true that after they have been married for three years, Anya gets a fetus in her womb indicating that they are going to have their first baby. Knowing this condition, both of them are very happy because they will soon become a father and a mother. They spend their time in waiting for the happy day to welcome the birth of their first child. However, the happiness that they have long been waiting ends in disappointment. They have lost their first baby as there is a problem with Anya's womb. The commitment of their love is again tested by the ordeal that Ale blames Anya for the failure of giving birth to her first baby so that their relation becomes inharmonious. But, due to their commitment to succumb, they can overcome the crisis and finally they become open-minded and they decide to come back to their first commitment to build a harmonious happy family.

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Conference Paper

Intrapersonal Conflict in Arumie's Novel *Tahajud Cinta Di Kota Newyork*

Siti Riza Ariyani

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research was about the Intrapersonal Conflict in Arumi's Novel *Tahajud Cinta di Kota New York*. Intrapersonal conflict is a conflict that arises as a result of two or more motives or goals to be achieved at a time. This research focused on the conflict which was divided into three types: approach-approach conflict, approach avoidance conflict, and avoidance-avoidance conflict. The aim of this research was to analyze the intrapersonal conflict experienced by Dara Paramitha and Brad smith by using the psychological approach. The theory applied in this research was adopted from Lewin (1948). The researcher uses a descriptive qualitative method in this research by Sugiyono (2017). The findings indicate that one could solve their conflict depended on their heart although they have different religion. It is found that generally people who often play as a protagonist character in a novel is always faced by some conflict to be overcome. The conflicts are various.

Keywords: Intrapersonal conflict, approach-approach conflict, approach avoidance conflict, and avoidance-avoidance conflict.

Corresponding Author:
Siti Riza Ariyani
rizaimoets@gmail.com

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1. Introduction

The focus of the study is about conflict experienced by the protagonist. The conflicts will be analyzed based on Lewin's theory (1997: 89-90) who says that there are three major types of conflicts. It is found that generally people who often play as a protagonist in a novel is always faced by some conflict to be overcome. The conflicts between them are various. They must take a decision of options of that conflict. From those above explanation, this research focuses on the conflict of the main character in *Tahajud Cinta di Kota New York* by Arumi E.

Every prose fiction contains a story. It is necessary to comprehend what story means. Kenny (1966: 2) states that: "A story is minimum events that occur in temporal sequence that is one after another. The story of a man's life, for example, will include his birth, his growing up, his marriage, his growing old, his death. Obviously, these events occur over a period of a time"

The analysis in this paper does not focus only on that minimum of events but also on the story that contains conflicts. What is meant by conflict is further explained by Kenny (1966: 19): "The conflicts with which fictions concern itself are of many kinds.

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A story may deal with a conflict within a single woman, a conflict between man and nature, and so on". With reference to what Kenny says about the conflict above. It has been found that conflict deals with life situation. It is only situation that offers a conflict. So, the focus of my attention is internal and outer conflicts in a love story novel. Conflict is an important element in the plot structure of a story. We can say that there is no story without conflicts Conflict may occur from various reasons. A woman, for example, prefers choosing his deep love to his rich family. If he chooses his deep love, he will become a poor man. He has to work hard in order to get some money. In this case he has some conflict with his own family and conflict within his own mind. Such conflicts can be found in the love story novel by Arumi E and it makes the novel very interesting. The conflicts in the above Arumi E's novel involve love affair which makes us curious to read and analyze the novel.

Conflict is a necessary element of fictional literature. It is defined as the problem in any piece of literature and is often classified according to the nature of the protagonist and antagonist. Conflict is actual perceived opposition of needs, values, and interests. A conflict can be internal (within oneself) to individuals. Conflict as a concept can help explain many aspects of social life such as social disagreement, conflicts of interests, and fight between individuals, groups, or organization. It is common that everyone will experience conflict in his life since conflict is a natural part of human life.

Conflict is a disagreement or dispute. And this happens to someone with the opposition from where the source of conflict for the sake of a purpose. Conflict is a situation where oppositely directed, simultaneous forces of about equal strength occur in a person (Lewin, 1948: 97).

Intrapersonal conflict can be regarded as a dispute that occurs when interests, goals or values of different individuals or groups are incompatible with each other. This results into a situation whereby they frustrate each other in an attempt to achieve their objectives. Conflict arises in groups because of the scarcity of freedom, position, and resources. People who value independence tend to resist the need for interdependence and, to some extent, conformity within a group. People who seek power therefore struggle with others for position or status within the group. Conflict is a part of organizational life and may occur between individuals, between the individual and the group, and between groups.

2. Literature Review

Conflict is a necessary element of fictional literature. It is defined as the problem in any piece of literature and is often classified according to the nature of the protagonist and antagonist. Conflict is actual perceived opposition of needs, values, and interests. A conflict can be internal (within oneself) to individuals. Conflict as a concept can help explain many aspects of social life such as social disagreement, conflicts of interests, and fight between individuals, groups, or organization. It is common that everyone will experience conflict in his life since conflict is a natural part of human life.

Horton (1982:76-77) explained that conflict is the process where a person or group seeks to gain an advantage by weakening or eliminating competitors rather than by

surpassing them fair competition. Conflict is an interaction in which people (individually or in group) feel strange, they feel their aims are not suitable with what they expected and see the other as competitors or threats". This occurs when a person is not satisfied with himself, he always see the others better than himself. So, he is competing to be the best.

According to Taquiri in Newstorm and Davis (2002), conflict is a legacy of social life that may prevail in a variety of circumstances resulting from the rise of disagreements, controversies and controversy between two or more parties on a continuous basis.

Wellek and Warren (translation by Melani Budianta, 1990: 285) defines conflict, as something 'dramatic', referring to a struggle between two equal forces, implying action and retaliation.

Conflict is also determined as any struggle between any opposing forces. It usually happens with the main character in which he is struggling with any other forces. This conflict, then, becomes the one that runs a story and forms the storyline. It is also to make readers get involved in the story as the reader feel the struggle that is faced by the main character. Without conflict, a story would be meaningless and without purpose. A main character who faced a conflict in a story may find that he would deal within a single man, between man, between man and society, and between man and nature or environment. (Kenney, 1966: 21)

According to Perrine in his book namely *Literature: Structure, Sound and Sense*; A conflict occurs between a main character and other character and environment, nature, society or destiny and between a character and him or herself which can be in form of physical, mental, emotional, or moral resistance (1998: 42). Conflicts that occur in a person can be caused by a lot of things. A conflict not only happens between one person and another, but also happens between a person and a social environment or even her or himself.

Based on the above description, it can be concluded that the conflict is a dispute, disagreement and conflict that occurs as a result of the rise of disagreement, controversy and conflict between two parties or more parties on a continuous basis.

Value conflicts occur between the groups of people that have different viewpoints that are fundamentally built on their subconscious value and believe systems. Such viewpoints can be related to the standard of rightness, wrongness, goodness, and badness. When one party holds a strong personal believe to their own values and assumptions, it becomes difficult to believe in the value system of another party and each party starts stressing the importance of their own value systems which leads to the conflict. Regardless, the issues related to one's values and beliefs, the conflict becomes more difficult to dispute because it is related to the moral system of each party.

Intrapersonal conflicts is caused within the individual. This conflict arises as a result of two or more motives or goals to be achieved at a time. Hence, these are called goal conflicts. Lewin has described three types of goal conflicts Kurt Lewin (1948), They are Approach-Approach Conflict, Approach-Avoidance Conflict, and Avoidance-Avoidance Conflict.

2.1. Approach-approach conflict

This occurs when a person has to choose between two attractive alternatives. It happens when a person has to choose between two desirable outcomes, such as a choice between finishing college and a full-time job offer. This conflict is often the easier to resolve than the two other conflicts, which are avoidance-avoidance conflict and approach-avoidance conflict.

2.2. Approach-avoidance conflict

This occurs when a person has to deal with a situation that possesses both positive as well as negative aspects, that is when a person feels similar degrees of attraction and repulsion toward a goal or competing goals. Approach avoidance conflict is one of the three major types of conflict described by psychologist Kurt Lewin in 1948. It is when an individual is indecisive and ambivalent in pursuing a desirable goal that has an undesirable outcome. For instance, a person wants to do something but fears the consequence it entails. This conflict is often the more difficult to resolve. In this kind of conflict, we are faced to a single goal that has positive and negative aspects. Another example, we might really want a new i-phone, but realize it will be too expensive.

2.3. Avoidance-avoidance conflict

This occurs when each of the competing alternative possesses negative consequence, that is they are equally repulsive. Avoidance-avoidance conflict is one of the three major types of conflict described by psychologist Kurt Lewin in 1931. The other two are approach-approach conflict and approach-avoidance conflict. This conflict involves choosing between undesirable alternatives or outcomes in which a person tends to avoid. For instance, a person who dislikes his job but fears on quitting and unemployment.

3. Research Method

In this research, the researcher used descriptive qualitative methods. Sugiyono (2017: 14) states that qualitative research is data in the form of words, schemes, and images.

While Sutopo (2002: 35) states that in seeking understanding, qualitative research tends not to cut story pages and other data with number symbols. The researcher attempted to analyze the data with all the wealth of her nuanced character, as close to the original as it was recorded.

Bogdan and Taylor (1975) in Moleong's book (2004: 3) suggest that a qualitative method is a research procedure that produces descriptive data in the form of words or spoken words of people and behavior that can be observed.

The data of this research are collected from *Tahajud Cinta di Kota New York*: There are three steps in collecting the data: 1. Reading the novel 2. Finding and selecting the conflicts found in the novel 3. Note taking and classifying.

Data analysis technique used is content analysis. In analyzing the contents of a novel in the form of text, then that must be done in analyzing the content by reading the whole text of the novel in a systematic and complete.

4. Discussion

They assume that conflicts are a result from an opposition process between individual's tendency to approach or avoid certain objects or goals. Therefore, they use Kurt Lewis's concept of approach and avoidance tendencies to classify some types of different conflict:

Approach-approach conflict, an individual faces two goals both have positive values but he must choose one of them. For example, when someone has two interesting job offers and he has to choose any one of them. This conflict is not so harmful, since both of them are positive choices. If he chooses one of them, the other one will not be a negative impact to his life.

Avoidance-avoidance conflict, an individual faces two undesirable goals, both have negative values and he must choose one of them. For example, when someone works at a job that he dislikes and he thinks that he can resign from that job but he knows that he will be unemployed. This kind of conflict makes him choose one of them though he does not want it.

Tahajud Cinta In New York City was written by Arumi E., telling of the story of a Columbia University student named Dara Paramitha. Dara, a beautiful girl who was very stylist likes to come to the night club and dress sexily to find guidance in New York City. In the famous free city she met Aisha Liu, and after that meeting they became close and there was the beginning of Dara beginning to deepen Islam. It was not easy for a virgin to live her life after she transformed her appearance into a hooded girl. While unexpectedly he also met Brad, a boy ban. Until finally she was faced by the choice of having to choose Brad or Rick, a convert, who has a bright future. But unexpectedly she was reunited with Brad on top of the Empire State.

Well, from the brief synopsis we can conclude that the theme in the story is the story of Dara struggling in maintaining confidence. While the characters in this novel are Dara, Brad, Rick, Aisyah, Brian, and Keira. Dara has a firm nature and fixed stance; we can prove this in the excerpt of the novel on page 308 *"This is not an old rule, Brad. But that's what my religion demands. And I chose to be obedient to my religious rules. I am obedient because I am convinced of the truth."* Next Brad's character has an unyielding nature; this can be proven in a novel excerpt on page 143 *"... Therefore, I also will not give up pursuing my dreams," Brad replied.* Soon there is a character named Rick where he has a mature character, which in the excerpt of this novel is on page 51 *"The figure of Richard the god instantly attracted Dara's attention."* Then there is a character named Aisha, he has a quiet nature and fixed stance, this can be found in the excerpt of the novel on page 23 *"In fact, Ayesha cannot change. He remains quiet and the way he*

wears the veil remains simple. ". Then Brian, he has a disrespectful nature, where in this novel there is a quote that describes himself as disrespectful on page 4 "... I am a little snappy at Brian to make him aware, do not go around being impolite to others,". And lastly there is a character named Keira, he has an emotional nature, this can be proven in the excerpt of the novel on page 29 "... indeed you cannot, during your stay in New York you become a normal Islamic follower?" still fiery so emotionally see the change Dara which makes enough shock. So we can conclude that the characterizations that exist in every character are clearly visible in the excerpt of this novel.

Next we can find the setting or setting of the place in this first novel in New York. This can be proved in a novel excerpt on page 7 "But in New York, you do have to be understood if you look at it strangely". The second one is in Central Park. This can be proven in the novel excerpt on page 145 "Until then the taxi carrying them had arrived near Centar Park in the north". The third in Manhattan. This can be proved in a novel excerpt on page 15 "The soft summer breeze warms the vast and artistic atmosphere of a garden located in the middle of Manhattan City." The fourth in Jakarta. This can be proven in the novel excerpt on page 21 "Dara who lived in Jakarta never attended any recitation,...". The fifth at Al Hikmah Mosque. This can be proved in the novel excerpt on page 155 "Be the first day of Ramadan fasting, the four of them fasting together in Al Himah Mosque." And the last one in the hospital. This can be proven in a novel excerpt on page 208. "Dara can only escort her to the front door of the operating room, but the assistant lecturer she met outside the operating room said things would be fine."

Next time setting, where time spent in this novel is morning, noon, afternoon, evening and early morning. Here we can prove it directly in the quotation indicating that at that time show the morning is on page 70. "But since he became a Muslimism, he must wake up at four in the morning." While the afternoon can be proven on page 17 "Be this afternoon after Dara's college shopping alone.". And in the afternoon proved on page 151 "Afternoon after college Dara stopped by the supermarket to buy all the needs at dawn tonight". Then at night it was proven on page 152 "Tonight he decided to pray *tarawih* at home alone". And the last time in the morning is proved on page 23 "It's been a week quietly without Keira's knowledge of his roommate, every two o'clock Dara gets up early.

5. Conclusions

This study classifies the analysis into two parts. First, this study analyzes kinds of intrapersonal conflict which occur in the story. The researcher finds that there are three types of intrapersonal conflicts faced by Kut Lewin. These conflicts are classified based on Lewis's concept of approach and avoidance. The first conflict is *approach-approach conflict* which has two positive goals. It is obtained when Victor attempts to communicate his discovery of Lewin's book. The first goal is his desire to learn about Lewin's book to fulfill his curiosity. The second goal is following his father's advice to read other better science books. Both of them have positive value since they do not harm Victor's choice.

The second conflict is *avoidance-avoidance conflict* which has two negative goals. This study finds that Dara has to choose two-man goals when she meets spouse of her life. The first goal is she can accept her mind's offer to create a new custom, while she should alienate herself from her society.

The obstacles came not only from his own party-loving Keira, but also from Brian's broken-hearted colleague and Kathy Van de Kamp who were jealous and then spread slander. Over time, Dara was faced with a choice, receiving the love of Richard Wenner, the architect of a convert with a bright future or receiving the love of Brad Smith, a different style musicalian of faith. Dara was drowned in indecision, Brad wallowed in a dilemma. In the midst of his anxiety, Brad's step stopped in front of a domed building. A glimmer of light slipped into his heart. Not only because of Dara, but more than that.

The third conflict is *approach-avoidance conflict* which has one goal but it has negative and positive impact. This conflict was faced by Brad when he was traveling thousands of miles away to show his sincerity to Dara, the hooded girl still hesitant to give an answer. From the top of the Empire State Building, Dara looked at the glittering City of New York. The city's night wind was whispering, giving her another chance. But this time, still Brad Smith befriended the answer to her feelings.

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Conference Paper

The Causes and Effects of Anger in Linda Howard's Novel *Death Angel*

Sri Chairani

Islamic University of Kuantan Singingi (UNIKS), Riau, Indonesia

Abstract

The emotion of anger has a long love-hate relationship with morality. On the one hand, anger often motivates us to sanction wrongdoing and uphold demanding moral standards. On the other hand, it can prompt aggression behaviors that are at odds with morality and even lead to moral disasters, such as revenge and even murder. This research is concerned with Anger found in Linda Howard's novel entitled *Death Angel*. It can be seen in the novel that the causes of the main characters' anger are humiliation, infidelity and burglary (theft). All of these causes of anger shown by each of the main characters have effects. The effects are revenge and murder of the main characters themselves. The method used in this study is qualitative research method, that is, a research which uses procedures that make use of qualitative data. The theory of anger used to analyse the data is that of McAllister (2013). The findings of this research constitute the reality that anger must be concerned with the forms of its causes and its effects which are generally and can be confirmed negative. Moreover, the persons overwhelmed with anger usually cannot control his temper that they tend to endanger themselves as well as others with whom they address their anger.

Corresponding Author:

Sri Chairani
ranie.nk1@gmail.com

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1. Introduction

Anger is the strong emotion that someone feels about an action or situation which he or she considers unacceptable, unfair, cruel, or insulting, and about the person responsible for it (Sinclair, John. Ed, 1987: 48). This study is concerned with anger found in Linda Howard novel's *Death Angel*. The novel written in 2008 is one of her famous novels. Linda Howard as the pseudonym of Linda S. Howington (born August 3, 1950 in Alabama, United States) is an American best-selling romance or suspense author. Before she became a writer, she was an avid reader and fond of *Gone With the Wind* by Mitchell (1936). After 21 years of penning stories for her own enjoyment, she submitted a novel for publication which was very successful.

The novel *Death Angel* describes a story about a girl called Drea who decides to take revenge to a drug smuggler named Rafael Salinas, because she feels that she has been humiliated by him. She feels that she has been regarded as a prostitute by lending her to a hired killer. She steals his money about two million dollars and then escapes from

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him. This, of course, makes him very angry with her after he knows that his money has been stolen by her. Then, he hires the same hired killer to hunt her. The hunting ends in a tragic accident which kills her. Drea, however, experiences miracle. She is given the second chance of living and sent her to the real world. She changes her way of life and decides to work together with FBI to overthrow Salinas. Unexpectedly, she makes a relationship with the hired killer she ever met.

Through the story of the novel, it can be seen that there are various reasons why someone can get angry with someone else; such as being insulted, cheated or humiliated by other people and his or her belongings being stolen. Consequently, there must be some effects of the anger, and it is very possible that someone who is in his or her anger may possibly kill someone else who has made him or her angry.

2. Literature Review

Anger or wrath is an intense emotional response. It is an emotion that involves a strong uncomfortable and emotional response to a perceived provocation, hurt or threat (Videback, 2006: 30). Anger is used as a protective mechanism to cover up fear, hurt or sadness. Anger becomes the predominant feeling behaviorally, cognitively, and physiologically when a person makes the conscious choice to take action to immediately stop the threatening behavior of another outside force (DiGiuseppe & Chip Tafrate, 2006: 133).

According to McAllister (2013: 2), we get angry when our expectations are not met. When something close not go the way it should, we try to take control over the out of control situation with anger. We also get angry when we feel were being threatened. And it may or may not be a real situation. We have all seem a person gets angry about something that is not a real threat at all. Additionally, some angry people carry their angry/resentments and rage around with them at all times, creating an environment that makes other people more aggressive toward them, just enhancing the whole anger cycle. These are the kinds of people who have a very short fuse, and any number of things will set them off. According to him, there are some other reasons why some people get angry. They include: 1) Grief-losing a loved one, 2) rudeness, 3) tiredness, 4) hunger, 5) pain, 6) withdrawal from drugs or some medication, 7) some physical condition, 8) physical illness, 9) mental illness, 10) alcohol, some drugs, alcohol abuse, drug abuse, 11) injustice, 12) being teased or bullied, 13) humiliation, 14) embarrassment, 15) deadline, 16) traffic jams, 17) disappointment, 18) sloppy service, 19) failure, 20) infidelity, 21) burglary, 22) financial problems, 23) being told you have a serious illness.

There are some effects of anger that may happen, it includes *revenge* and *murder*. Revenge originates from the primal need for self-defense. In today's world, it is often abused as a destructive and futile response to anger or humiliation. Exhaust all alternatives before considering revenge, and use revenge only if it is your only effective self-defense. Most strategies for revenge fail because they attempt to change the past. Unfortunately once the damage is done and the injury, insult, humiliation, or other loss occurs, the clock cannot be turned back and the loss is permanent. In addition, the

value of the loss to the offended is seen as much greater than any benefit gained by the offender. As a result the offense represents an unrecoverable loss to society as a whole. Successful strategies for revenge look far into the future and recognize that the cycle of vengeance and retaliation can only spiral toward tragedy and are best stopped before they are started. Revenge is a doomed attempt to eliminate shame and increase stature by asserting dominance. It fails because asserting dominance does not increase stature, instead it usually increases violence. Also, remorse cannot be coerced, it has to be discovered (Beaumont, 2009: 52). Murder is the unlawful killing of another human without justification or valid excuse, especially the unlawful killing of another human being with malice aforethought. This state of mind may, depending upon the jurisdiction, distinguish murder from other forms of unlawful homicide, such as manslaughter. Manslaughter is a killing committed in the absence of *malice*, brought about by reasonable provocation, or diminished capacity. In jurisdictions where capital punishment exists, the death penalty may be imposed for such an act; however, this practice is now less common (Tran, 2011: 2).

3. Research Methodology

This research applies a descriptive qualitative research method. K. Yin (2011:9) states that qualitative research strives to collect, integrate, and present data from a variety of sources of evidence as part of any given research. Creswell (2009:4) defines that qualitative research is a means for exploiting and understanding the meaning individuals or groups scribe to a social or human problems; the process of research involves emerging questions and procedures data typically collected in the participant's setting, data analysis inductively building from particulars to general themes, and the researcher making interpretations of the meaning of the data the final written report has a flexible structure. The primary or main data of this research which are in the forms of quotations are obtained from Linda Howard's novel *Death Angel* (2008), whereas the supporting data are taken from various sources or references including books and internet handouts.

4. Discussion

Anger including its causes and effects in Linda Howard's novel *Death Angel* is analysed. The causes of the anger analyzed are *humiliation*, *infidelity*, and *burglary (theft)*, whereas the effects of the anger are *revenge* and *murder*. The analysis also includes the way how the revenge and the murder are carried out.

The humiliation starts when Drea Rousseau, a beautiful young woman, has been staying together with Rafael Salinas, the narcotics smuggler. Though she is not his wife, she feels safe to stay with him. Time changes from day to day. Drea thinks that someday Rafael will get bored with her, and when it happens, later she wants to have had enough savings. She is actually always restless to stay together with Rafael, the narcotics smuggler who has long been wanted by Federal Bureau of investigation (FBI). Moreover, she knows that he has just rented a hired assassin to kill somebody.

The killer is successful to do his work. Drea hears that Rafael praises the hired killer who has already done the assassin for him. She sees that the killer does not say anything to answer Rafael's praise. In such a moment, she also hears that Rafael offer bonus for him, but he refuses it. In other words, he tells Rafael that he does not want the bonus. Instead, he tells him seriously that he wants Drea.

The moment when the assassin tells Rafael that he wants her instead of the bonus and the moment when Rafael refuses his demand can be described in the quotation below.

"Ask for something else," Rafael said lazily, looping his arm around her shoulders and snuggling her close to his side. "I couldn't give away my good-luck piece." (Howard, 2008: 4)

The impolite or vulgar words which can be regarded as the form of humiliation from the assassin can be seen below.

"I don't want to keep her," the assassin said dismissively, without looking away from Drea's face. "I just want to fuck her. One time." Reassured by Rafael's immediate rejection of the request, confident once more, Drea laughed.....

At the sound, the assassin's entire body seemed to tense, his attention so tightly focused on her she could almost feel the touch of it on her skin. (Howard, 2008: 4-5)

It is clearly seen in the above quotation that there is humiliation done by the assassin to Drea. She feels she has been humiliated because she has been regarded as a prostitute by him. Observe what Rafael has said to the assassin in the quotation below.

"One time, you said. I have business across town that will keep me tied up for five hours, which is more than sufficient." He paused, then added lightly, "Don't damage her." Without even glancing at her again, he walked across the living room toward the door. What? Drea bolted upright, unable to think straight. What was he saying? What was he doing? This was a joke, right? Right? (Howard, 2008: 5)

In the above quotation it can be seen that Drea is surprised very much to hear the statements of Rafael to the assassin. She seems to feel that Rafael has underestimated her. She feels to have been humiliated by him; the man whom she hopes will protect her. At this moment, however, she sees that he has the heart to give her to the assassin to be treated as a prostitute. Accordingly, she becomes very angry but she has no bravery to say something to him to show her anger.

In the deepest side of her heart, she decides to take revenge against him. She resolves that he must pay his bad treatment to her though she does not know the way how to do it. She feels that she cannot live quietly if she lets him alive without serious injuries. Her decision to take revenge against him can be described in the quotation below.

She hated him, hated him even more than she hated herself. She'd completely subjugated herself to him, bitten her tongue and smile and gone along with him no matter what he wanted, and what for? For him to treat her as if she were a common whore? She trembled with a primitive need to hurt him, to see his blood, to physically beat him and bite him and tear at him with her nails

Rafael had to pay. She didn't know how, but she had to make him pay. She couldn't live if she let him get away with grinding her into the dirt the way he had. (Howard, 2008: 14)

Drea is very disappointed in what Rafael has done to her, that is, to give her to the hired assassin. She thinks that he has treated her as a prostitute. She thinks she does not need to be faithful to him because she now realizes that he has underestimated her. Her plan that she will leave him constitutes the form of her infidelity to him. This can be seen in the following quotation.

That was it. She'd buy everything else she needed as she needed it. She was satisfied that no one, looking at this room, would think anything other than that she'd gone shopping and would soon be back. Rafael, knowing how she loved clothes and makeup, would never believe she'd willingly left all this behind, and that would buy her precious time-she hoped. She'd have to make a clean escape. (Howard, 2008: 21)

The unfaithfulness or infidelity of Drea can also be seen when she is brave enough to come into the bank site of Rafael. If there is no permission from Rafael himself, she should not do it because it is forbidden. Her deed for this can be regarded that she is not faithful to him who believes that she will not make something that can make him angry. This form of infidelity can be seen in the below quotation.

She wasn't counting on it, though; she intended to run far and run fast. She'd have to change her name, spend some money to get a new ID that

The e-mail problem taken care, she went back to Rafael's account information and took her first look at the bottom line. A savage glee filled her. Two million, one hundred eighty-eight thousand, four hundred thirty-three dollars and two cents. She'd leave him the two cents. She thought, because she was transferring only round numbers. (Howard, 2008: 22)

Drea really steals Rafael's money in the bank by using his password through a computer. She is successful to transfer nearly all of his money to her account and she also leaves him. Soon after he realizes what has really happened, he gets very angry with her. He does not really like to see her infidelity to him. His anger with her can be described below.

Rafael stood there, rage and humiliation burning through him. He'd let himself care about her, and the slut had played him for a fool.....

She'd pay for this. No matter what it cost him, she'd pay. "She can't run far enough," he said flatly. He'd like to take her apart with his bare hands,

but he'd learned to put some distance between himself and the actual act. (Howard, 2008: 29)

Drea steals Rafael's money in a bank through a computer. She transfers all his money which is there in his bank account to her bank account. This burglary or theft, of course, makes him very angry with her. Her revenge by means of stealing his money through his bank account as the form of her revenge to him can be described through the quotation below.

She went to the bank's website, then logged on as Rafael, holding her breath until the account information actually flashed onto the screen. First she went into his account preferences and changes the e-mail address so that any notifications would be sent to her e-mail address instead of his. From the research she'd done, she knows that a bank would send an e-mail when any unusually large transfers were made, and she didn't want Rafael getting that e-mail today. (Howard, 2008: 21)

Rafael gets very angry and he does not know where Drea is now. He thinks that she has gone away with his money. He thinks it is not easy for him to find where she hides. He wants to find her as soon as possible and hurts her as the form of his anger. To realize his willingness to catch and kill her, he rents the hired assassin to run after her and finish her off.

Salinas looked around, then took an old-fashioned transistor radio from his pocket and turned it on. The volume was loud, so loud that if Salinas hadn't taken a step closer, the assassin couldn't have heard him. "Drea stole two million bucks from me, four days ago, and took a powder. I want you to find her and take care of the matter. Permanently." (Howard, 2008: 134)

Her deed of stealing his money makes him angry very much. She is then hunted to be murdered by him through a hired assassin. She tries to run as far as possible in order that she can save herself; however, finally she cannot avoid her death after experiencing a fatal accident. The accident that causes her death can be described in the quotation below.

He reached the rear end of the car first. He could see the top of her head, just above the headrest; she was still in the seat. The driver's door was completely gone, and he could see her left arm dangling limply, blood slowly dripping from her fingertips. "Drea," he said, more softly. No response. He shoved through the brush and wreckage until he reached her side, then momentarily froze. (Howard, 2008: 46)

After she had gotten accident, it is a miracle because Drea lives again though she has been diagnosed to have no more hope for life. After some months in the hospital, she lives it because she is healthy now. She looks for an apartment outside and she can find it. She also gets a job in a firm which is not far from his apartment. The place where she lives is finally known by the hired assassin and they become close to each other. They even finally love each other. After they are very close to each other, the

assassin knows that Drea has a plan to take revenge against Rafael who has ever humiliated her. He really understands her purpose to do it. For this purpose, he helps her to do it. He even tells her to be careful to work together with FBI. Finally, Rafael is shot in his neck when he just comes out from a building escorted by his seven men. He is shot by somebody in a bus which is passing near him and his men. He then falls down and dies. The murder of Rafael can be proved through the quotation below.

A bus rumbled by and there was a barely audible pop over the roar of the diesel engine. Rafael Salinas stumbled, his hand going out as if to catch himself. A second pop, right on the heels of the first, made several people look curiously around, wondering what the noise was. Salinas went down, a red spray arcing from his throat. (Howard, 2008; 93)

5. Conclusion

In line with the causes of anger (humiliation, infidelity, and burglary), it is concluded that humiliation can be sought as a means to de-emphasize the ego; humiliation must involve other person(s), though not necessarily directly or willingly. In this research, humiliation happens to Drea. Furthermore, infidelity is breaking a promise to remain faithful to a sexual partner. She steals Rafael's money in a bank through a computer. She transfers all his money in his bank account to hers. This burglary or theft, of course, makes him very angry with her. Related to the effects of anger (revenge and murder), Drea hates Rafael and plans to take revenge, and finally, she murders him.

In this research, we can conclude that obviously, nobody wants to be humiliated because humiliation can make them feel ashamed. They even feel that they have been looked down; consequently, it is very possible that they will react to show their anger to those who have already humiliated them. It is human that everyone wants somebody else who has a close relationship with them to be faithful to them. On the contrary, someone never likes the act of being unfaithful (infidelity) done by somebody else with whom they have a close relationship. It is very possible for them to be angry with their close friends who are not faithful because they think they have been betrayed by them. The act of stealing or burglarizing someone's things or belongings is, of course, morally bad. It is not liked by those whose things or belongings especially the precious one are stolen or burglarized. Therefore, it is very possible for them to be angry with those who have done the theft or burglary.

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Conference Paper

Using Storytelling Technique to Improve Karonese and English Language Learning at Students' Sunday School at Gereja Batak Karo Protestan (GBKP)

Sri Ninta Tarigan

Pendidikan Bahasa Inggris Universitas Prima Indonesia

Abstract

Storytelling is the way to share the story sometimes with improvisation, theatrics, or embellishment. This technique was giving many contributions to students to learn *Karo* and English. The objective of this research is giving contribution to students to speak *Karo* and English Language at *Gereja Batak Karo Protestan (GBKP)*. The material was used by two languages. They were *Karo* and English. The research used action class research in finding research problem. The speaking test result in cycle two explained that the students' got good progress in *Karo* and English. The instrument used pre-test and post test. The data was taken by observing, field note and interview. The population was 160 students and 20 students as a sample. There were divided into three classes. They are Children, Youth and Teen Class. The location of this research was in GBKP Mekatani in *Jalan Mekatani Marindal Kecamatan Patumbak*. The result of this research was found those 13 or 65% students improve their English Language and 7 or 35% was not improve their *Karonese* Language. It meant that there was improvement in English language learning in GBKP.

Keywords: storytelling, Karonese, English, language, learning

Corresponding Author:

Sri Ninta Tarigan

srinintatarigan@unprimdn.ac.id

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1. Introduction

GBKP stands for *Gereja Batak Karo Protestan*. This is a tribe church. Most of the community was Karonese. The centre of GBKP is in Kabanjahe Karo Regency. It could divided into many Parts. One of this is GBKP Mekatani. It was located on Jalan Mekatani. As usual, here the ceremony divided into two ceremonies. Adults' and Childrens' ceremony. Here the writer want to focus on children ceremony or children class.

One of the problem in Karonese was the using of Karonese language. Some of the students of Sunday School was hard to speak Karonese language meanwhile it was their mother tough. They are more able to speak Indonesian than Karonese. The reason why they are able speak Bahasa Indonesia than Karonese because their parents seldom use Karonese at home. Second reasons some of their parents was married with cross culture. For example Karonese with Toba, Karonese with Chinese or Karonese with Tapsel. Those reasons are the background why Karonese was seldom

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use Karonese language at home. Generally, church gives the solution for them to learn Karonese language, but it is vice versa. The Indonesia language is the language for children when they worship at church.

From the background of the previous problem above the researchers tried to give students the story from the bible. Usually, they love the bible story. Here the researchers gave story of David and Goliath, David and Yonathan and The Born of Jesus. The researcher took the story from the bible and compiled it into two languages. They were Karonese and English. These activity has run for six months. She had made a short film about The Born of Jesus into two languages. They were Karonese and English.

The activity was run into two cycles. Before the researcher run the cycle she gave the learning and theories of basic grammar and vocabulary. Of course it was very important for them because the students should be known the meaning of the story or they understood what was the story talking about. After the researcher gave the theory so the researcher gave the story from the bible. Here the researcher was introducing the characters first to the students. Not only the characters but also the plot, climax and resolution of the story. Of course the researcher taught it more simple to the students. To know was the story was understood by students so the researcher gave some questions from the story and the last the researcher asked them to retell the story in front of the class. This atmosphere was the background of researcher using storytelling to improve their learning English and Karonese.

Storytelling is one technique that usually used by a teacher to persuade the students to learn a language. The readers could find many story in Bahasa Indonesia text book. It could tell a fable or tale story. Not only Bahasa Indonesia text book that offer the story but also English Text Book has given many story based on narrative text. The story that have available on this book gave feed back in reading a language.

There were some previous researchers that have used this technique. First was Inayah Ratih (2015), on her title research was "Improving Students' Speaking Skill Through Storytelling Technique". She found that the storytelling technique could help them to improve their speaking ability. The second researchers was Fikriyah (2016), on her title research "Using the Storytelling Technique to Improve English Speaking Skills of Primary Students". She found that based on the responses to the questionnaire, 80% of the students responded positively to the implementation of the treatment. These results indicate that this classroom action research was a success where Storytelling Technique effectively improved the students' English-speaking skills".

The problem of the research was that storytelling could improve students in learning Karonese and English language.

2. Literature Review

The history of storytelling was introduced from Australian Aboriginal. They printed symbols from stories on cave walls as a means of helping the storyteller remember the story then it told using combination of oral narrative, music, rock art and dance, which bring understanding and meaning of human existence through the stories. Time went

away; storytelling was developing into modern era. Some authors had divided it into fable, fairytales, folktales, mythology, and legends, Wikipedia. Below was definition of storytelling from the experts.

Storytelling is the communicating with words and sound. It is an art expression and improvisation which revolves around a plot and/or narrative point of view, Coconi (2013). Maynard (2005) defined stories as the way people communicate their experience, the way they understand the experience of others, the way they liberate their imaginations, the way they make sense of the world and their own position within it. Maynard (2005) stated that stories are important to people, politics, and education. Stories are how people make sense of themselves and their worlds.

Storytelling is an important part of being human. Stories connect us to each other; they create a bond. We all love to hear stories, but can we tell them? Whether you are a business professional giving a presentation, or a simple lover of stories, Lisa (2018). Here the storyteller should be able to tell well the story to the listener. In doing this research the researcher not only teaches how to become a good storyteller but also could solve the problem in teaching English.

Diane (2010) states four problem solving in teaching English. They are (1) Define exactly why a student is experiencing difficulty in the classroom. (2) Analyze potential problems by identifying the variables that may. (3) contribute to a student's difficulties, including classroom instruction. (4) Develop and implement a plan to address these issues and Evaluate the plan over a series of weeks and modify the plan when necessary.

The researcher summarizes the story into Theme, Characters, Plot, Setting and Body-language. Below is the description of the storytelling performance.

3. Research Method

This study was using Classroom Action Research (CAR). Classroom Action Research was utilized because it aimed to improve outcomes of teaching and learning. It helped the researcher be more aware of the process. Moreover, the process in this research was continuous and cyclical. Classroom action research was portrayed as a cyclical or spiral process involving steps of planning, acting, observing, and reflecting with each of these activities being systematically and self-critically implemented and interrelated. Therefore it should be done by teacher/researcher on the classroom.

CAR could help the researcher in doing this research. From this method the researcher would know the improving students in storytelling. Of course this method would go through the process of planning of the material, acting of the implementation of the material and students, observing the material after the instrument giving and the last was the reflecting of the material. Usually the researcher said it was the evaluation of the material.

This study applied two cycles by implementing the four steps, planning, action, observation and reflection is shown in the following:

TABLE 1: Storytelling Description.

Identify	Description English	Description Karonese	Score
Theme	Trust with God	Tek man Dibata	5
Characters	David and Goliath	Daud ras Goliat	5
Plot	<p>Goliath was a nine-foot-tall soldier from Gath. He bragged that he could beat any Israelite soldier who would fight him. But all the Israelite soldiers were afraid to fight him.</p> <p>David was a young shepherd boy who believed in God. He said, "The Lord who delivered me from the paw of the lion and from the paw of the bear, will deliver me from the hand of this Philistine." David took his sling and five smooth stones from the brook. Then he went to fight Goliath.</p> <p>King Saul wanted to put his heavy armor and helmet on David. He also tried to give David a big sword, but David said he could not wear them. He knew that his strength and protection came from God.</p> <p>Goliath cursed the boy coming out to fight him. David said to the Philistine, "You come against me with sword and spear and javelin; but I come against you in the name of the Lord Almighty, the God of the armies of Israel, whom you have defied."</p> <p>David threw a stone with his sling at Goliath. It hit Goliath in the forehead and the giant fell face down. Without a sword in his hand he struck down the giant and killed him.</p> <p>David believed in God, and God helped him win over the giant.</p>	<p><i>Goliat tentara si seh galangna reh arah Gat. Ia tek kel adi ia danci naluken tentara Israel si ngelawan ia. Tapina kerina tentara Israel labo pang ngelawan ia.</i></p> <p><i>Daud e me kap si permakan si tek kel man Dibata. Katakenna man Dibata "Dibata kap sinaruhkan aku ngelawawan Singa arah cakarna nari, maka Ia ka nge naruhkan aku ngelawan Bangsa Filistin enda." Buatna ketapel ras lima batu. Ayunken Daud batundai. I baba Daud guna eperang ngelawan Goliat.</i></p> <p><i>Raja Saul reh mbaba baju perang ras helem man Daud. Breken Raja Saul ka pedang man Daud, tapi Daud labo lit make baju ras pe pedang. I teh Daud Dibata kap sinjaga ia.</i></p> <p><i>Nina Daud ku Goliat, Engko reh ku aku ras pedang tombak, tapi aku reh mababa gelar Dibataku.</i></p> <p><i>I benter Daud batu ku Goliat. Ndabuh Goliat kerna batu e kena ku takaln ras reh Daud mbunuh Goliat.</i></p> <p><i>Daud tek mn Dibata, Dibata kap sinampati Daud ngelawan raksasa Goliat.</i></p>	20
Setting	Israel and Philistine		5
Bodylanguage	Use Media and move the body based on the thone and character		15

The subject of this study is the students of Sunday school at GBKP. It consisted of 20 students. To collect the data of this research the researcher used the instruments. There were:

- (a) Speaking test was used to assess the students' in learning Karonese and English Language.

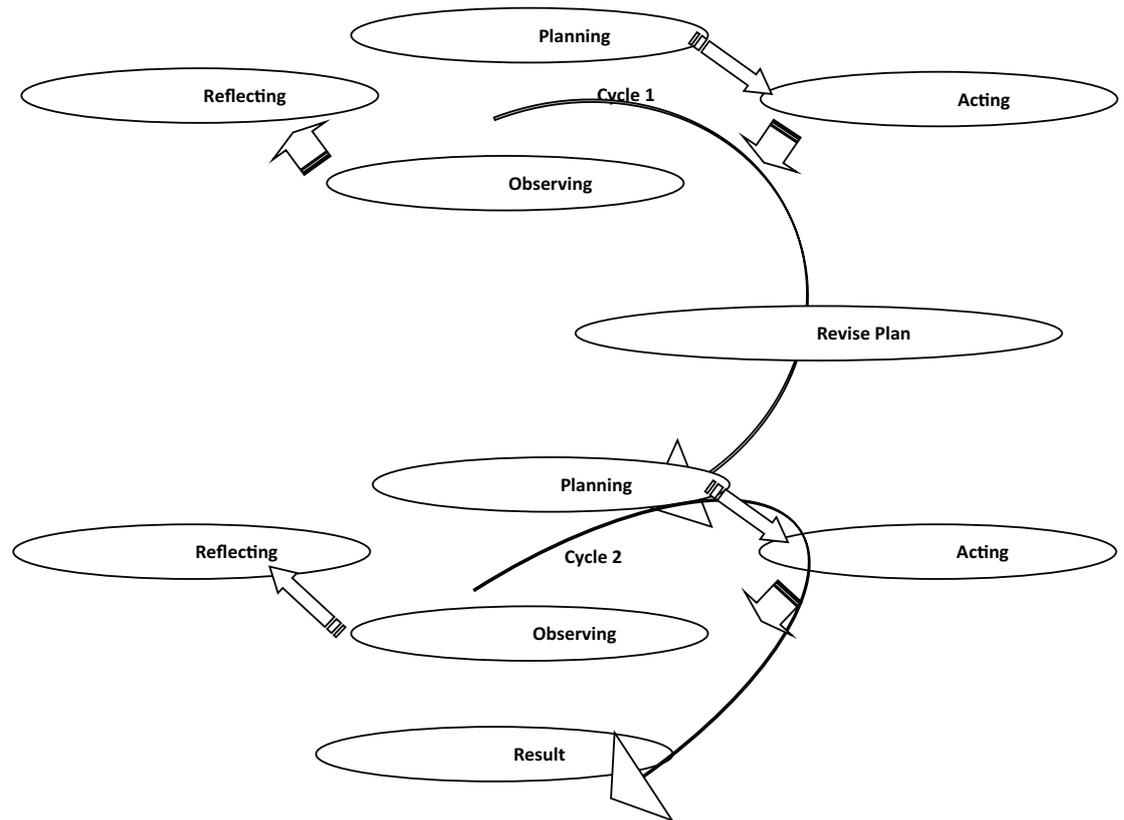


Figure 1: Simple Action Research Model (Mcissac: 1995).

- (b) Observation sheet was prepared to investigate the situation and the problems found during the teaching and learning process.
- (c) Questionnaire sheet was used to know students' opinion about Karonese and English storytelling.
- (d) Diary note was written to note personal evaluation about the situation of the class while teaching-learning process related to progression achieved.

The procedure of collecting data was performed by administrating fourteen meeting for two cycles where one meeting, six meetings belong to the first cycles and seven others meeting belong to the second cycles. Each cycle involved planning, action, observation, and reflection.

4. Discussion

The researchers did the score of storytelling participation. There were 20 students who took as a sample. The researcher did two cycles in doing these research. She found 18 students who improve the English storytelling and 15 students who improve in Karonese storytelling. It meant that there were 2 students who did not improve English storytelling and 5 students who did not improve their Karonese storytelling. Below was the scoring of the storytelling test.

TABLE 2: Scoring Improvement of English and Karonese Storytelling in Cycle 1 and Cycle 2.

No.	Students' Name	Cycle 1		Cycle 2	
		English Language	Karonese Language	English Language	Karonese Language
1	Revindo Sembiring	70	70	78	80
2	Mario Pinem	80	80	86	88
3	Marcel Pinem	70	60	76	80
4	Jejo Tarigan	68	50	68	55
5	Axelo Sembiring	70	55	75	80
6	Arthur Sembiring	60	60	65	75
7	Glory Br. Ginting	85	80	88	89
8	Joice Br. Ginting	65	60	70	67
9	Yona Br. Ginting	84	80	85	88
10	Grace Br. Ginting	60	55	60	80
11	Rivana Br. Sembiring	65	60	70	50
12	Kenly Br. Sinulingga	65	60	70	80
13	Angel Br. Brahmana	70	75	70	80
14	Echa Br. Pinem	70	76	70	75
15	Chery Br. Lubis	68	70	66	75
16	Feber Br. Pinem	70	80	75	80
17	Jose Tarigan	60	65	70	66
18	Grace Br. Surbakti	65	50	65	50
19	Theo Kaban	20	70	40	70
20	Denis Kaban	20	70	30	70

From the table above was gotten two cycles. In the cycle one was gotten there were 11 students got below 70 in English Storytelling and 10 students got below 70 in Karonese storytelling. it means that only 9 students who got the score above 70 in English storytelling and 10 students who got the score above 70. It meant 55% who improve the English storytelling and 50% who improve in *Karonese* storytelling.

Because of the score was not satisfy so the researchers did cycle 2 activity and it got there were 13 students who got score above 70 in English storytelling and 7 students who got score above 70 *Karonese* storytelling.

5. Conclusion

After analyzing the data, it was found out that the students' English and Karonese Learning score improved from cycle I until cycle II. It is shown from the improvement of the mean score from the first test (cycle I), and the last meeting (cycle II). The students'

score continuously improved in ea test. From the improvement, and also from the students' attention in teaching learning process it can be concluded that storytelling can improve students' achievement in learning. The students were enthusiastic in learning English and Karonese storytelling encourage their creativity and ideas to speak better.

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Conference Paper

Joseph Campbell's Monomyth in Agatha Christie's Novel *Murder on the Orient Express*

Sri Rahmi Wahyuni

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara (UISU), Medan, Indonesia

Abstract

The purpose of this research is to discuss about the theory of monomyth and to analyze whether this theory which is usually used in myths and legends can be applied to a mystery fiction novel so that the main character in the novel can be depicted as a hero. The theory of monomyth used in this research comes from Joseph Campbell's *The Hero with A Thousand Faces* (2004). According to Campbell (2004: 28), monomyth is: "a hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man". The standard path of the mythological adventure of the hero is a magnification of the formula represented in the rites of passage: separation—initiation—return: which might be named the nuclear unit of the monomyth. In doing this research, the writer uses qualitative method with a descriptive approach [6]. Based on the result of the analysis, the writer found that the monomyth theory is applied to the novel "Murder on the Orient Express" and the main character is depicted as a hero with some adjustments.

Corresponding Author:

Sri Rahmi Wahyuni
sri.rahmi.wahyuni@gmail.com

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1. Introduction

The theory of monomyth used in this research comes from Joseph Campbell's *The Hero with A Thousand Faces* (2004). Monomyth comes from two Greek root words. Mono means "one," and mythos, means "story." So, we can define monomyth as one structure that underlies all stories. In recent years, the term has become synonymous with the "Hero's Journey." Monomyth was not really popularized until 1949, when Professor Joseph Campbell published the book, *The Hero with A Thousand Faces*. Campbell was a professor of mythology and spent his life studying all of the ancient stories and fairytales. His research found that each followed a similar template. Furthermore, he stated that every step in the process had a connection with human psychology. Since then, numerous books have been written on the subject. Moreover, several stories, movies, and even video games were written following the monomyth template. This is what makes the writer curious whether this theory can also be applied to one of Agatha Christie's novels. As we know, just like her other novels, "Murder on the Orient Express" is one of Agatha Christie's best and famous mystery fiction novels, not only

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because of its cinematic adaptations but also due to the brazen ingenuity of the plot. A mystery fiction is a genre of fiction usually involving a mysterious death or crime to be solved. The central character must be a detective who eventually solves the mystery by logical deduction from facts fairly presented to the murder. Since both of these theory and novel are contradiction, the writer interests to find out whether the theory of Joseph Campbell can be adapted to this novel and the main character can be depicted as a hero.

2. Literature Review

According to Campbell (2004: 28), monomyth is: "a hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from his mysterious adventure with the power to bestow boons on his fellow man". Joseph Campbell identified roughly seventeen specific steps to the hero's journey; however, the base steps are comprised of a three acts structure. The three main steps are as follows: separation—initiation—return. Each of these steps is divided into some stages, namely: first, separation: call to adventure, refusal of the call, supernatural aid, crossing first threshold, and belly of the whale. Second, initiation: road of trials, meeting with the goddess, temptation, atonement with the father, apostasies, the ultimate boon. Lastly, return, is divided into: refusal of return, magic flight, rescue from without, crossing the return threshold, master of two worlds, freedom to live. For more details, below is the chart of the stages that a hero must undergo in Joseph Campbell's theory of monomyth.

Based on the writer's review, there are some previous researches focus on the same novel but in the different theory, and vice versa, some researchers use the same theory but in the different fields of knowledge, they are: Marc Alexander, University of Glasgow, his journal titled *Rhetorical Structure and Reader Manipulation In Agatha Christie's "Murder on the Orient Express"*. This article focuses on the analysis of the monologue which makes up the dénouement of Agatha Christie's *Murder on the Orient Express*. The other researcher is Jesper Gulddal, University of Newcastle, his journal titled *Beautiful Shining Order' Detective Authority in Agatha Christie's "Murder on the Orient Express"*, This essay highlights how Christie's novel undermines Poirot's authority as a detective and also his solution. Then, James K began, University of, Louisville, his journal entitled *Monomyth, Transformation, and Inspiration: The Hero's Journey in The extreme Fitness Exercise Infomercial*, The present paper describes how the success stories of people profiled in extreme fitness infomercials can be understood as conforming to the structure of the monomyth. And the last is Clive William, Journal of Humanistic Psychology, first published is April 26, 2017, his journal titled *The Hero's Journey: A Mudmap for Change*. His article proposes that the hero's journey provides a comprehensive mudmap for those either seeking or forced to change. Clients present to therapy when significant life problems occur.

Based on the data above, it's clear that the research with the same topic and novel has never been done before by the other researchers.

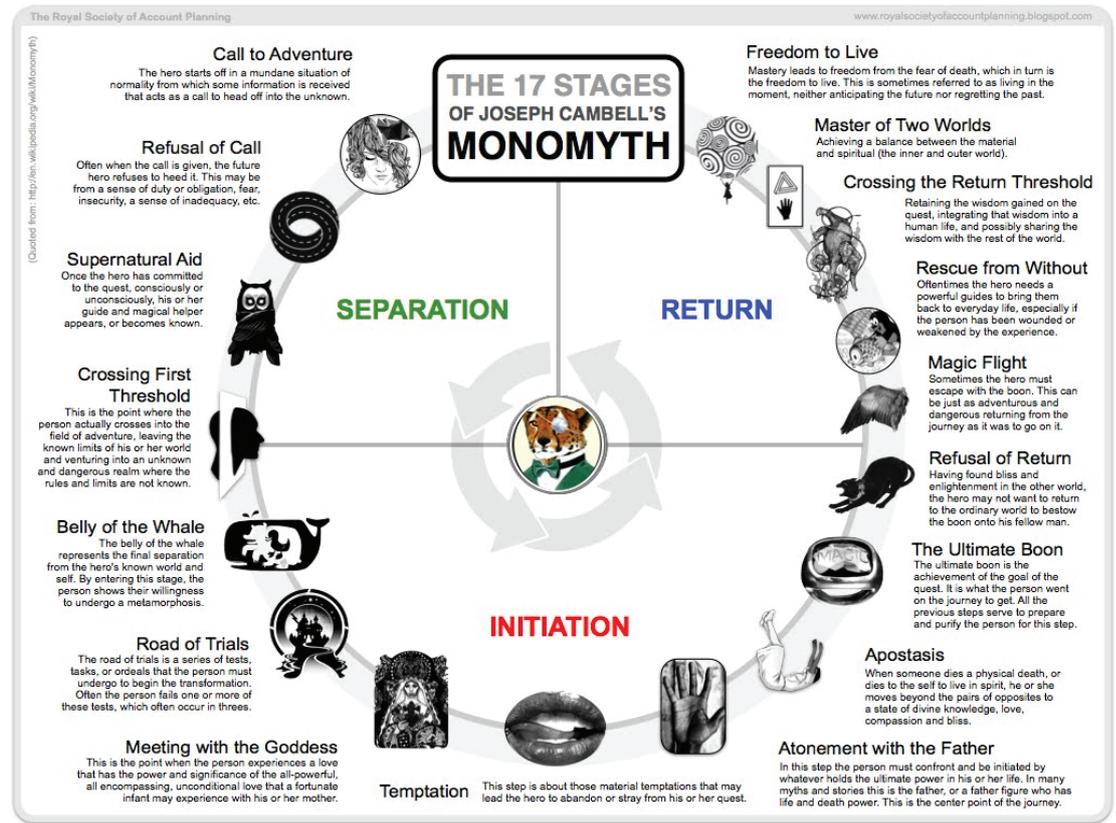


Figure 1: The 17 Stages of Joseph Campbell's Monomyth.

3. Research Method

In doing this research, the writer uses the qualitative method with a descriptive approach. According to Creswell (2014: 32), qualitative method is a method for exploring and understanding the meaning individuals or groups ascribe to a social or human problem. Descriptive approach means that the writer will give some explanations related to the topic based on the documents collected. In doing this research, the writer uses some steps, they are: collecting the data in the form of documents, such as: books, articles, journals, diaries or letters, then the data are analyzed by finding the compatibility between one and another and finally the writer draws the conclusion in the narrative design.

4. Discussion

As mention above that the purpose of this research is to discuss about the theory of monomyth and to analyze whether this theory which is usually used in myths and legends can be applied to a mystery fiction novel so that the main character in the novel can be depicted as a hero. According to Joseph Campbell (2004: 36) a hero is, "...symbolical of that divine creative and redemptive image which is hidden within us all, only waiting to be known and rendered into life". So, to ensure that the main character deserves to be called a hero, the writer will elaborate the seventeen stages

in the monomyth theory to be adapted to the plot and the main character of the novel "Murder on the Orient Express". Below is the explanation:

4.1. Separation

4.1.1. Call to adventure

The hero starts off in a mundane situation of normality from which some information is received that acts as a call to head off into the unknown.

The novel "Murder on the Orient Express" is started when the main character, Poirot, a private detective and retired Belgian police officer, is still in his ordinary world, he just finished a job in Syria, and wants to proceed his journey to Stamboul (Istanbul). But, as soon as Poirot arrives he receives a telegram summoning him back to London. While waiting at the hotel for the next train, Poirot bumps into an old friend, M. Bouc, head of the Wagon Lit. M. Bouc arranges a space for Poirot on the Orient Express. In the dining room of the Tokatlian Hotel, Poirot first spots Ratchett and Hector McQueen eating dinner. Poirot can see that Ratchett is an evil man and he tells M. Bouc about his feeling.

Poirot boards the Orient Express. Ratchett and Hector McQueen are also aboard the train. The next day, Ratchett approaches Poirot and asks if he will work for him, Ratchett tells Poirot he has been receiving threatening letters and that someone is trying to kill him. Poirot refuses the case. At night Poirot observes some strange occurrences. Early in the morning, Poirot is wakened by a cry from Ratchett's compartment next to him. The wagon lit conductor responds knocks on Ratchett's door and a voice from inside responds, "Ce n'est rien. Je me suis trompé" (It is nothing. I am mistaken). Poirot has difficulty sleeping because there is a peculiar silence on the train. Mrs. Hubbard rings her bell and tells the conductor that a man is in her room. Poirot rings his bell for water and is informed by the conductor that the train is stuck in a snow bank. Poirot hears a loud thump next door. The next morning, the train still stopped, M. Bouc informs Poirot that Ratchett has been murdered and the murderer is still aboard the train. Here, the call of the adventure is come. When M. Bouc asks Poirot to handle the murder case.

"Come, my friend," said M. Bouc. "You comprehend what I am about to ask of you. I know your powers. Take command of this investigation!..." (Christie, 2009: 36)

4.1.2. Refusal of the call

Often when the call is given, the future hero first refuses to heed it. This may be from a sense of duty or obligation, fear, insecurity, a sense of inadequacy as we can see in this sentence, "And suppose I do not solve it?" (Christie, 2009: 36)

4.1.3. Supernatural aid

Once the hero has committed to the quest, consciously or unconsciously, his guide and magical helper appear or become known. In this case, the supernatural aid can be considered as M. Bouc's persuasion to Poirot to be willing to accept the case.

"Ah, mon cher!" M. Bouc's voice became positively caressing. "I know your reputation. I know something of your methods. This is the ideal case for you. To look up the antecedents of all these people, to discover their bonafides—all that takes time and endless inconvenience. But have I not heard you say often that to solve a case a man has only to lie back in his chair and think?...". (Christie, 2009: 36)

4.1.4. Crossing first threshold

This is the point where the person actually crosses into the field of adventure, leaving the known limits of his or her world and venturing into an unknown and dangerous realm where the rules and limits are unknown.

As soon as Poirot accepts the case, M. Bouc feels relieved and promises to give all the help he needed.

"You accept then?" said M. Bouc eagerly.

"C'est entendu. You place the matter in my hands."

"Good—we are all at your service." (Christie, 2009: 36)

4.1.5. Belly of the whale

The belly of the whale represents the final separation from the hero's known world and self. By entering this stage, the person shows willingness to undergo a metamorphosis.

"To begin with, I should like a plan of the Istanbul-Calais coach, with a note of the people who occupied the several compartments, and I should also like to see their passports and their tickets." (Christie, 2009: 36)

4.2. Initiation

4.2.1. Road of trials

The road of trials is a series of tests that the person must undergo to begin the transformation. Often the person fails one or more of these tests, which often occur in threes.

As Poirot investigates, the murdered man, Rachett, with Dr. Constantin, a passenger who happens to work as a doctor, he finds many obstacles as the evidences obtained does not match the facts encountered. We can see from the conversation between Dr. Constantin and Poirot.

The doctor looked at him curiously. "You will pardon me, M. Poirot, but I do not quite understand you."

"I do not understand myself," said Poirot. "I understand nothing at all. And, as you perceive, it worries me." (Christie, 2009: 50)

4.2.2. Meeting with the Goddess

This is where the hero gains items given to him that will help him in the future. It was a very tiny scrap. Only three words and part of another showed.

'—member little Daisy Armstrong'

"Ah!" Poirot gave a sharp exclamation.

"It tells you something?" asked the doctor.

Poirot's eyes were shining. He laid down the tongs carefully.

"Yes," he said. "I know the dead man's real name. I know why he had to leave America."

"What was his name?"

"Cassetti."

"Cassetti?" Constantine knitted his brows. "It brings back to me something. Some years ago. I cannot remember.... It was a case in America, was it not?"

"Yes," said Poirot. "A case in America." (Christie, 2009: 52)

4.2.3. Temptation

This step is about those material temptations that may lead the hero to abandon or stray from his or her quest.

After Poirot listens to the testimonies of some passengers, such as the conductor, Rachett's secretary, the American Lady, the Swedish Lady and the Russian Princess, now it's the turn of Count and Countess Andrenyi to testify, but for some reasons, Count Andrenyi appears alone in the restoration car. After being interviewed, Count Andrenyi insists that no need for his wife to be interviewed as according to him she will not give more information than he knows, but fortunately Poirot can be assertive, even he still show a friendly attitude as both of the passengers use diplomatic passports.

"It will be quite unnecessary for my wife to come here," he said. "She can tell you nothing more than I have."

A little gleam came into Poirot's eye.

"Doubtless, doubtless," he said. "But all the same I think I should like to have just one little word with Madame la Comtesse."

"I assure you it is quite unnecessary." The Count's voice rang out authoritatively.

Poirot blinked gently at him.

"It will be a mere formality," he said. "But, you understand, it is necessary for my report." (Christie, 2009: 92)

4.2.4. Atonement with the father

In this step the person must confront and be initiated by whatever holds the ultimate power in his or her life. In many myths and stories this is the father, or a father figure who has life and death power. This is the center point of the journey.

At this point, Poirot has received some testimonies from the passengers, not all of these testimonies are meant something, but there are some important points which become a note for Poirot, such as MqQueen's testimony that Rachett cannot speak in French, the handkerchief found in Rachett's room, none of the passengers admits that it's belong to one of them, and the broken watch which is found in Rachett's pajamas. All of these evidences are meaning something to Poirot, but not to his friends, M. Bouc And Dr. Constantin.

"From now on, it is all here." He tapped himself on the forehead. "We have thrashed it all out. The facts are all in front of us—neatly arranged with order and method. The passengers have sat here, one by one, giving their evidence. We know all that can be known—from outside...

He gave M. Bouc an affectionate smile. (Christie, 2009: 161)

4.2.5. Apostasis

This is the point of realization in which a greater understanding is achieved. Armed with this new knowledge and perception, the hero is resolved and ready for the more difficult part of the adventure.

"My friends, I have reviewed the facts in my mind, and have also gone over to myself the evidence of the passengers—with this result: I see, nebulously as yet, a certain explanation that would cover the facts as we know them. It is a very curious explanation, and I cannot be sure as yet that it is the true one. To find out definitely I shall have to make certain experiments (Christie, 2009: 163)

4.2.6. The ultimate boon

The ultimate boon is the achievement of the goal of the quest. It is what the person went on the journey to get. All the previous steps serve to prepare and purify the person for this step.

Finally Poirot finds his ultimate boon, that is the handkerchief. After long time, no body admits the owner of the handkerchief, then Poirot starts to test his hypothesis.

Before the meal was served, Poirot had caught the chief attendant by the sleeve and murmured something to him. Constantine made a pretty good guess as to what

the instructions had been when he noticed that the Count and Countess Andrenyi were always served last and that at the end of the meal there was a delay in making out their bill. It therefore came about that the Count and Countess were the last left in the restaurant car.

When they rose at length and moved in the direction of the door, Poirot sprang up and followed them.

"Pardon, Madame, you have dropped your handkerchief."

He was holding out to her the tiny monogrammed square.

She took it, glanced at it, then handed it back to him.

"You are mistaken, Monsieur, that is not my handkerchief."

"Not your handkerchief? Are you sure?"

"Perfectly sure, Monsieur."

"And yet, Madame, it has your initial—the initial H."

The Count made a sudden movement. Poirot ignored him. His eyes were fixed on the Countess's face.

Looking steadily at him she replied:

"I do not understand, Monsieur. My initials are E. A."

"I think not. Your name is Helena—not Elena. Helena Goldenberg, the younger daughter of Linda Arden—Helena Goldenberg, the sister of Mrs. Armstrong." (Christie, 2009: 170-171)

4.3. Return

4.3.1. Refusal of the return

Having found bliss and enlightenment in the other world, the hero may not want to return to the ordinary world to bestow the boon onto his fellow man. Finally Count and Countess Andrenyi tells Poirot the truth. Even in fact, the handkerchief doesn't belong to Countess Andrenyi, but she tells Poirot many important facts, such as mention about that she is Mrs. Armstrong's sister, the mother of Daisy Armstrong who has been killed by Rachett alias Casetti, her husband, Count Andrenyi has erased his wife's initial name in the passport identity, and about all persons related to the Armstrong family. (Christie, 2009: 170-175)

4.3.2. Magic flight

Sometimes the hero must escape with the boon, this can be just as adventurous and dangerous returning from the journey as it was to go on it.

In this part, we can interpret that refusal of the return means that Poirot doesn't want to go backward anymore, he will try his best to get the real and honest recognition from all passengers. Although, it is proved that the handkerchief does not belong to

Countess Andreny, but at least she is confessed. Finally, Princess Dragomiroff comes and tells Poirot that the handkerchief belongs to her.

M. Bouc broke off. The door at the end had opened, and Princess Dragomiroff entered the dining-car. She came straight to them and all three men rose to their feet. She spoke to Poirot, ignoring the others, "I believe, Monsieur," she said, "that you have a handkerchief of mine." (Christie, 2009: 177)

4.3.3. Rescue from without

Often times the hero needs a powerful guide to bring them back to everyday life, especially if the person has been wounded or weakened by the experience. Finally, Poirot gets all the clues that he needed to make an important decision about who the murderer of Ratchett is.

"You are going to make another of these famous guesses of yours?"

"Precisely"

"It is really a most extraordinary case," said Constantine.

"No, it is most natural. (Christie, 2009: 188)

4.3.4. The crossing of the return threshold

Retaining the wisdom gained on the quest, integrating that wisdom into a human life, and possibly sharing that wisdom with the rest of the world.

As usual, at the end, Poirot will know who did the murder. But contrast to the other cases he has faced, this time he will take an extraordinary step in which he decides to profound two solutions for the murder case.

Poirot looked at him. "You do not understand," he said. "You do not understand at all. Tell me, do you know who killed Ratchett?"

"Do you?" countered M. Bouc.

Poirot nodded. "Oh, yes," he said. "I have known for some time. It is so clear that I wonder you have not seen it also." He looked at Hardman and asked: "And you?"

The detective shook his head. He stared at Poirot curiously. "I don't know," he said. "I don't know at all. Which of them was it?"

Poirot was silent a minute. Then he said:

"If you will be so good, M. Hardman, assemble everyone here. There are two possible solutions of this case. I want to lay them both before you all." (Christie, 2009: 192-193)

4.3.5. Master of two worlds

Master of two worlds can be clarified as an achievement of a balance between the material and spiritual (the inner and outer world).

This murder case is different from the previous case faced by Poirot. After seeing the background of the murder, Poirot realizes that this is a form of revenge for a brutal murder committed by Ratchett alias Casetti to a little girl named Daisy Armstrong who has caused the whole members of the family's death. Poirot himself does not like Ratchett from the beginning. That is why Poirot rejects Ratchett's offer to deal with his case, with all of these backgrounds, finally Poirot proposes two solutions to all the passengers, one of them is to cover the real incident, and create a shadow-killer who seemed to have escaped from the train, as described below:

Poirot cleared his throat.

"Messieurs et mesdames, I will speak in English since I think all of you know a little of that language. We are here to investigate the death of Samuel Edward Ratchett—alias Casetti. There are two possible solutions of the crime. I shall put them both before you, and I shall ask M. Bouc, and Dr. Constantine here to judge which solution is the right one." (Christie, 2009: 194)

4.3.6. Freedom to live

Mastery leads to freedom from the fear of death, which in turn is the freedom to live. This is sometimes referred to as living in the moment, neither anticipating the future nor regretting the past.

This is the end of a problem solving, in which Poirot has succeeded in completing an abrupt case with a solution that satisfied everyone. Although the solution is not the real solution, but it is the most appropriate solution to the crimes committed by Ratchett alias Casetti, "Then," said Poirot, "having placed my solution before you, I have the honour to retire from the case...." (Christie, 2009: 206)

5. Conclusions

Based on the result of the analysis, the writer found that the monomyth theory is applied to the novel "Murder on the Orient Express". We can see this through the seventeen stages from the phase of "departure" until "return". All the stages in the theory of monomyth are fit to this novel, but of course with some adjustments, considering this monomyth theory is usually applied in myths and legends, and now the writer is applied to a mystery fiction novel. Besides that, the main character is also depicted as a hero by the reasons of, first, actually every man in this world is a hero at least for him/herself, and, second, the plot of the novel is fit to the seventeen stages of Joseph Campbell's monomyth theory.

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Conference Paper

The Spiritual States (*Ahwal*) in the *Rubaiyat* of Omar Khayyam

Sri Wulan and Devi Pratiwy

Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The Rubaiyat is a collection of four line stanzas. Originally, it was written by Omar Khayyam, a Persian poet, but later it was translated by Edward FitzGerald into English. It is translated version of FitzGerald, established in five editions that make the *Rubaiyat* widely known in the world of literature, especially English literature. This study deals with the 1859 first edition. The *Rubaiyat* is the exposition of Khayyam's contemplation of life and Divinity, which is highly appreciated, and of great importance in the world of literature and a stepping progress to spirituality. Concerning the contemplation of Divine existence, the poet has experienced spiritual states. These spiritual states or experiences are called *Ahwal* in the concept of Sufism. The *Ahwal* are the main concern of this study. This concept is referred to the classification of *Ahwal* given by Qushayri (1966). There are six forms of *Ahwal* expressed by *Omar Khayyam* in *the Rubaiyat*. They are *Wajd* 'Ecstasy', *Dzawq* 'Taste', *Fana* 'Extinction', *Baqa* 'Permanency', *Ishq* 'Divine Love', and *Sukr* 'Intoxication'. Then, it is found that the six spiritual states, *Ahwal*, are undergone by Omar Khayyam and they are reflected through his *Rubaiyat*.

Keywords: the *Rubaiyat*, spiritual state, *ahwal*, divinity, sufi poem.

Corresponding Author:

Sri Wulan
sriwulan@sastra.uisu.ac.id

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1. Introduction

Sufism (tassawuf) is spiritual purification from thing and nature to ease the way to God (Hamka, 1952: 77). Abul Qasim Qusairy, a famous sufi of the eastern world says that tassawuf is the application of Al-Qur'an and prophet's *Sunnah* consequently to restrain lust, to avoid *bid'ah* action and not to lighten act of devotion (Quoted in Sjukur, 1978: 7).

The Sufi commentator, Al-Qushayri gives a beautiful description of the Sufi ideal:

"Sufism is entry into exemplary behavior and departure from unworthy behavior. Sufism means that God makes you die to yourself and makes you live in Him. The Sufi is single in essence; nothing changes him, nor does he change anything. The sign of the sincere Sufi is that he feels poor when he has wealth, is humble when he has power, and is hidden when he has fame. Sufism means that you own nothing and are owned by nothing. Sufism means entrusting the soul to God most high for whatever he wishes. Sufism

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means seizing spiritual realities and giving up on what creatures possess.”
(1966: 297-298)

Unfortunately, Shah (1971: 15) states that many are debating for the relevance of Sufism in Islam. Today, most Muslims and non-Muslims believe that Sufism is outside the sphere of Islam. The use of implicit language in Sufi poems brings doubts of the validity of Sufism as a part of Islam and the various interpretations. Some groups of insufficient knowledge of Sufism and Islam discuss Sufism as a method of bypassing the rules of Islam in order to attain salvation directly. In fact, the principles of Sufism are all based upon the rules and teachings of the Qur'an and the instructions of the Prophet. To a Sufi there is no gulf of separation among the creations. When one's heart is purified, the manifestations of the Divine are reflected in the mirror of the heart. Only then may man ascend from the level of his animal nature to the level of the true human being.

Sufi poetry is highly metaphorical in nature. The illogical logic in Sufi poetry addresses the *ontological* status of metaphor in relation to how things actually are: the unreality of the phenomenal world and the way it should be seen as something else.

Elias (2009) clarifies that Sufi poetry is considered a form of mystical prayer, both in its writing and in the hearing or reading of it. Poetry has been a pillar of Islamic culture from its inception. Sufi poetry uses love and drunkenness as central themes or analogies to mystical union, with the emphasis being usually on the pain of separation from the divine, not actually achieved union. Poetry also serves as a vehicle for resistance against the religious establishment. Erotic love is a common theme in Sufi poetry, and the master of Sufi poetry, Rumi, frequently uses such metaphors. Rumi's life evinces how all consuming the Sufi obsessions on love and God can become.

The Rubaiyat of Omar Khayyam is the title that Edward Fitzgerald gives to his translation of a selection of poems, originally written in the Persian language and of which there are about a thousand, attributed to Omar Khayyam (1050–1132), a Persian poet, mathematician and astronomer.

The Rubaiyat actually is a stanza form equal to a quatrain but the term is still known in the local use. He reflects on the frailty of human existence, the cruelty of fate and ignorance of man. All of his ideas belong to the concept of contemplation in Sufism, and these become one of the contributions to the world of literature. Therefore, it is proper for Khayyam's *Rubaiyat* to be remembered by means of analysis. Finally, it is hoped that this analysis gives a gleam of *sufi* teaching.

2. Literature Review

Haal (plural: *ahwal*) is a special-purpose, temporary state of consciousness, and generally as a product of spiritual practices, which is recognized in Sufism. A *haal* (*Ahwal*) is by nature transient and one should not attempt to prolong it. It results from psychological or spiritual influences which affect the man during his progress towards God.

According to several *sufis*, there are many kinds of spiritual states which are commonly expressed in *sufi* poetry. But, this study discusses the most important concepts

which are related to the poem. The several *ahwal* which are considered related to the study are the ecstasy of Divinity (*wajd*), the taste of Divine love (*Dzawq*), the extinction of his emotion (*Fana*), the consciousness of permanency of Divinity (*Baqa'*), the expression of deep love to God (*'Isqh*), and the state of being intoxicated in Divinity (*Sukr'*). They arise like flashes on the horizon, blinding flashes of lightning which disappear immediately. However, these states are necessary for the liberating experience of Man.

Concerning the first state or experience *wajd*, Qushayri writes, "*Wajd* is that which encounters your heart, entering it and coming over you, without will or effort on your part." Literally, the word *wajd* means finding, but for the Sufis it also means a moment of ecstasy in which one experiences an unveiling, and hence a finding of some aspect of God's reality. Then, he defines *dzawq* (tasting) along with *shurb* (drinking), and a less commonly used term *riyy* (being quenched). He states that these terms denote the fruits of theophany (*tajalli*), the results of unveilings (*kushufat*), and the appearances of inrushes (*waridat*) of the Sufi experience. The first of these is *tasting*, then, *drinking*, and then *being quenched*. One who is characterized by *dzawq* (tasting) tries to be intoxicated (*mutasakir*).

Fana thus conceived is an internal state which requires from the Sufi a sustained and permanent effort of concentration to break his fetters and take on the demands and calls of truth, by his acts, his moral virtues, his whole being. That implies perfect control of himself: in words, deeds and thoughts. It is at this price that he attains an interior spiritual state where he becomes the pure and clear mirror in which the lights of Truth are reflected in all their splendour. The highest stage of *fana* is reached when even the consciousness of having attained *fana* disappears. This is what the *Sufis* call the passing-away of passing-away (*fana al-fana*). The mystic is now wrapped in contemplation of the divine essence (Nicholson, 1979: 60).

Baqa, with literal meaning of permanency, is a term in Sufi philosophy which describes a particular state of life with God, through God, in God, and for God. It is the summit of the mystical manazil, that is, the destination or the abode. While concerning *'Isqh*, Ghazali notes a *hadith* in which the Prophet speech of *intense love* (*'ishq*): The Messenger of God states, "Whoever feels intense love, is virtuous, keeps his love hidden, and then dies, he will indeed die as a martyr." An intoxicated Sufi is one that expresses their feelings openly without disregarding the social consequences in doing so.

The various spiritual states (*Ahwal*) can be reached by any *Sufi* by means of prayer, fasting, meditation, and the *haal* or 'mystical state', which may be vouchsafed to the Sufi by the Grace of God but is not attainable by the mystic's own efforts. A Sufi may be blessed by an experience which reveals to his soul the reality of the whole universe, from the lowest layer of earth to the highest heaven. This experience is called *mi'raj* or the ascension. In this, a Sufi is generally accompanied by the spirit of his *shaikh*, and comes in contact with the spirits of other *shaikhs* and prophets. Various stations are also revealed to him with different colours and lights.

According to Al-Qushayri (1966: 304), there are many ways to express their spiritual states (*Ahwal*). These spiritual experiences may be present in their literary works,

especially poetry. Among these *Ahwal*, the following states as proposed by Qushayri are more important and more related to this study. It is found that Omar Khayyam also expresses his spiritual experiences through his *Rubaiyat*. The six forms of spiritual states are analyzed in the *Rubaiyat* of Omar Khayyam translated by Edward Fitz Gerald in 1859. By knowing that the six states below are found in the poem, a conclusion as well as an answer could be obtained to prove that Omar Khayyam is a *sufi* poet and distinctive elements of Sufism are found in the poem.

3. Research Method

The data in this study are analyzed with qualitative descriptive approach in which non-numerical description or verbal response is used to give the generalization of the data. This means that the data are in the form of description (Herbert, 1990: 70). The data of this study involve the description of the concept of the spiritual states (*Ahwal*). The theories were collected from various sources and the concepts of *Ahwal* in which the allegorical language is implied are based on Qushayri's theory (1966).

4. Discussion

The Rubaiyat of Omar Khayyam reveals the poet's spiritual experiences or states. His experiences are expressed by means of philosophical expression. The several *Ahwal* which are reflected in *the Rubaiyat of Omar Khayyam* are the ecstasy of Divinity (*wajd*), the taste of Divine love (*Dzawq*), the extinction of his emotion (*Fana*), the consciousness of permanency of Divinity (*Baqa'*), the expression of deep love to God (*'Isqh*), and the state of being intoxicated in Divinity (*Sukr'*).

4.1. The ecstasy of Divinity (*wajd*)

Ecstasy (**wajd**) is that which encounters your heart, entering it and coming over you, without will or effort on your part. Literally, it means *finding*, but, for the Sufis, it also means a moment of ecstasy in which one experiences an unveiling, and a finding of some aspects of God's reality. The following stanza of *the Rubaiyat of Omar Khayyam* shows how the poet tries to find the existence of Divinity and he is in the moment of ecstasy.

*You know, my Friends, how long since in my House
For a new Marriage I did make Carouse:
Divorced old barren Reason from my Bed,
And took the Daughter of the Vine to Spouse. (40)*

Here, Khayyam is also in the state of ecstasy.

*And lately, by the Tavern Door agape,
Came stealing through the Dusk an Angel Shape,*

*Bearing a vessel on his Shoulder; and
He bid me taste of it; and 'twas-the Grape! (42)*

This stanza can easily be misunderstood as praise of drunkenness and lethargy. The *wine* or *Grape* he refers to is the celestial drink of mystics that makes one merry with the bliss of ecstatic union (*Wajd*). It is better to be lost in holy bliss than to waste the limited time on earth in debates and controversy, whether spiritual or political. The intellect alone cannot perceive its own origin or its aim, or even truly grasp knowledge. It is only through divine union, the drinking of *the fruitful Grape*, that reality is clearly perceived and understood. Every effort, without organizing clarity and joy, ultimately leads to disappointment, *bitter fruit*.

*And much as Wine has play'd the Infidel,
And robb'd me of my Robe of Honour-well,
I often wonder what the Vintners buy
One half so precious as the Goods they sell. (71)*

The stanza 71st above represents the poet's feeling of the God's blessing. This state is like finding the reality of Divinity in the moment of ecstasy.

4.2. The taste of divine love (Dzawq)

As it is stated in the theoretical background, this term denotes the fruits of theophany (**tajalli**), the results of unveilings (**kushufat**), and the appearances of inrushes (**waridat**) of the Sufi experience. The first of these is tasting, drinking, and then being quenched. One who is characterized by **dhawq** (tasting) tries to be intoxicated (**mutasakir**). One who is characterized by **shurb** (drinking) is intoxicated (**sakran**). And one who is characterized by **riyy** (being quenched) is sober (**sah**).

Such spiritual taste is also expressed through the following stanza. The poet experiences tasting, drinking, and then being quenched. He tries to draw his spiritual journey as if he tastes the blessing of perfume.

*That ev'n my buried Ashes such a Snare
Of Perfume shall fling up into the Air,
As not a True Believer passing by
But shall be overtaken unaware. (68)*

In addition to a nectar-like sweetness, many Sufis experience a scent that can be rapturously overwhelming or tantalizingly subtle. The aroma is the intoxicating scent called the Celestial Drink, variously called wine, amrita, rasa, dew, honey. But this blissful scent can also be understood as the perfume worn by the Beloved that awakens sacred ardor upon the spiritual journey. And, of course, perfume is scented oil, oil being the substance used to anoint and initiate.

To suggest the almost erotic sense of divine union, sometimes the earthier scent of musk is described. Musk is the aphrodisiac oil of the musk deer. Deer, being creatures of profound silence and shyness, are themselves symbols of the elusive Beloved.

The scent of flowers is often evoked, as well. Blossoms and flowers are natural symbols of enlightenment, the unfolding of awareness and the opening of the heart. Flowers have a direct connection to the Celestial Drink, for their sweet perfume emanates from the sweet nectar they hold. And, of course, the flower precedes the fruit, whose juice ultimately yields wine.

The stanza below also shows the poet's deep taste of Divinity (*Dzawq*). He feels such feeling when he is contemplating the existence of God. Thus, he expresses his deep taste with the word 'Fire'. As this fire moves through the body, it also moves through the awareness, consuming all thoughts. This fire burns away even the thought of the poet –only the sense of this living flame remains.

*Come, fill the Cup, and in the Fire of Spring
The Winter Garment of Repentance fling:
The Bird of Time has but a little way
To fly—and Lo! the Bird is on the Wing. (7)*

Such a wonderful fire that mystics often describe is as a flame of love. It symbolizes the deep taste of Divine love.

4.3. The extinction of emotion (Fana)

In considering the thought of the Sufi philosophers concerning the nonexistence of the self, it is important to note that the state of nonexistence cannot be described in absolute negative terms. Nonexistence of the self is not *Nothingness*. For nothingness is a total annihilation of existence. For example, one cannot state that the nonexistence of the self is like the nonexistence of a king or a river of honey on the moon. The nonexistence of the self is also positive, because the self is a ray of the Light which is the other, and a kind of being in its own temporal and spatial matrix.

The question that arises here is how the dichotomy of the self and the other is deconstructed. It is the self that annihilates the other, or does the other annihilate the self? The answer to this question is ambiguous in Sufism. Some Sufi utterances illustrate the self annihilating the other, while others argue the opposite. The difference, however, in expressing this unity between the self and the other is not clear. One may not be able to understand clearly whether the self is integrated into the other or whether the other becomes the self. Omar Khayyam expresses the reunion by saying:

There was a Door to which I found no Key:
There was a Veil past which I could not see:
Some little Talk awhile of ME and THEE
There seemed—and then no more of THEE and ME (32)

The door that has no key and the veil through which one cannot see is the final barrier that separates a person from the Divine Beloved. That barrier is dualism itself. At first there is the dualistic perception of *Me and Thee*, of the separate identities of the lover and Beloved, and then suddenly that final barrier falls away. The barrier is passed, not through some action or *key*, but through the instantaneous recognition that the barrier does not, in truth, exist at all. One is stunned to discover that there is no separation (only the ego identity's charade of a separation), and then no more of *Thee* and *Me*, but only Divine Presence.

Sufi thinks, however, ultimately does not satisfy the quest of our philosophical inquiry into the nature of this deconstruction. We still do not understand whether the self is integrated into the other or the other becomes the self. In dealing with this problem, a statement is to be made that the other is the ontological foundation and condition for the existence of the selfness; it is the ground and not the grounded that should remain. It is therefore possible to conclude that the self, as the grounded, is not in a position ontologically to annihilate its ground. In order to shun duality, the self must annihilate its own state of nonexistence and become real by re-uniting with the other.

This experience of self-annihilation has been communicated through many metaphors and symbols in Sufi literature, and all of them initiate insight into the deconstruction of the dualism of the self and the other. For a *Sufi*, beyond the realization of the annihilation of the state of nonexistence, there is nothing except existence. There is nothing beyond this nothingness except survival and nothing in death but life. This annihilation implies eternal reunion, as well as existence in full positivity and glory. See also the following stanza.

And this delightful Herb whose tender Green
Fledges the River's Lip on which we lean-
Ah, lean upon it lightly! for who knows
From what once lovely Lip it springs unseen! (19)

The 19th stanza implies the contemporary stay of the creatures. This also shows that humans are nothing (*Fana*). The word *lean* means that there is the owner of one's life, that is God. It is a kind of the realization of Divinity.

As stated previously, the higher consciousness has many names, but they have not been understood or recognized. One name is *Nirvana* because of the extinction (*Baqa'*) of certain lower mental faculties, such as the sense of sin, fear of death, desire of wealth, etc. This subjugation of the old personality along with the birth of the new is, in fact, almost equivalent to the annihilation of the old and the creation of the new self. This has been described by the mystic poets in their works. Another example of such higher consciousness is from the following stanza.

Ah! my Beloved, fill the Cup that clears
To-day of past Regrets and future Fears-
To-morrow?-Why, To-morrow I may be
Myself with Yesterday's Sev'n Thousand Years.(20)

4.4. The consciousness of the permanency of divinity (Baqā')

Baqā is the original state of God. At this state every being must arrive some day, consciously or unconsciously, before or after death. The beginning and end of all beings is the same, difference only existing during the journey.

There are three ways in man's journey towards God. The first is the way of ignorance, through which each must travel. It is like a person walking for miles in the sun while carrying a heavy load on his shoulder, who, when fatigued, throws away the load and falls asleep under the shade of a tree. Such is the condition of the average person, who spends his life blindly under the influence of his senses and gathers the load of his evil actions; the agonies of his earthly longings creating a hell through which he must pass to reach the destination of his journey. With regard to him the Quran says, 'He who is blind in life, shall also be blind in the hereafter.' The ignorance of human beings about the secret of life can be seen. The ignorance is expressed in the 29th stanza of The Rubaiyat of Omar Khayyam.

Into this Universe, and Why not knowing
Nor Whence, like Water willy-nilly flowing;
And out of it, as Wind along the Waste,
I know not Whither, willy-nilly blowing (29)

The next way is that of devotion, which is for true lovers. Rumi says, 'Man may be the lover of man or the lover of God; after his perfection in either he is taken before the King of love.' Devotion is the heavenly wine, which intoxicates the devotee until his heart becomes purified from all infirmities and there remains the happy vision of the Beloved, which lasts to the end of the journey. 'Death is a bridge, which unites friend to friend' (*Sayings of Muhammad*).

The two stanzas below show the devotion which occurs to the poet of the Rubaiyat. The devotion in the Rubaiyat of Omar Khayyam is expressed by means of heavenly wine. The wine causes the intoxication and the Divine Love in the soul.

I think the Vessel, that with fugitive
Articulation answer'd, once did live,
And merry-make; and the cold Lip I kiss'd
How many Kisses might it take-and give.(35)

The third is the way of wisdom, accomplished only by the few. The disciple disregards life's momentary comforts, unties himself from all earthly bondages and turns his eyes toward God, inspired with divine wisdom. He gains command over his body, his thoughts and feelings, and is thereby enabled to create his own heaven within himself, that he may rejoice until merged into the eternal goal. 'We have stripped the veil from *thine* eyes, and thy sight today is keen', says the Qur'an. All must journey along one of these three paths, but in the end they arrive at one and the same goal. As it is said in the Qur'an, 'It is He who multiplied you on the earth, and to Him you shall be gathered.' In the *Rubaiyat*, the poet expresses his wisdom through the following stanzas. The 23rd

stanza shows his preparation for problems in life (as symbolized 'Dust') by learning the life; so, the solution to the problems can be gained. Then, the 24th stanza describes the process of thinking what to do at the present and what to prepare for the future.

Ah, make the most of what we yet may spend,
Before we too into the Dust Descend;
Dust into Dust, and under Dust, to lie,
Sans Wine, sans Song, sans Singer and-sans End!(23)

Alike for those who for TO-DAY prepare,
And those that after a TO-MORROW stare,
A Muezzin from the Tower of Darkness cries
"Fools! your Reward is neither Here nor There."(24)

4.5. The expression of deep love to God ('Ishq)

Love is that state of mind in which the consciousness of the lover is merged in that of the object of his love; it produces in the lover all the attributes of humanity, such as resignation, renunciation, humility, kindness, contentment, patience, virtue, calmness, gentleness, charity, faithfulness, bravery, by which the devotee becomes harmonized with the Absolute. As one of God's beloved, a path is opened for his heavenly journey: at the end he arrives at oneness with God, and his whole individuality is dissolved in the ocean of eternal bliss where even the conception of God and man disappears.

The concept of Love is also expressed in The Rubaiyat of Omar Khayyam. Several stanzas of the Rubaiyat imply the poet's deep love for God.

And David's Lips are lock't; but in divine
High piping Pelevi, with "Wine! Wine! Wine!
Red Wine!"-**the Nightingale cries to the Rose**
That yellow Cheek of hers to'incarnadine. (6)

The relationship of the nightingale to the rose in the above stanza is important in Middle Eastern love poetry, and it becomes elevated to sacred levels of meaning in the poetry of the Sufis.

The rose, with its wine-like scent and deep red color, is sometimes thought of as a more tangible embodiment of wine. More broadly, it is a symbol of the Beloved, of God. The rose unfolds in a gentle circling that invites one to yield inward. It is a symbol of lovers and of union. The rose resonates strongly with the gently awakened heart.

The rose grows from a bush of thorns yet reveals a delicate inner beauty and shares an intimate, sweet wine-like fragrance, symbolic of how the soul emerges from the tribulations of worldly difficulty and, in so doing, recognizes her innate beauty.

The nightingale, like a lover, sings its heartbreaking songs in the cool of the evening, in love with the beauty of the rose. In sacred poetry, then, the rose is God and the

nightingale is the spiritual seeker who calls out in the night, like the devout in mid-night prayers or *dzikr*. "*the Nightingale cries to the Rose / That yellow Cheek of hers to incarnadine.*" means that nightingale with her yellow cheek calls out to the "incarnadine" red of the rose. But a possible alternate reading is that the yellow cheek is transformed, somehow taking on the "incarnadine" (blood-red, life-filled) color of the rose. Read this way, the more passionately the lover yearns for the Beloved, aches for the Beloved, calls out to the Beloved, the more the lover takes on the nature of the Beloved. In divine communion, one does not merely touch the eternity; one discovers it emerging from within. Another stanza is as follows:

And lately, by the Tavern Door agape,
Came stealing through the Dusk an Angel Shape,
Bearing a Vessel on his Shoulder; and
He bid me taste of it; and 'twas-the Grape!(42)

Like other Arabic poetic literature that follows, Khayyam's is permeated with the metaphor of Divine love.

In one of the most well-known verses, he expresses just this insight:

Here with a Loaf of Bread beneath the Bough,
A Flask of Wine, a book of Verse—and Thou
Beside me singing in the Wilderness—
And Wilderness is Paradise enow. (11)

The above stanza expresses that human beings should build the world with love. The love is only for God. The love can be realized by doing correction of moral continuously as God wants. This Divine love should be applied by all humans as it is expressed from the line, "*Bearing a vessel on his Shoulder; and*".

The following stanza also shows that the Divine love is the blood of Omar's heart. Implicitly, Divinity is the spirit of life.

I think the Vessel, that with fugitive
Articulation answer'd, once did live,
And merry-make; and the cold Lip I kiss'd
How many Kisses might it take—and give (35)

4.6. The intoxication in divinity (Sukr')

The Sufi metaphor of intoxication as a spiritual state is partly figurative but partly literal. Intoxication is a metaphor for madness, and madness is a metaphor for the spirit's condition, or transformation, or unfolding into reality, in the presence of the Divine. But amazingly, where poetry and music are involved, intoxication is not only a poetic figure, but is also a literal condition of the body as well as the mind. Poetry's music

and imagery affect the body and the mind – the exterior and interior – alike, as if they were the same thing.

An intoxicated Sufi is one that expresses their feelings openly without disregarding the social consequences. This is also impressed by Omar Khayyam in the Rubaiyat by means of wine-consuming. *Wine* is a spiritual metaphor, representing the celestial drink - ambrosia, amrita. This is the ecstatic wine of the mystic; the dew gathered by alchemists that turns lead to gold.

And David's Lips are lock't; but in divine
High piping Pelevi, with "Wine! Wine! Wine!
Red Wine!"–the Nightingale cries to the Rose
That yellow Cheek of hers to'incarnadine. (6)

Metaphorically, this stanza means that the poet lives his life with the intoxication of Love for God. He feels his divine love as if he is still consuming wine. He realizes the presence of the Divinity. His Divine realization makes him mad or drunk. The madness and drunkenness are his spiritual experience in the Rubaiyat, that is *Sukr'* (*intoxication*).

The 43rd stanza of the Rubaiyat also uses the word *grape* as a symbol of drunkenness. The stanza means that drunkenness or intoxication (*Sukr' in Sufism*) can drive away pain in life. Implicitly, it means that realization of Divinity can make us more tough or *tawwaqal* as one of Sufi teachings.

The Grape that can with Logic absolute
The Two-and-Seventy jarring Sects confute:
The sovereign Alchemist that in a trice
Life's leaden metal into Gold transmute; (43)

Thus, sacred poetry traditions from all over the world compare ecstatic union with drunkenness. This is not some clever game of words. The wine described is real. Though subtle, a flowing substance is experienced as tangible upon the palette, with a taste of ethereal sweetness that can be compared with wine or honey. There is a sensation of drinking and a warming of the heart. The attention blissfully turns inward, the eyelids grow pleasantly heavy and the gaze may become unfocused. A giddy smile naturally blooms for no apparent reason. When the ecstasy comes on strongly, the body can tremble; sometimes the consciousness even leaves the body.

The following stanza is also showing Omar's *sukr'* (*intoxication*).

And much as **Wine** has play'd the Infidel,
And robb'd me of my Robe of Honour-well,
I often wonder what the Vintners buy
One half so precious as the Goods they sell. (71)

Wine, as mentioned elsewhere, is a metaphor for the heavenly drink of bliss. Here Omar Khayyam is speaking of the Infidel wine with an ironic double meaning. It is the

forbidden earthly drink in the Islamic world, the drink tasted only by “Infidels”. On the other hand, wine is the promised drink of paradise. In the very foundations of Islam, wine has had a dual nature; from the profane to the most sacred –and Sufi poetry loves to play with this paradox.

5. Conclusion

There are six forms of *Ahwal* expressed in the poem. The spiritual states (*Ahwal*) are expressed metaphorically or symbolically. The state of Khayyam’s intoxication is expressed metaphorically with the words such as *Wine, Grape, Perfume*. These words have symbolical meaning that is the expression of deep love for God. This shows the poet’s allegorical expression. Khayyam undergoes the six spiritual states. They are the ecstasy of Divinity (*wajd*), the taste of Divine love (*Dzawq*), the extinction of his emotion (*Fana*), the consciousness of permanency of Divinity (*Baqa’*), the expression of deep love to God (*’Isqh*), and the state of being intoxicated in Divinity (*Sukr*). These indicate that the idiosyncrasy of Sufism is revealed in the poem. Thus, it can be concluded that Omar Khayyam is a Sufi poet and *The Rubaiyat of Omar Khayyam* is a Sufi poem.

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Conference Paper

The Tradition of *Manjapuik Marapulai* in *Minangkabau Culture*

Srimaharani Tanjung, Tengku Silvana Sinar, Ikhwanuddin Nasution, and Muhammad Takari

Postgraduate Department of Linguistics, Faculty of Cultural Sciences University of Sumatera Utara, Medan, Indonesia

Abstract

Minangkabau custom regulates the social order in a region and the interaction between one tribe to another in the region adapted in the culture of their respective regions. The *Minangkabau* community is a matrilineal. The matrilineal system for *Minangkabau* society is manifested in the *Minangkabau* ceremonial procession. One of these traditions is the "*manjapuik marapulai*". This tradition is not held in all areas of West Sumatra, but only a few areas still doing this '*bajapuik*' tradition, one of them is in Pariaman Regency. The tradition of "*manjapuik marapulai*" is one of the marriage ritual processions, where after the marriage ceremony, the groom will be picked up by the family of the bride. *Minangkabau* people still hold firmly *manjapuik* tradition marapulai in the implementation of marriage. Besides as a form of local wisdom, it is also as a tradition that must be maintained by people from generation to the next generation so that *Minangkabau* culture will be maintained and not eroded by era development. The findings show that marriage ceremonies in Pariaman consist of: *manyilau*, *maminang*, *batimbang tando*, *akad nikah*, *manjapuik marapulai*, *baralek* and *manjalang*.

Keywords: *Manjapuik marapulai*, culture, *Minangkabau*.

Corresponding Author:
Srimaharani Tanjung
nani_tanjung21@yahoo.com

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1. Introduction

Minangkabau is distinguished for its strong customs from ancient times until now with the customary motto "*Adaik Basandi Syara 'Syara' Basandi Kitabullah*". *Minangkabau* meaning custom regulating the social order in a Nagari (region) and the interaction between one tribe to another is adapted to the culture in their respective region. This custom is made by an agreement among the *panguhulu* (headman), *ninik mamak*, *alim ulama*, *cerdik pandai*, *bundo kanduang* and *pemuda* (youth) in a *nagari* in *Minangkabau*, which is adapted to the development of the age by using the basic ethics of *Minang* custom but it still based on the guidance of Islam. To perform the *Adaik Basandi Syara', Syara' Basandi Kitabullah*, *Minang* society emphasizes it in phrase "*Syara 'mangato Adaik mamakai*" meaning that Islam teaches, commands, argues while the custom performs it. In the point fact, Islam in *Minangkabau* is practiced by *Minang* and *Minang* custom is practiced according to doctrine of Islam with foundation and guidance from Qur'an and *Sunnah* of Prophet Muhammad SAW, and it can be said that "*Minangkabau* custom is Islamic". This motto is in line with the implementation of marriage

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in west sumatera, and the majority of people is called *Minangkabau* community. The *Minangkabau* community is one of the largest matrilineal societies in the world besides India. The *Minangkabau* community, especially the Pariaman community, still maintains the tradition right in the middle of community compared to other *Minang* sub-ethnic. Pariaman society still maintains the customs of marriage, especially *manjapuik marapulai*. It assumes that this custom can control the society from time to time. The matrilineal system for *Minangkabau* society means *marapulai* or husband staying around the wife's residence so that the husband is still regarded as a visitor or honored guest. Automatically, it can be said that the husband should be able to get familiar with wife's relatives.

Manjapuik tradition in *Minangkabau* custom is transformed from time to time. In this case the adaptability of cultural tradition or oral tradition is a dynamism of the tradition. Norms and values are contained in the "*manjapuik marapulai*" tradition which is reflected in its performance and as reflection of the process of the tradition. The oral tradition used in traditional of *manjapuik marapulai* has a local wisdom. Most of the enforcement of oral tradition in traditional of *manjapuik marapulai* in wedding ceremonies in Pariaman is performed by using language; therefore, the oral traditions are always present in the whole series of wedding ceremony. In addition, the traditional of *manjapuik marapulai* begins to regulate the system of marriage life which is formed from the agreement of *penghulu, ninik mamak, alim ulama, cadiak pandai, bundo kanduang and youth* so that the rule products can be created by that situation, namely custom rule and custom law accumulated in the customary order. Traditional marriage ceremonies in Pariaman consist of: *manyilau, maminang, batimbang tando, akad nikah, manjapuik marapulai, barlek and manjalang*

2. Literature Review

2.1. Culture

Culture is a way of life that is developed and shared by a group of people and transmitted from generation to generation. Grammatically, the notion of culture is derived from a cultural word that tends to refer to the human mindset. Culture itself is defined as all things related to human sense or mind, so that it can show to the mindset, behavior and physical work of a group of humans. Culture is also defined as something that will affect the level of knowledge and include the system of ideas or ideas contained in the human mind, so that in everyday life, the culture is abstract. Because it deals to everyday life, culture is closely related to society. Culture in general is a way of life that regulates that every human being understands and understands how they should act, behave, commit and determine attitudes when dealing with others. All these things are related to the way communication or language, customs and habits that occur in the environment.

Taylor (1987) defines culture as the whole behavior that includes knowledge, belief, art, morals, law, custom, as well as other abilities and habits that humans gain as members of society. Meanwhile, Robert states that "culture is anything that individuals

acquire from society including beliefs, customs, artistic norms, eating habits, skills acquired not from their own creativity but rather the inheritance of the past gained through formal or informal education.

Minangkabau is a tribe that populate in West Sumatera, Indonesia. The name of *Minangkabau* derives from two words, *Minang* and *kabau*. The name is associated with a typical *Minang* legend known in the *tambo*. *Minangkabau* or commonly called as *Minang* is an ethnic group who speak and respect to the *Minangkabau* custom and all that is applied in all aspects of life. *Minangkabau* culture is a culture owned by the *Minangkabau* community and thrives throughout the region along the *Minangkabau* overseas territory. *Minangkabau* culture can also be said as anything that affects the system of ideas and mindset of ethnic communities who respect to the *Minangkabau* custom, and relate to the daily life of the community. All activities of tradition in *Minangkabau* society is a cultural heritage that should be preserved. Cultures and customs provide guidance and rules in the form of the arrangement of an action and the work of human that produces action carried out from generation to generation. One of the traditions is the tradition of *majapuik marapulai*. The tradition of *manjapuik marapulai* is one of the processes in which the families of *anak daro* (bride) will come to *marapulai* (groom) house to carry out the *marapulai* to execute the next process, namely *baralek* (wedding party)

2.2. The philosophy of Minangkabau society

Custom in *Minangkabau* society has an important role in regulating the pattern, the behavior that becomes their daily habit. Custom is a guidance or standard in behaving, acting, talking, socializing and dressing in *Minangkabau* society. *Minangkabau* dynamic put *raso* (heart) and *pareso* (reason, logic) as a result of philosophy, nature is can be a teacher (*alam takambang jadi guru*). The source of the values and worldview of *Minangkabau* society underlie the living order how interact among others, and between society and the natural environment. *Minangkabau* is distinguished for its strong customs from ancient times until now with the customary motto "*Adaik Basandi Syara', Syara' Basandi Kitabullah*". *Adaik* which means custom, Culture / culture, *Sandi* means principle, *Syara'* means Islamic, and *Kitabullah* means Al-Quran and Sunna of Prophet Muhammad SAW. This dynamic rule of custom and creative custom are arised so that it can get the signals containing Islam. *Adat basandi syara', syara' basandi kitabullah, syara' mangato, adat mamakai, alam takambang manjadi guru* are three important elements in solving world problems and eternity problems. When these three benchmarks serve as a measure, they can be said as a complete philosophy.

According to Amir (2011: 189-190), *Minangkabau* custom is divided into 4 parts called as "*Adaik nan ampek*" (the four customs), *Adaik nan sabana* *Adaik*, *Adaik nan diadaikkan* (*adat in adat*), *Adaik nan Taradaik teradat*), *Adaik Istiadaik*. These first two customs mentioned above are called *adaik nan babuhua mati* "(Adat that is bound strongly) and this is called as "*Adat*" (custom), which has become a decision and provision based on the assesment and deliberation mutual agreement among clergy, custom leaders and *cadiak pandai* (intellectual) *diranah Minang*. This custom should not be changed

again by anyone, until it is called *nan indak lakang dek paneh nan indak lapuak dek ujan, dibubuik indak nyo layua diinjak indaknyo mati* (Which is not cracked by heat and not weathered due to rain, moved not withered, revoked and not dead). These two customs are the same throughout the territory within the *Minangkabau*. They have no difference because they are the underlying *Minangkabau* customs. These two last customs are called "*Adaik nan babuhasintak*" (customs that are not tied strongly) and this is also called as "*Istiadat*", because it is not tied strongly so it can be changed whenever necessary through agreement *panghulu, ninik mamak, alim ulama, bundo kanduang and pemudo* which is adapted to the times but it is still referred as long as it does not violate the custom guidance and the islam guidance.

2.3. Minangkabau marriage customs

Marriage is a social institution within the community environment which is generally regarded as the only institution that justifies the alliance between men and women, sexual relationships, and with the aim of obtaining offspring. Therefore, marriage is governed by customary law and state law. Basically, Pariaman custom marriage procession consists of several stages. Generally it can be seen as: *manyilau (observing), maMinang (wooing), batimbangtando (engagement), akad nikah (Marriage), manjapuik (picking up), baralek (wedding party) and manjalang (visiting)*.

2.3.1. Manyilau (observing)

Manyilau is the first observation as the beginning of a series of wedding ceremonies. In accordance with the kinship system in *Minangkabau*, the female family comes to the male family. Normally the family who comes to visit the male family bring the parcel in a form of cakes and in accordance to the manners of eastern culture. It starts from the experienced women sent to find out whether the intended youth want to marry and match with the girl. This procession can take place several times for negotiations until an agreement is reached from both sides of the family. This negotiation also discusses the money that will be given to the groom (*uang japuik*).

2.3.2. Maminang (proposal)

The bride's family goes to the groom's family asking about the marriage. The messenger is chaired by the girl's family. However, before the proposal ceremony is delivered, some messengers have gone back and forth to the men's house for negotiating about the time and the proposed ways. *Mamak* (uncle) that comes for the marriage is accompanied by some men and women. Meanwhile, the party awaits for the proposal, and in this case the men who have been preparing to do the proposal is accompanied by *mamak*. The certainty of the results in this proposal cannot be taken yet. The men have to renegotiate with all the relatives. In the next few days the women will send more envoys to ask when the bride to be party accepts the proposal.

2.3.3. Batimbang tando

When the proposal has been received, the next step is to decide the time for engagement to be held. The engagement day is usually called the *batimbang tando*, which is a sign to exchange that both sides have promised to pair their nephew and niece and it cannot be unilaterally decided. This event involves parents and *mamak* from both parties. The bride to be family comes with a complete betel nut prepared in *carano*.

2.3.4. Manjapuik Marapulai (picking up the groom)

The *manjapuik* begins to be held after the marriage agreement. It means that after the marriage the groom does not settle in the wife's house but he must be returned to his parents' house and will go to the wife's house after a *bajapuik* is held. *Bajapuik* is occasionally done at night and sometimes during the day before the event *baralek* (wedding party). There are no special rules governing the pick-up time. This depends on the agreement of both parties.

Manjapuik is done by the family from the wife's *urang sumando* with a traditional gift as a *panjapuik marapulai* (groom picker). Traditional gifts that are brought to pick up the *marapulai* are generally different in every Nagari. For the area of Pariaman the parcel is carried: betel in *carano*, complete wedding dress from head to foot, and some food and cakes. Meanwhile, at groom's house it begins to do preparations for waiting the messengers who will pick up the *marapulai*.

Upon the arrival, the delegates of the housemates begin to make a brief dialogue about the purpose of their arrival. However, the *marapulai* party has not extended the next phase of the conversation before the guests eat the meal. Then the dish is served in the middle of the event.

After eating the meal, officially the messengers of the *anak daro* (bride) convey the meaning with the *pasambahan* (speech) whose contents are with *petitih* (proverb). This *pasambahan* is implemented in stages. Beginning with the passage of declaring themselves to be messengers carrying the mail and requesting that the mail should be received. Furthermore, the *pasambahan* is about the intentions concerning to the arrival of the messenger.

Manjapuik marapulai event actually takes time because the *pasambahan* is done in reply from both sides. In this case, both parties shall perform that the party is the prestige people which is indicated through high quality *pasambahan*. The essence of the passage is that the intention of the coming messenger is to pick up the *marapulai* to be brought to the house of the *anak daro* (bride) on that day to be juxtaposed in the bridalbed.

2.3.5. Baralek (wedding party)

Baralek is the highlight of the entire series of marriage ceremonies. This *baralek* can be held or not, because in the presence of *batimbangtando*, custom is already recognised

and religiously finished with the marriage contract. But in general, *baralek* still implemented even with a simple way. *Baralek* is considered as a formal notice to the public where people are invited to attend the *alek*. The community will be entertained with food and drink and entertained with both traditional and modern music. *Marapulai* and *anakdaro* are juxtaposed or seated in *pelaminan* or bridal bed that has been decorated in such a way.

2.3.6. Manjalang (visiting)

Manjalang means visiting. *Manjalang* is done by *anak daro* and *marapulai* together with their entourage completely bring some food. The family begin to wait at home. At the time of saying goodbye to back home, *anak daro* will receive various gifts from the family party of her husband, in the form of jewelry, clothing, and so on. After the gift-giving ceremony is over, the *anak daro*, *marapulai* and their entourage return to their house.

From the whole series of *Minangkabau* custom marriage procession, the *manjapuik* tradition begins to be the most important process and becomes the characteristics of *Minangkabau* tribe which can be distinguished from other tribal marriage traditions. This study examines the Indigenous marriage *manjapuik marapulai* which is one of the most important parts in the whole series of *Minangkabau* traditional wedding ceremony in Pariaman. *Manjapuik* begins after the marriage ceremony. It is generally held in mosque. The *manjapuik* begins to be held after the marriage agreement. It means that after the marriage contract, he does not immediately settle in the wife's house but he must return to his parents' house and will go to the wife's house after a *bajapuik* event is held.

Customary marriage of *manjapuik marapulai* is a custom in which bride's family usually must bring a custom parcel that signifies that their coming is densely. After the procession of *sambah manyambah* (speech) has been performed, the parcels then are handed over, *marapulai* and entourage are paraded towards the residence of *anak daro*. In the procession of *sambah manyambah*, the interactive communication among the both parties can be clearly seen. Generally, *Minangkabau* people tend to express their intentions indirectly. In communication, expressions are used, and the meanings of those expression are equally understood by both the speakers and the recipients.

Communication as proposed is an indirect example containing elements of expression with the intentions of not disparaging others. This situation is in line with the foundation of *Minangkabau* language that has four variations of speech, called *kato nan ampek* (four words), namely: *kato mandaki*, *kato manurun*, *kato mandata* and *kato malereang*. The use of speech based on *kato nan ampek* is similar with politeness. Speakers who are able to use the language in accordance with existing conditions are categorized as people who understand the speech and are considered as a polite person. Conversely, people who cannot afford to use *kato nan ampek* correctly according to the condition of the ideally language at *Minangkabau* are considered as impolite persons.

3. Research Method

The approach used in this research is descriptive qualitative approach. In this research, the data were taken from the natural activity in oral tradition of *manjapuik* in traditional wedding ceremony in Pariaman. Therefore, the data can be obtained from the description of *manjapuik* in traditional wedding ceremony in Pariaman. This research will be conducted in West Sumatera Province, precisely in District of *Sungai Geringging* Regency of Padang Pariaman. This research will be carried out through the community *Sungai Geringging*, which consists of 4 (four) nagari (region), namely: *nagari sungai sirah kuranji hulu*, *nagari batu gadang kuranji hulu*, *nagari kuranji hulu*, and *nagari malai III koto*.

The sources of data used in this study are primary data and secondary data. This is consistent with those mentioned by Lofland and Lofland (1984) in Moleong (2005: 157) who states that the main data in qualitative research are the words, and the remaining action is additional data such as documents, etc. The primary data of this study are obtained directly when the customary marriage ceremony is performed so that the oral *manjapuik* tradition begins at the traditional marriage ceremony of Pariaman as a venue for the ceremony of the traditional ceremony of the marriage. Primary data are also obtained by taking data from key informants, namely customary actors such as: *panghulu*, *ninik mamak*, and *bundo kanduang* who understand the custom of *manjapuik marapulai* on traditional marriage ceremony in Pariaman. The secondary data are the results of structured and unstructured interviews, and the use of passive participatory observation techniques.

The method used in this study, firstly, is to do the survey in which the information is collected in accordance with the title that has been established in the tradition using the ceremony of marriage customs in Pariaman. Secondly, to conduct structured and unstructured interviews (depth interviews) with the key informants to extract information related to traditional Pariaman marriage ceremonies. Thirdly, to collect data used in the oral tradition of traditional marriage ceremony Pariaman, and fourth, to check the validity of the results of research conducted, and to discuss it with the key informants. Next, the data and the answers from each key informant and respondent are tabulated based on the classification on the sequence of traditional Pariaman marriage ceremonies and analysed.

4. Discussion

The *manjapuik* begins after the ceremony of the marriage ceremony is held. This wedding ceremony is generally held in mosques and it led by *penghulu*. This *penghulu* imported from the Office of Religious Affairs (KUA). In this case the marriage contract is implemented. It means that *marapulai* and *anak daro* are legally as husband and wife in the government law. After the wedding ceremony is held in front of the *penghulu*, the parents, the big family and the witnesses who are the parts of the ceremony in *ijab Kabul* (marriage contract) process, the *marapulai* who is having a new status as a husband will be only able to visit his wife's house after the *marapulai* is picked up

by the wife's family in accordance with the customary provisions which apply in di *Minangkabau* especially in Pariaman regency.

4.1. The messenger of Manjapuik Marapulai

This *Minangkabau* traditional wedding requires the *marapulai* or husbands to settle in the wife's house, therefore this *manjapuik* process is a moving process for the family *marapulai* so that *marapulai* is not allowed to move away but must be picked up customarily. This is done in order that the family as well as the *marapulai* does not feel sad due to the separation with his family. On the contrary, there will be a sense of joy because their families will have a new family.

In the implementation of the *manjapuik marapulai*, the parents of *anak daro* are not allowed to fetch *marapulai*. This is only done by the family messenger itself, the *urang sumando*, or the same person who is a new comer in the family of the wife. With the transfer of authority, then the custom parcels will be brought by *urang sumando* as a picker of *marapulai*.

4.2. Parcel of Panjapuik

The customary parcels are brought to pick up the *marapulai* who presents the messages from the family of *anak daro*. Messages and advices are illustrated from various kinds of parcels brought. Each of them represents the person who sends the message, namely: *seperinduan* and *sepesukuan* (the same kinship), *urang ampek jinih* (leaders), *urang rumah mamak sumando*, parent of *anak daro*, and *anak daro*.

Upon the arrival, the customary parcel is given by customary procedure for the waiting family, namely: *mamak adat*, *urang sumando*, and relatives.

The pickup parcel consists of:

1. Betel *langkok* (Complete betel), consist of betel leaf, whiting, *gambier*, areca nut, and tobacco
2. Betel *sakapur*, is betel that has been mixed and ready to eat
3. Cigarettes
4. Rice in peat, it is placed in a small container with a cover. This container is webbed from *pandan* leaf.
5. Money in accordance to previous agreement
6. *Sapatagak* clothes

4.3. The meaning of the gift

All the parcels are brought along to pick up the *marapulai*, each has a meaning.

1. *Sirih langkok* (complete betel)

- source and purpose

Complete betel is a post containing messages from the family of *anak daro* aimed to the family *marapulai* as a meaningful opening word to reduce the tensity between the messengers of the *anak daro* and the *marapulai's* family. This is revealed in the proverb: *sabalun kato dimulai, sabalun karajo dikakok, adat duduak sirih manyirih, adat carano bapalegakan*. That is, before the negotiations begins, and before work to be faced, all the relatives sit *sirih menyirih*, and the custom done.

- Messages and advice

Complete betel is also symbolized as a means of communication as a means to interact. This basic communication is addressed to the *marapulai's* family, by processing to prefer their own betel ready to be eaten as their tastes.

2. *Sekapur sirih* (betel lime)

- source and purpose

Betel lime with four pieces of fruit derived from *urang ampek jinih* in the family of *anak daro*, namely: *panghulu, alim ulama, manti (cadiakpandai) and dubalang (urangmudo)*. *Urang ampek jinih* is a leader community in that kinship or tribe.

- Messages and advice

The relatives treat *urang ampek jinih* containing the message that the betel is edible and ready to be eaten.

3. Cigarettes

- source and purpose

Cigarettes or *paisok* originated from *urang sumando* in the family of *anak daro* and addressed to *urang ampek jinih* in *marapulai's* family.

- Messages and advices

Likewise with complete betel, cigarettes are also symbolized as a communication tool for small addressed to the family.

4. Rice in peat

- source and purpose

Rice put into the peat is an offering from the parents of the *anak daro* directed to the *marapulai*.

- Messages and advices

Rice in peat is a symbol of *lumbuang nan panuah*. This is the embodiment of the message and advice to *marapulai*, that the *anak daro* who becomes his wife and raised and fed by her parents with food stuffed in the granary that is always full,

and this means that the parents always fulfill the needs of their daughter. Then *marapulai* is expected to be able to continue and ensure all the needs of his wife and children later on.

5. Money

- source and purpose

The money comes from the families of *anak daro* and addressed to *marapulai*.

- Messages and advice

The money given to *marapulai* is in recognition that the man who becomes *marapulai* has been accepted to be *urang sumando* in *anak daro* family and placed in a respectable place in accordance with its function as *urang sumando*.

6. Clothes sapatagak

- Source and purpose

Sapatagak clothes are brought from the family of *anak daro* and addressed to *marapulai*.

- Messages and advices

A *sapatagak* clothes is a set of clothing that will be worn by *marapulai* at a wedding party. This sapatagak dress consists of: *peci* (hat), suit, shirt, tie, underwear, belt, handkerchief, trousers, socks, and shoes.

5. Conclusion

Minangkabau society is one of the largest ethnics that still apply matrilineal system in its life aspect. As a society of adherents of matrilineal understanding, the role and position of women are also determined in the aspects of life and social. This is illustrated not only in terms of lineage, but also related to other social aspects; one of them is in the case of marriage. Marriage is the first process for someone to release himself from his own family group environment and startong forming his own small group but does not completely remove the influence of his previous group. It means, marriage is the starting point of group in division process. *Minangkabau* society still apply the tradition *manjapuik marapulai* in the process of marriage. *Manjapuik marapulai* is one of the processes in which the family of *anak daro* will go to the family of *marapulai* to pick him to do the next process together, that is *baralek* (wedding party). *Manjapuik marapulai* is done customarily because it involves a large family from both parties; i.e. *anak daro* and *marapulai*.

This tradition is in line with the philosophy of the *Minangkabau* community, since the custom in *Minangkabau* society has an important role in regulating the patterns, the behavior becomes their daily habit. Custom in a sense is a guide or standard in behaving, acting, talking, socializing and dressing way in *Minangkabau* society. The dynamic custom of *Minangkabau* is *raso* (heart) and *pareso* (reason, logic) as a result of philosophy, and nature is not a teacher. The source of the values and outlook of *Minangkabau* society underlies the living order interaction among others, and between society and the natural environment.

Minangkabau custom is divided into 4 parts called "*Adaik nan ampek*" (the four customs); *Adaik nan sabana Adaik*, *Adaik nan diadaikkan* (custom in adat), both customs are eternal and never be changed, and they have become an absolute determination and will never change. Then, *Adaik nan taradaik* (*adat teradat*), *Adaik Istiadaik* (*adat istidat*), these two customs can still be changed by the *ninik mamak*, *alim ulama*, *cadiak pandai*, *bundo kanduang* and youth adapted to the times as the reference as long as it does not violate the customs guidance and Islam guidance.

In relation to the philosophy of the *Minangkabau* society, all activities of tradition in *Minangkabau* society are cultural heritages that deserve to be preserved, because culture and customs provide guidance and rules in the form of arrangement of actions and works of human which produce actions carried out from one generation to next generation.

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Conference Paper

The Perception of Learning English by Undergraduate Students

Susi Ekalestari^{1,2}, Mohd Nazri Latiff Azmi², and Febriyola Putri¹

¹Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

²Faculty of Languages and Communications, Department of English Language, UNISZA, 21300 Kuala Terengganu, Terengganu, Malaysia

Abstract

This research analyzed the perception of undergraduate students on learning English. This research adopted the theory on perception proposed by Efron (1968) in which he stated that perception is the primary cognitive contact of person with the world around him. It was completed by adopting quantitative method in which the data were collected by sharing questionnaire to undergraduate students as its respondents. The questionnaire was tested by *Product Moment Pearson* to meet its validity with t-table larger than r-table, and by *Alpha Coefficient* to meet its reliability with *Cronbach's Alpha value* larger than 0,6. Furthermore, the data obtained from the questionnaire were analyzed by using *Likert Scale* with four alternative responses. They were *Strongly Disagree* (0% - 24.99%), *Disagree* (25% - 49.99%), *Agree* (50% - 74.99%), and *Strongly Agree* (75% - 100%). The research found that the perception of the respondents towards English learning is 66%.

Keywords: Perception, Learning English, undergraduate student

Corresponding Author:

Susi Ekalestari

susi.ekalestari@sastra.uisu.ac.id

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1. Introduction

A research on students' perception needs to be known because as said by Brown that "researchers need to continue assessing teachers' and students' perceptions of FL teaching, as the field will most assuredly change over time and idiosyncratic perceptions of FL teaching among teachers and students will most definitely remain a reality of the FL classroom. The most practical and far-reaching impact of future research in this area will take place in individual FL classrooms where teachers become researchers who desire to better understand their own perspectives on FL teaching, their students' perspectives, and how to reconcile the two (Brown, 2017: 271). This inspires the researcher to do a research on the perception of the students' towards language teaching. The problem of this research is "What is the perception of Learning English by undergraduate students?" Therefore, the purpose of this research is to find out the undergraduate students' perception towards English learning. The scope of the research is focused on the perception with some indications such as: the students' interest in English, the students' interest in items of English, the students' interest in English proficiency, and the students' interest in English teachers. Finally, this research,

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hopefully, may contribute formidable information for English teachers in fulfilling their task with good teaching achievement because by recognizing the perception of the students, teachers may design proper method or way of teaching.

2. Literature Review

Perception is the primary cognitive contact of person with the world around him [3]. This statement means a general scope or field that can be perceived. This research is under educational field, specifically foreign language learning. Thus, the perception focuses on the language learning, and in this research, it is learning English. English as an international language is regarded as foreign language in some countries. Students' perception of learning English is really important to know because there are many researchers found that students feel anxious in learning English. For example, a research by Žefran (2015) concluded that a worryingly negative attitude is felt by health sciences students towards learning English and towards their primary and secondary school foreign language teachers. It is correlated with their foreign language achievement. Most of the students feel that their knowledge of English is insufficient and afraid of speaking English to other people [8]. Other research found that the causes of the students' anxiety in learning English are "feeling shameful to their friends of making mistake and being afraid of making mistake. In other words, they feel anxious because of negative social evaluation (Ekalestari, 2016: 719). Related to students' perception in learning English, some researchers have worked on it. For example, a research found that undergraduate students have good eagerness to learn English, it means that they have positive attitude towards English language learning. It is driven by their needs of having competence in speaking English because of requirement in getting job. Thus, they are encouraged to learn English in courses [7]. Different research inferred that teachers have great effect to the students' perception in learning. In other words, teachers have significant role in building the perception of learning by students [6]. Therefore, to have good perception of learning, it is not a matter of infusing a course of study with the newest and most sophisticated educational technology, but it is about how to utilize technology to meet the real needs and interests of the teachers and students [2].

3. Research Method

This research is accomplished by adopting quantitative mood which is based on the measurement of the quantity or amount. Furthermore, the data are obtained from the questionnaires that are shared to the respondents of this research (Kothari, 2004).

The respondents of this research are students of the first undergraduate students of Faculty of Economics, Universitas Islam Sumatera Utara (UISU), Medan, Indonesia. They are the samples of this research chosen by *deliberate sampling technique*. Particularly, it refers to *convenience technique* because the sample is selected based on the ease of access [5]. There are 97 respondents of this research who come from two different classes.

The instrument of this research is questionnaire which is firstly tested by *Product Moment Pearson* to meet its validity with t-table larger than r-table; $N=97$, the 2-tailed significance 0.05 and the r-table is 0.1975. Then, the score of each item that is less than 0.1975 will be deleted. The questionnaire is also tested by adopting *Alpha Coefficient* to meet its reliability with *Cronbach's Alpha value* larger than 0,6; the count result is larger than the score in r-table. It is 0.674. in other words, the questionnaire used in this research is valid and reliable.

The data of this research are obtained from the response of the respondents on the questionnaire given to them (Appendix 2). The questionnaire contains twenty five questions related to the indications of the students' perception as mentioned in the introduction of this research. Furthermore, the data are analyzed by using SPSS 20 to see the frequency of the *Internal Consistency* in the *Likert Scale* with four alternative responses. They are *Strongly Disagree* (51% - 100%), *Disagree* (34% - 50%), *Agree* (26% - 33%), and *Strongly Agree* (0% - 25%).

4. Analysis

The data analysis is fulfilled by obtaining the frequency analysis by using SPSS 20. The analysis is started from the analysis of each item of the questions related to the perception, followed by the recapitulation of the whole calculation of the analysis. However, the graph display is only given for the recapitulation calculation.

TABLE 1: Question 1.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	8	8.2	8.2	8.2
	2	2	2.1	2.1	10.3
	3	46	47.4	47.4	57.7
	4	41	42.3	42.3	100.0
	Total	97	100.0	100.0	

TABLE 2: Question 2.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	1.0	1.0	1.0
	1	7	7.2	7.2	8.2
	2	49	50.5	50.5	58.8
	3	36	37.1	37.1	95.9
	4	4	4.1	4.1	100.0
	Total	97	100.0	100.0	

TABLE 3: Question 3.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	4.1	4.1	4.1
	2	45	46.4	46.4	50.5
	3	45	46.4	46.4	96.9
	4	3	3.1	3.1	100.0
	Total	97	100.0	100.0	

TABLE 4: Question 4.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	2	16	16.5	16.5	16.5
	3	61	62.9	62.9	79.4
	4	20	20.6	20.6	100.0
	Total	97	100.0	100.0	

TABLE 5: Question 5.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	1.0	1.0	1.0
	1	19	19.6	19.6	20.6
	2	53	54.6	54.6	75.3
	3	23	23.7	23.7	99.0
	4	1	1.0	1.0	100.0
	Total	97	100.0	100.0	

TABLE 6: Question 6.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	3.1	3.1	3.1
	2	25	25.8	25.8	28.9
	3	60	61.9	61.9	90.7
	4	9	9.3	9.3	100.0
	Total	97	100.0	100.0	

TABLE 7: Question 7.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	4.1	4.1	4.1
	2	25	25.8	25.8	29.9
	3	59	60.8	60.8	90.7
	4	9	9.3	9.3	100.0
	Total	97	100.0	100.0	

TABLE 8: Question 8.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	6	6.2	6.2	6.2
	2	31	32.0	32.0	38.1
	3	50	51.5	51.5	89.7
	4	10	10.3	10.3	100.0
	Total	97	100.0	100.0	

TABLE 9: Question 9.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	3.1	3.1	3.1
	2	27	27.8	27.8	30.9
	3	54	55.7	55.7	86.6
	4	13	13.4	13.4	100.0
	Total	97	100.0	100.0	

TABLE 10: Question 10.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.0	1.0	1.0
	2	25	25.8	25.8	26.8
	3	59	60.8	60.8	87.6
	4	12	12.4	12.4	100.0
	Total	97	100.0	100.0	

TABLE 11: Question 11.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	3.1	3.1	3.1
	2	22	22.7	22.7	25.8
	3	63	64.9	64.9	90.7
	4	9	9.3	9.3	100.0
	Total	97	100.0	100.0	

TABLE 12: Question 12.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	1.0	1.0	1.0
	1	1	1.0	1.0	2.1
	2	30	30.9	30.9	33.0
	3	60	61.9	61.9	94.8
	4	5	5.2	5.2	100.0
	Total	97	100.0	100.0	

TABLE 13: Question 13.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	30	30.9	30.9	30.9
	2	51	52.6	52.6	83.5
	3	10	10.3	10.3	93.8
	4	6	6.2	6.2	100.0
	Total	97	100.0	100.0	

TABLE 14: Question 14.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	1	1.0	1.0	1.0
	2	1	1.0	1.0	2.1
	3	54	55.7	55.7	57.7
	4	41	42.3	42.3	100.0
	Total	97	100.0	100.0	

TABLE 15: Question 15.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	5.2	5.2	5.2
	2	42	43.3	43.3	48.5
	3	39	40.2	40.2	88.7
	4	11	11.3	11.3	100.0
	Total	97	100.0	100.0	

TABLE 16: Question 16.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	25	25.8	25.8	25.8
	2	53	54.6	54.6	80.4
	3	13	13.4	13.4	93.8
	4	6	6.2	6.2	100.0
	Total	97	100.0	100.0	

TABLE 17: Question 17.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	5	5.2	5.2	5.2
	2	7	7.2	7.2	12.4
	3	43	44.3	44.3	56.7
	4	42	43.3	43.3	100.0
	Total	97	100.0	100.0	

TABLE 18: Question 18.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	3	3.1	3.1	3.1
	2	3	3.1	3.1	6.2
	3	62	63.9	63.9	70.1
	4	29	29.9	29.9	100.0
	Total	97	100.0	100.0	

TABLE 19: Question 19.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	4	4.1	4.1	4.1
	2	7	7.2	7.2	11.3
	3	52	53.6	53.6	64.9
	4	34	35.1	35.1	100.0
	Total	97	100.0	100.0	

TABLE 20: Question 20.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	2	2.1	2.1	2.1
	1	21	21.6	21.6	23.7
	2	50	51.5	51.5	75.3
	3	21	21.6	21.6	96.9
	4	3	3.1	3.1	100.0
	Total	97	100.0	100.0	

TABLE 21: Question 21.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	2	2.1	2.1	2.1
	1	49	50.5	50.5	52.6
	2	35	36.1	36.1	88.7
	3	9	9.3	9.3	97.9
	4	2	2.1	2.1	100.0
	Total	97	100.0	100.0	

TABLE 22: Question 22.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	1	29	29.9	29.9	29.9
	2	50	51.5	51.5	81.4
	3	16	16.5	16.5	97.9
	4	2	2.1	2.1	100.0
	Total	97	100.0	100.0	

TABLE 23: Question 23.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	1.0	1.0	1.0
	1	2	2.1	2.1	3.1
	2	7	7.2	7.2	10.3
	3	60	61.9	61.9	72.2
	4	27	27.8	27.8	100.0
	Total	97	100.0	100.0	

TABLE 24: Question 24.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	1.0	1.0	1.0
	1	2	2.1	2.1	3.1
	2	4	4.1	4.1	7.2
	3	68	70.1	70.1	77.3
	4	22	22.7	22.7	100.0
	Total	97	100.0	100.0	

TABLE 25: Question 25.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	0	1	1.0	1.0	1.0
	1	2	2.1	2.1	3.1
	2	3	3.1	3.1	6.2
	3	31	32.0	32.0	38.1
	4	60	61.9	61.9	100.0
	Total	97	100.0	100.0	

The analysis is also emphasized by using *Likert Scale Calculation*. It is by making the range of the frequency related to the internal consistency adopted in the questionnaire. The internal consistencies applied in the questionnaire are *Strongly Disagree, Disagree, Agree, Strongly Agree*. Likert Scale will calculate the range of those items with interval value 25. Therefore, the range of each item is as follows:

1. 0 % - 24,99 % = Strongly Disagree
2. 25 % - 49,99 % = Disagree
3. 50 % - 74,99 % = Agree
4. 75 % - 100 % = Strongly Agree

Then the final result is obtained by the formula: Total Score / Highest Score x 100
The total score is obtained from the amount of the whole calculation of each item multiplied with the frequency of the respondents' response.

Respondents who answer	<i>Strongly Disagree</i> (Item Code: 1) are 237
Respondents who answer	<i>Disagree</i> (Item Code: 2) are 636
Respondents who answer	<i>Agree</i> (Item Code: 3) are 1.094

Formua:

$T \times P_n$

T: total respondents who choose the item

P_n : Item Code

Respondents who answer	<i>Strongly Disagree</i> (Item Code: 1) are 421
Respondents who answer	<i>Strongly Disagree</i> : $237 \times 1 = 237$
Respondents who answer	<i>Disagree</i> : $636 \times 2 = 1.272$
Respondents who answer	<i>Agree</i> : $1.094 \times 3 = 3.282$
Respondents who answer	<i>Strongly Disagree</i> : $421 \times 4 = 1.684$

Total score: 6.475

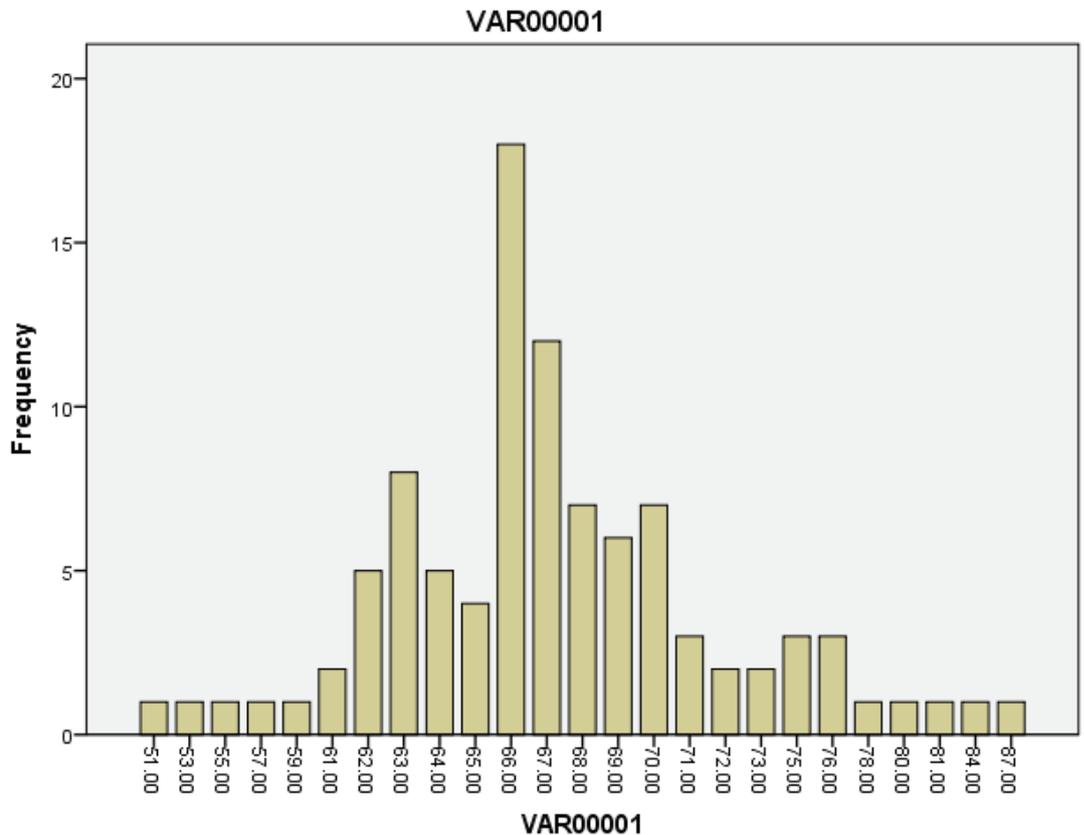
Final result:

Total Score / Highest Score x 100 → $6.475 / 9.700 \times 100 = 66,8 \%$ (Agree)

This result is shown in the table and bar chart as follows:

TABLE 26: VAR00001.

		Frequency	Percent	Valid Percent	Cumulative Percent
Valid	51.00	1	1.0	1.0	1.0
	53.00	1	1.0	1.0	2.1
	55.00	1	1.0	1.0	3.1
	57.00	1	1.0	1.0	4.1
	59.00	1	1.0	1.0	5.2
	61.00	2	2.1	2.1	7.2
	62.00	5	5.2	5.2	12.4
	63.00	8	8.2	8.2	20.6
	64.00	5	5.2	5.2	25.8
	65.00	4	4.1	4.1	29.9
	66.00	18	18.6	18.6	48.5
	67.00	12	12.4	12.4	60.8
	68.00	7	7.2	7.2	68.0
	69.00	6	6.2	6.2	74.2
	70.00	7	7.2	7.2	81.4
	71.00	3	3.1	3.1	84.5
	72.00	2	2.1	2.1	86.6
	73.00	2	2.1	2.1	88.7
	75.00	3	3.1	3.1	91.8
	76.00	3	3.1	3.1	94.8
	78.00	1	1.0	1.0	95.9
	80.00	1	1.0	1.0	96.9
	81.00	1	1.0	1.0	97.9
	84.00	1	1.0	1.0	99.0
	87.00	1	1.0	1.0	100.0
	Total	97	100.0	100.0	



5. Conclusion

The analysis shows that the perception of the undergraduate students towards learning English is 66%. It means that their perception on learning English is in the range of item code 3 (agree). It implies that the respondents have positive perception on learning English because the questions in the questionnaire are positive questions.

6. Recommendation

This research shows that undergraduate students have positive perception on learning English, thus it is a task for English teachers or instructors to perform their teaching performance to meet their teaching achievement. Teachers and lecturers need to create a breakthrough on modular teaching and teaching method since new or different modular teaching and method will give different or even better teaching achievement. New modification is really important and crucial for language teaching to meet the interest of the students and the teachers. In other words, research on language learning must be sustainable.

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Conference Paper

Silence and Politeness in *Nias* Island

Syukur Selamat Gulo and Wiki Aprian Pinim

English Applied Linguistics Postgraduate State University of Medan

Abstract

The research aims to know the benefits of silence and politeness in *Nias* Island connected to the value of language and communication. Silence is an attitude of someone in language conducted according to the situation of community. Politeness is a behavior conducted by someone in a community. *Nias* Island has cultural values still upheld in the modern era. Crystal (2003: 14) says that the fundamental value of a common language presents unprecedented possibilities for mutual understanding and thus enables people to find fresh opportunities for communication. From this it is seen that silence has become a part or an element of a language, commonly termed silent language. In social context, silence is associated with politeness. The ways of speaking, as a part of cultural integrity, show politeness; or in other words it is said that politeness is reflected through language used. A silent person is considered to be polite. Qualitative research method supported by phenomenological approach is applied in the whole study [6]. The findings show that silence and politeness are a part of regional culture in *Nias* Island and still found in the communities to uplift peace and environmental tranquility.

Keywords: culture, language, silence and politeness

Corresponding Author:
Syukur Selamat Gulo
sykurselamat714@yahoo.co.id

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1. Introduction

Language signifies the culture of a region and one could know where someone comes from the language used. Culture, according to Ashkanasy (2011: 14) is then understood to be a system of common symbols and meaning. Culture can be thought of as a series of layers of personality formation resulting from the various groups into which a person has been socialized. But in society there is a culture that requires a person to have a Silence and Politeness attitude that has a certain value and meaning. In *Nias* Island of north Sumatera province, people have unique culture in certain events or situations, those are Silence and Politeness and these two points of discussion are related to the use of language and according to Alison (2010: 6) a primary function of language is for humans to convey information to each other or request services of some kind in a variety of situations.

According to Krauss (1980) language is implicated in most of the phenomena that lie at the core of social psychology: attitude change, social perception, personal identity, social interaction, intergroup bias and stereotyping, attribution, and so on. Moreover, for social psychologists, language typically is the medium by which subjects' responses

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are elicited, and in which they respond: in social psychological research, more often than not, language plays a role in both stimulus and response.

Parikh (2001: 12) states that communication is the main typical use and intended information flowing between agents. Communication typically involves two people. In language and communication there is always a style of language that can affect a person's situation and understanding. Communication implies a relative openness of information flow. In particular, the speaker's intention is revealed in communication. The easiest way to think of communication is through its common meaning in several languages: as transportation, or a means of getting a message from one point to another. In fact, some of the earliest models of communication emphasized this mechanical means of moving a message.

2. Literature Review

As the study goes to the analysis of silence and politeness, theories concerning these two points are presented below.

Silence, according to Bao (2013: 17) plays a role in monitoring language, develop communication strategy. While according to Paulston (2012: 211) politeness is thus a matter of interactional negotiation between participants, with social relationships constructed through the interaction itself.

Then Al-Harashseh (2012: 247) says that silence is a multifaceted and complex linguistic phenomenon, because its interpretation is ambiguous and relies heavily on the socio-cultural norms of a certain society, and the context of situation. The function of silence not only marks the boundaries of utterances, but also has the stylistic function of emphasizing arguments and ideas. While Politeness is necessary in conversation, because it represents the strength, or the depth of social rapport between speakers. Al-Harashseh (2012: 254) further says that conversation in general is based on respect between participants. The attitude of silence and politeness in the community gives value and sense of a certain meaning, so that a sense of kinship and respect to others.

3. Research Method

The research was conducted by using qualitative research, supported by Phenomenological approach to find answers the points of discussion. Finlay (2009: 8) says that phenomenological research is phenomenological when it involves both rich description of the life world or lived experience. The participants involved in data validation are 5 males and 5 females, who absolutely know about the culture of Nias, especially the ones tied to silence and politeness.

4. Discussions

Silence and politeness have meanings in society in order to establish a good relationship with each other. Prayer, as an example of silent language, is to thank God for the

blessings and grace given to us. In Nias Island praying is usually carried out before bed and as soon as getting up and also can be done whenever appropriate to the situation. And mostly people are silent in time of praying.

Apart from being silent as cultural phenomena, Nias people are also demanded to be polite in any situation, especially in social gathering. Politeness is one of the central features of human communication. It is a human phenomenon yet expressed differently in different cultures. Politeness is communicated both verbally and nonverbally. Politeness norms and behaviours are culturally and socially learned, and misunderstandings are therefore intercultural common.

Politeness is a great virtue. A person who behaves politely towards others is not only respected but loved also. People speak well of him/her on all occasions. Politeness towards others means that we are civilized and cultured. A rude person can never be called cultured. He always gives offence to others with his bad manners. But a polite person will always please others by his polite behavior and good manners. Politeness means consideration for feelings of others. A polite man always puts the feelings of others first. He will not say things that will hurt them; he will never speak in a rude way that will offend them. Politeness has been called the oil of the social machine.

Silence and politeness are interrelated. Silence means politeness and reversely politeness should be supported by silence. Both are language phenomena. In matters of politeness, *Nias* people have certain dictions reflecting the importance of politeness as well as silence in some contexts. The data are shown below.

TABLE 1: Contextual Silence and Politeness.

No.	Participants	Situation/ Cause	Meaning in Nias
1	A	Prayer	Mangande
2	A	Marriage	Mangowalu
3	A	Religious	Famati
4	A	Party	Karamia
5	A	Election of customary head	Famili satua mbanua
6	B	Greeting	Yahowu
7	B	Marriage	Mangowalu
8	B	Religious	Famati
9	B	Party	Karamia
10	B	Election of customary head	Famili satua mbanua

Prayer is the thanksgiving to the Lord for His blessings and grace to His people so that His people get a better life. In Nias language, *"Fangande yaia dae bawangande saohagele khe lowalangi mbei yaita bere meno ibee kheda waauri sile aetu"*.

Marriage is the blessing of men and women to husband and wife both in religion and government texts. In Nias language, *"Mangowalu yaia dae bawofabebe nono matua ba ono alawe enae tobali ira hasambua mongambate ba khe lowalangi ba khe famareta"*.

Religion is a belief in an all-powerful God over the life He has given. In Nias language, *"Famati yaia dae faafarisayo khe lowalangi so mbei yaita"*.

Party is a crowd held on gratitude and thanks for the blessings gained. In Nias language, *"Karamia yaia dae angowuloata niha sato faomuso dede kheda bazino alua sisekhi"*.

Election of customary head is the granting of a person to the agreement of a group of people who have agreed that in the future the head is entrusted to take decisions in the customs of the community. Meaning in Nias language, *"Famili Satua Mbanua yaia dae famee dadaoma khe niha sino mufili sino hasara dede niha sato, bawololohe bawamakhoi angetula hada bakha bambanua"*.

Greeting is an expression to a person in a meeting signifying the cultural characteristics of the island of Nias. In Nias language, *"Yahowu yaia dae fangowai niha sifalukha kheda sitobali hada banono niha"*.

TABLE 2: Situation/ Cause, Silence and Politeness.

No	Situation/ Cause	Silence /Meaning	Politeness /Meaning	Relationship Silence and Politeness
1	Prayer	Wishing	Trust	People pray to God to fully trust him.
2	Marriage	Respect	Advice	The bride should appreciate and listen to the advice of their parents
3	Religious	Appreciating	Believing	Religious events provide deep meaning by appreciating and believing
4	Party	-	Thanks God	-
5	Election of Customary Head	Appreciate	Listening	Customary heads when giving speeches to his peer group appreciated by listening
6	Greeting	-	Culture	-

The percentage of Relationship between Silence and Politeness is counted by using formula:

$$N = \frac{X}{Y} \times 100\%$$

In which,

N = the Percentages of Situation/ Cause

X = the Silence Meaning and Politeness Meaning

Y = the Total Relationship Silence and Politeness

Prayer = $\frac{2}{10} \times 100\% = 200 : 10 = 20\%$; Marriage = $\frac{2}{10} \times 100\% = 200 : 10 = 20\%$;
 Religious = $\frac{2}{10} \times 100\% = 200 : 10 = 20\%$; Party = $\frac{1}{10} \times 100\% = 100 : 10 = 10\%$;
 Election of Custom Head = $\frac{2}{10} \times 100\% = 200 : 10 = 20\%$; Greeting = $\frac{1}{10} \times 100\% = 100 : 10 = 10\%$.

Based on the percentage above, the relationship between Silence and Politeness in Nias Island: Prayer: 20%, Marriage: 20%, Religious: 20% Party: 10%, Election of Customary Head: 20%, Greeting: 10%. with silence of six situations/ causes: Prayer, Marriage, Religious Event, Party, Election of Customary Head and Greeting.

TABLE 3: Result Percentage of the Relationship Between Silence and Politeness in *Nias* Island.

No	Situation/ Cause	Silence (X1)	Politeness (X2)	Total Relation	Percentage
1	Prayer	1	1	2	20%
2	Marriage	1	1	2	20%
3	Religious	1	1	2	20%
4	Party	0	1	1	10%
5	Election of Customary Head	1	1	2	20%
6	Greeting	0	1	1	10%
$\sum N$		$\sum X_1 = 4$	$\sum X_2 = 6$	$\sum Y = 10$	100%

5. Conclusions

In Nias Island both silence and politeness are interconnected in carrying out cultural customs. Tied to linguistic politeness is a very complicated issue influenced by multiple factors including general face want of participants, the participants' societal positions and social relationships, social norm that the participants share, and discernment or interpretation of the social rules, as well as immediate context of the interaction, and possible strategies for the interactions to choose under the constrains of the other simultaneously functioning factors.

Silence and Politeness in Nias Island had relationship within a society that unifies the existing cultural diversity. The relationship can be seen from the situation / causes of the occurrence of activities such as weddings that begin with greeting each other related to religion, belief, and the involvement of the customary head that cannot be separated from the attitude of respecting to God with a grateful and pray.

It is necessary that any cultural norms and phenomena be preserved. Silence and politeness are the pillars of the cultural contexts in *Nias* Island and these two things could be found in the daily activities of the local people.

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Conference Paper

Humanistic Personality in Andrea Hirata's Novel *Padang Bulan*

Trisosiana Lefia

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

The aim of this study is to analyse Maryamah's Humanistic Personality in Andrea Hirata's novel *Padang Bulan*. The research method applied in this research is Library research. There are two data used in this research, namely primary data and secondary data. The primary data are taken from the novel itself, *Padang Bulan*. The secondary data are document, script and other relevant sources which provide the information related to this analysis. The approach used in this research is Abraham Maslow's theory of Psychology of Humanistic Personality in Schultz (1977). Maryamah is a persistent and diligent Person to meet the need of her life. This is the basis for the selection of *Padang Bulan* as an object for research. The Humanistic Personality as the aspect studied in *Padang Bulan* is in accordance with the struggles of the main character to meet her needs, including Physiological Needs, safety Needs, Need of Love, Belonging, esteem Needs, and self actualization Needs and the findings show that all these needs are clearly exposed in the novel showing that the protagonist has got humanistic personality.

Keywords: humanistic personality, struggle, psychology

Corresponding Author:

Trisosiana Lefia
trisosianalefia94@yahoo.com

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1. Introduction

Novel is one form of literature that presents various images of human life shown by the author in written form. The problems portrayed in a novel would be a picture for the readers. In Novel problems are drawn more priority to human problems. Novel is also literary work that describes the real problems that occur in society. Real issues found in the community taken partly considered important and interesting then compiled into a beautiful articles. As a creative work, novel interesting and important to read because the novel contains about Information and learning.

Purwarno and Sitepu (2016: 53) state that literature in true sense of term is that a kind of writing which is charged with human interest, and characterized by permanence, colouring of imagination, and artistic embellishment. They also state that novel may be roughly defined as a long story in prose, meant primarily for entertainment, and presenting a realistic picture of life.

Literary works associated with psychology are important to research, because according to Wellek and Warren (1993: 108), Psychology helps in collecting researchers' sensitivity to reality, sharpened ability, observation, and giving opportunities to learn

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patterns that have not been reached before. As a symptom of psychology, psychology in literature contains the phenomena seen through the behavior of the characters. Thus, novels can be researched using the perspective of literary psychology.

Personality is the dynamic organization within the individual of those psychophysical system that determine his characteristics behavior and thought (Allport, 1961: 28)

The characteristics or blend of characteristics that make a person unique (Weinberg & Gould, 1999). The main theory for this research is "Psychology of Humanistic Personality" by Abraham Maslow in Schultz (1977) supported by the ideas that Humanism is a philosophical movement emphasizing the individual's personal value and centrality human values in general [2].

Here the researcher wants to analyze one of literary works that is Novel. The novel is entitled Padang Bulan, the novel with 170 pages tells about the The personality of the main character. Maryamah or Enong, is a young girl who struggles to sustain life and fulfill her dream to keep his family out of starvation, and stupidity.

The Novel *Dwilogi Padang Bulan* is a novel themed about The Humanistic Personality of the main character. The main character in the *Dwilogi Padang Bulan* novel is a woman named Maryamah or Enong. Narrated in the novel *dwilogi padang bulan* Maryamah faces deep obstacles meeting the needs of her life due to poverty and labeling imposed on her by community in her residence that women not supposed to get lead and play chess like men. Overall the story in Novel *Padang Bulan* describes about The Humanistic personality of the main character in this case maryamah as the main character who is persistent and diligent in fulfilling the needs of her life.

Andrea hirata was born in East Belitung, Bangka Belitung province on October 24, 1967. His full name is Andrea Hirata Seman said Harun. Being a famous Novelist may never have been in Andrea Hirata's mind since childhood. Struggling to achieve higher education, it was difficult at that time. However, along with his struggle and endless hard work, Andrea Hirata was able to succeed as a writer of his childhood memoirs full of pain.

2. Literature Review

The author uses Abraham maslow's "Psychology of Humanistic Personality" Theory to analyze *Padang Bulan* Novel Written by Andrea Hirata. According to Maslow as quoted in Schultz (1977,62-64), there are five basic needs. They are the physiological needs, the safety needs, the belongingness, and love needs, the esteem needs, and self-actualization needs. The description of the needs is as follows:

1. Physiological needs

The most important of all basic needs are the needs for physical survival. These needs are the needs for food, liquid, shelter, sex, sleep and oxygen (qtd in Schultz 1977 62). When a person extremely hungry she thinks only about food. She dreams of food, she remembers food, she thinks about food and she want only food. These needs must be fulfilled first before fulfilling the other needs.

2. Safety needs

This fits in with our general notion of human development from childhood into adulthood. It is the needs to be secured and out of danger. People always try to avoid the dangerous thing especially related to physical violence.

3. Belongingness and love needs

When the psychological and safety needs are satisfied, the other needs such as needs for love, affection and Belongingness also emerge. According to Maslow, love involves a healthy, loving relationship between people which include mutual trust, everybody needs love therefore, the lack of love can stop the individual growth and his developmental of potential (1977).

4. Self-esteem needs

According to Maslow in Schultz (1977), there are two esteem needs. They are self-esteem and self-respect from other people. Self-esteem includes desire for confidence, competence mastery, adequacy, achievement, independence and freedom. Self-respect from other includes prestige, recognition, acceptance, attention, status, reputation, and appreciation. A person who has self-esteem is more confident and capable in doing his work. Without self-esteem one will have the feeling of inferiority and helplessness which can cause discouragement and possible neurotic behavior.

5. Self-actualization needs

Maslow in Schultz (1977) states these needs as the desire to become more what one is, to become everything that one is capable of becoming. "What a man can be, he must be". In short, it deals with the identification of the psychological need for growth, development and utilization of potential. These needs emerge after satisfaction of the love and esteem needs.

3. Research Method

This research is library research that uses descriptive qualitative research as design of the research. Jeane states "the aim of descriptive qualitative research is to clarify the nature of a phenomenon in a specified, static context while viewed from a specific, fixed perspective" (Jeane, 1999: 153)

The source of the data in this research consists of two types. There are primary data and secondary data. Khotari states "The *primary data* are those which collected a fresh and for the first time, and thus happen to be original in character, The *secondary data*, on the other hand, are those which have already been collected by someone else and which have already been passed through the statistical process" (Khotari, 1990: 95). In this research, the primary data is the Novel Padang Bulan written by Andrea Hirata. The secondary data is documents, script and other relevant sources that are related to the topic.

The data collection procedures divide into some steps. The first step is the author observes the novel. Then the author reads the novel. Next, the author is searching

information that is related to the novel and the topic of this study also. After that the author underlines the Topic of the problem which are available in the novel. Next, the author clasifiece the topic of the problem.

After collecting the data,the author begins to analyze the topic. At the first time, the author analyzes Andrea Hirata's description of Maryamah' Humanistic Personality. Then the author searched for the power of attraction in this novel that made it so interesting. Finally, the author could discover Maryamah's Humanistic Personality and find out what Andrea Hirata wanted to say to the readers through his work.

To analyze the Personality of Humanistic of the first character, the author use content analysis as technique of analyzing the data. Khatori states "content- analysis consist of analysing the contents of all other verbal materials which can be either spoken or printed" (Khatori, 1990: 110).

4. Discussion

The first character in Novel *Padang Bulan* is Maryamah or Enong. Maryamah was chosen because its there figures who are most involved with conflict, most associated with other characters and the most many need time of telling.

Shalimah prepares things for the departure of Enong to Belitung. To see the bag of her daughter, her tears are adorned. The only one she can do its just heartening and thats imposible for her to do if she herself seems to lose with the situation which pinched them. (Hirata, 2011: 31)

The Data above shows that the problems are experienced by Enong with her family, especially her mother. Both figures are facing a problem when it must give up with enong's education stalled to work to support the family. The theme in this study is divided into two: minor theme and major theme. A minor theme in novel *Padang Bulan* is the persistence of the first character to meet the needs of her life.

Enong becomes the center of talk of the people around her but she never stops or feels affected by all the gossips given to her personally or to her family. She does not care as the most point for her is to help her family survive. (Hirata, 2011: 59)

Based on above it can be seen that Enong gets into trouble as long as she works as a tin miner. In addition to the work that she did not get immediately, she also became the talk of people in her village. These obstacles do not make enong obstinance to give up. Enong persistently astrieves to meet the needs of her family.

Based on the data above, it can be seen that Enong will leave for Tanjong Pandan to work. Here is another data explaining Enong's departure to city of Tanjong Pandan. The Psychological Humanistic Personalities found in the first character of the novel entitled *Padang Bulan* among others are: *Psychological needs, Safety needs, The need for love, The need for self-esteem, and The need self-actualization.*

Basic of psychological needs are characterized by needs related to physical needs. For example eat, drink, and rest. Here are the data which indicate the basic psychological needs:

4.1. Psychological needs

“The following days Enong began to limp, but she abstained from begging. She ate by scavenging leftovers food in the market” (Hirata, 2011: 36)

The needs sense of *security* contained in this novel is the need to protect self from outside attacks. Here’s the data that supports it:

4.2. Safety needs

“The dogs barking. Enong hunted like a mixer. She run with all her might for fear of being raped and killed. She is not cares about her bare feet bleeding from thorns and staple wood sharp. Unfortunately, she can not run more far away because in front of her cliffs which is steep. Under the river it flows river rafting. Enong turned to the back. The dogs hunter already close. She run to the cliff and without doubt she jumped. Her little body hovered, then booming on the surface of the river. She sinking like a stone, and no longer appearing” (Hirata, 2011: 72).

Based on the above we can know that Maryamah or Enong sought to *save* herself from the threat of those who are hunting her. Enong feels safer when jumping into the river rather than being caught by the hunter.

The needs a sense of love that *belongs* to maryamah characterized by the love given by her parents. The following data to support it:

4.3. The need for love

“Zamzani is very proud of Enong’s ambitions. He want enong to get a chance the highest education. Enong’s school is number one for him. What kind of work?. He was never late to pick up enong”. (Hirata, 2011: 10)

Based on the above it can be seen that Enong or Maryamah gets the *love* and attention great from her father. Her father who is only a Tin miner tries to meet the needs of his family to get a high education opportunity.

The needs of *Self-esteem* found in the first character of the novel is characterized by working as its responsibility.

Maryamah as the eldest child feels having Self-esteem if she is able to meet the needs of her family by working diligently.

4.4. The need for self-esteem

“After Morning prayer, she wrapped her veil strongly, strong to packing hoes, and bike, kissing her mother’s hand, holding her sibling for a while, then sliding with joy while whistling songs nationality to the banks of the lake.

Sometimes she whistled children's songs in English taught by Miss Nizam to her. She is the first female in the history as a Tin miner who knows English. Her age is not more than 14 years". (Hirata, 2011: 50)

Based on the above data it can be seen that Maryamah was pleased with her new job as Tin miner. This is due to the work of Tin miner to make money. The money she gets will be used to meet the needs of her family so she feels useful to her family, and gets the attention, and appreciation from family and also from her neighborhood. Feeling useful for others, get the attention, and appreciation are *Self-esteem*. Working and getting the money makes Maryamah confident and get recognition from others.

Actualization needs are characterized Maryamah's efforts in realizing the ideals of being able to play chess and win the the game.

4.5. The need-actualization

"Through grand master's guidance Ninochka stronovsky, Maryamah increasingly masters the defense techniques of this castle in the style of grand master Anatoly carpov.

The next year Maryamah collided again againsts Matarom in the final. Matarom lost again. Maryamah is the first chess player who managed to become the 3-years champion consecutive. She grabbed the eternal cup and after that never again compete. She famous with called Maryamah". (Hirata, 2011: 262).

Based on the data above it is known that Maryamah becomes a winner in a chess match against men. Winning a chess match is a considerable achievement for her. It is one form of *Self-actualization* in Maryamah.

5. Conclusion

The first character named Maryamah or Enong can be described through the Psychological approach of "Psychology of humanistic Personality" of Abraham Maslow. Maryamah has a number of stages of fulfillment needs ranging from psychological, Sense of security, love having and owned, self-esteem, and self-actualization. Fulfillment psychological needs indicated by eating, drinking, and rest. Fulfillment of the security needs it shows through trying to protect themselves from threats danger. Fulfillment of love has shown through loving friends as a child, and gets the affection from both parents. The need for Self-esteem is demonstrated by working hard with Persistent and diligent ways for a better life, and avenge his ex-husband through a chess match. The need for self-actualization is manifested through achievement in the field of English and becomes a champion in the chess game in her village.

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Conference Paper

Psychological Problems in Nassim Nicholas Taleb's Novel *The Black Swan*

Uci Dwi Cahya

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper discusses the psychological problems of the protagonist named Nina. The method used is qualitative research supported by library research as proposed by Currie (2007) stating that library research is used to collect ideas, theories, and reported empirical data within the context of scholarship from library. Since the paper deals with psychological problems, Sigmund Freud's psychoanalysis theory of anxiety and hallucination was applied to analyze the data. The research result showed that Nina experienced behavioral changes due to the influence of other characters around her. She encountered psychological problems due to her conflicts with other characters. Her psychological problems were mainly triggered by the pressures from other characters, and those problems make her anxious and always went hallucinated. The pressures encountered by her went deeper as she could not show her best performance at the time when she must dance black swan role.

Keywords: psychology, conflict, anxiety, hallucination

Corresponding Author:

Uci Dwi Cahya

uciedwicahya88@gmail.com

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1. Introduction

Literary work is a work that is formed from an author's imagination. It is also an expression of the images and events of daily activity directly or indirectly. Literary works have function to entertain or teach something to the readers. The function can be found in any kind of literary work. In the novel *Black Swan* by [8], the moral teachings are concerned with Psychological Analysis.

Hall (2001) in his book entitled *A Premier of Freudian Psychology* states that anxiety is a painful emotional experience which is produced by excitations in the internal organs of the body. These excitations are the result from internal or external stimulation and are governed by the autonomic nervous system. For example, when a person encounters a dangerous situation, his heart beats faster, he breathes more rapidly, his mouth becomes dry, and the palms of his hands sweat.

Nina, the protagonist of the novel has psychological problem. She feels really worried if someone replaces her role as a swan lake and this makes her more emotional. Then, she starts feeling something absurd in her daily life, like seeing someone exactly looks like her, getting rash on her body, and suddenly feeling more worried about something. This gives a picture Nina suffers from psychological problems.

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2. Literature Review

The first point of discussion is anxiety. Anxiety is a feeling of impending danger. Sigmund Freud (1856-1939) considered three types. *Objective anxiety* results from a real threat in the physical world to one's well-being, as when a ferocious-looking dog appears from around the corner. The other two types are derived from objective anxiety. *Neurotic anxiety* results from the ego feeling overwhelmed by the id, which threatens to express its irrationality in thoughts and behavior. There is a fear of external punishment for such expression.

Moral anxiety is based on a feeling that one's internalized values are about to be compromised. There is a fear of self-punishment (e.g., guilt) for acting contrary to one's values. Moral anxiety is a function of the development of the superego. Whatever the anxiety, the ego seeks to reduce it. Operating at the unconscious level, it employs defense mechanisms to distort or deny reality [4]. Based on the Freudian theory, anxiety is at the core of the psychoanalytic theory of affects, and from the beginning of psychoanalytic thought has been recognized as central to an understanding of mental conflict for it is through bad feelings that conflicts are felt and known.

The next point of discussion is tied to hallucination. Hallucination is the experience of perceiving objects or events that do not have an external source, such as hearing one's name called by a voice that no one else seems to hear. A hallucination is distinguished from an illusion, which is a misinterpretation of an actual stimulus.

Sigmund Freud (1856-1939) characterizes hallucinations as follows. Perhaps it may be a general characteristic of hallucinations to which sufficient attention has not hitherto been paid that in them something that has been experienced in infancy and then forgotten re-emerges - something that the child has seen or heard at a time when he could still hardly speak and that now forces its way into consciousness, probably distorted and displaced owing to the operation of forces that are opposed to its re-emergence [4].

3. Research Method

The research was conducted by means of descriptive qualitative research. Sugiyono (2013) states that Qualitative research is the method of skin research based on purposively philosophy, used to examine the condition of natural objects, (as opposed to experiments) in which the researches are as key instruments, and the sampling of data sources is done purposively.

The source of the data in this research consists of two types, primary data and secondary data. Khotari (1985) states "Primary data is original information collected for the first time. In the research, the primary data are the novel *The Black Swan* written by Nassim Nicholas Taleb (2007). The secondary data are documents, and other relevant sources related to the discussion.

4. Discussion

According to Freud (2002), psychological approach is an approach which is based upon the assumption that literature is always talking about human life that always exhibits diverse behaviors. The extrinsic aspect contains the analysis of anxiety and hallucination of Nina's personality.

5. Anxiety

The main character is a character that often appears in a story or the most dominant character. In the whole story the focus discussed is Nina Sayers. Nina Sayers is a kind and tolerant young woman. This is evident when Nina got the role of queen swan. Her mother came home and brought a vanilla cake with strawberries but Nina refused to eat it. But she did not want to upset her mother and so she ate the cake.

Nina sees a cake with a little sparkler sitting on the table. Her mother smiles anxiously. (Erica) my daughter, the swan queen. (Nina) oh mom. (Erica) it is our favorite vanilla with strawberry filling. Erica pick up a knife and starts cutting a very large piece. I am just so proud of you. Erica grabs the whole cake and head towards the trash. (Nina) mom, don't. I am sorry. Erica hesitates, but returns. She sets the cake back down [8].

The quotation above explains the situation where Nina does not want to disappoint her mother. She loves her mother so much so she would not make her mother upset by refusing the cake. This is triggered by her anxiety. She is anxious that her mother would be very sad if she refuses to take the cake.

Anxiety is a painful emotional experience. This is one of the most important concepts in psychoanalytic theory. Although anxiety is a negative feeling, yet everyone must feel it in life, such as someone feeling nervous or panicked on the day of the test. And this situation is felt by Nina.

Another illustration of anxiety felt by Nina was when Leroy forced her to pay attention to how to dance Lily.

(Nina) pays close attention to Lily, sizing her up. Her dancing is explosive, exudes sex. (Leroy) watch the way she moves. Leroy has snuck up behind Nina at the doorway and gets very close to her. Imprecise, but sexual. She's not faking it.

Leroy as a professional ballet seems to see Lily has the potential to become a black swan. It makes Nina worried and worried if one day Leroy will choose Lily perform the role of the black goose than himself [8].

All the time, Nina is attacked by a feeling of anxiety when performing the dance. The trainer knows for sure the potentiality of Nina, and that is the reason Nina is forced to do the dancing. Actually Nina could do the dancing, but the point lies in her anxiety. She is too nervous and she fears failure. All is triggered by her anxiety, which is beyond her control

6. Hallucination

Hallucinations will occur after a hostile relationship, stress, isolation, feeling useless, hopeless and helpless. Nina also experienced a hallucination disorder. She lived her life under unfriendly relations and pressure. Nina feels depressed when she cannot do the black swan's role as a white goose's role, and she controls her emotions in order not to stress. These hallucinations come to her unnoticed. It is someone who is just like her but with a different attitude. Double Nina is a reflection of the characteristics of Black Swan. She plays the role of Black Swan so well that the typical Black Swan looks like her double. She also feels hostile to Lily. Since Lily is the one who has the potential to become a Black Swan, Nina thinks that she can change it anytime.

When Nina feels worried about the Black Swan, she will see a double. In one scene in this script, there is a scene when Nina practiced the black goose coach, Leroy as a professional ballet always asks Nina that her dance is just cold. She worries and cries when she returns home.

It's pretty dark but the sound is unmistakable.

Nina tiptoes past some off stage sets and lighting equipment, and peeks around a piece of scenery catching a glimpse of Lily further backstage. She is wild, clearly enjoying it. Nina looks away, disgusted. She peeks back one more time. Lily has become the double. She meets Nina's eyes and smiles. Nina jumps back and flees [8].

Nina becomes double when she is worried about the role of the Black Swan. Lily is a double reflection of her. It makes Nina feel hostile to Lily. But the fact is, Nina does have to worry about Lily if she can look good.

This also explained beforehand, there are many specific responses about hallucinatory disorders, such as talking to oneself, fighting or other malicious responses, and listening to voices, talking and listening to others who are not talking or inanimate objects. When Nina talks to her, she is actually a double not real or it is hallucinations. That means she really speaks to herself but she still imagines that she is talking to someone who is just like her. In this conflict, she always sees her multiply as she stand in front of the mirror.

7. Conclusions

Nina is the main character in the Black Swan novel described through the psychology problem of Sigmund Freud's. She has indicated her anxiety and hallucination. As a ballerina, she also wants to get the swan queen's role for which she has to be able to play as white swan and black swan. She has an internal problem with herself because of her anxiety and also an external conflict with someone around her. Nina gets anxiety which is a painful emotional experience resulting from danger in the external world. It is such a fear of a real threat, and the impact of the anxiety is that she also gets physical and cognitive anxiety.

Then for the hallucination, Nina talks to herself feeling that she is not her double. When she stands in front of the mirror alone, her double will show up. She sees her hallucination in many places such as in the bathroom, backstage, at costume shop and in the principal dressing room. Nina really wants to be a black swan to see her double as the black swan's reflection in the mirror and finally Nina's died when she successfully shows the queen of swans with perfect.

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Conference Paper

Affability in Abdulkarim Khiratullah's Novel *Mencari Cinta Yang Hilang*

Verawati

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This paper is concerned with the Protagonist's affability in Abdulkarim Khiratullah's Novel *Mencari Cinta yang Hilang*. The Goals are to reveal the kinds of affabilities in the novel and to describe the application of the protagonist's affabilities in the novel. The method used in this research is descriptive qualitative method proposed by Sugiyono (2012). Descriptive means to describe something such as: circumstance, situation, condition, event, action, etc. The primary data source in this study is derived from the novel *Mencari Cinta yang Hilang* by Abdulkarim Khiratullah consisting of words, phrases, and sentences illustrating the affabilities of the protagonist. While the secondary data source is taken from books, journal and websites including references related to this study. There are some theories used as reference in this study, but among those theories, the affability proposed by Budiningsih (2004) is applied to analyze the affability in the novel *Mencari Cinta yang Hilang* written by Abdulkarim Khiratullah. Based on the analysis, it is found that the moral values of the protagonist in the novel are: Empathy, Obedience and Patience.

Keywords: affability, empathy, obedience, patience.

Corresponding Author:

Verawati

verabakhtiar@yahoo.com

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1. Introduction

The term "affability" implies ability, to distinguish right from wrong, to act on this distinction, and to experience pride when one does the right thing and guilt or shame when one does not [2, 9]. Sigelman, also states that there are three basic components of affability: an affective or emotional component, a cognitive component, a behavioral component.

The protagonist's affabilities found in the novel *Mencari Cinta yang Hilang* written by Abdulkarim Khiratullah are good actions. The affabilities of the protagonist in the novel are analysed based on Budiningsih (2004). She states that affability can be categorised into some kinds: empathy, obedience, bravery, cooperation, enthusiasm, kindhearted, honesty, loyalty, perseverance, love and affection, sacrifice, sincerity, and strong belief.

The novel *Mencari Cinta yang Hilang* written by Abdulkarim Khiratullah can be seen and studied from various angles, such as financial problem, love, arranged marriage, and female domination and this study is limited within the range of the kinds of the

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protagonist's affabilities found in the novel such as: Empathy, Obedience, and Cooperation.

Affability is a very important rule implemented in a society because it can be a guideline in life as well as the protector of society itself. Affabilities are important because by knowing one's affability, we will get better life. Affability not only teaches us about good relationship among members of society but also teaches about good relationship between humans and God. However, this study will be useful for the readers to know the affability elements especially its kinds such as empathy, obedience, and cooperation.

This study will be useful for other researchers. One of the dominant theories of affability is the theory proposed by Budiningsih (2004) in which it is stated that affability affects someone to do good action. At the present moment, people judge someone based on his or her character not totally on his or her knowledge or smartness. A person of good affability could be stationed anywhere as such a person could easily adapt himself to any type of time and space.

2. Literature Review

2.1. Affability

Affability is the ability of someone to see the standards of good and evil, which govern an individual's behavior and choices. Individual's affability may derive from society and government, religion, or self [3]. When affability derives from society and government they, of necessity, may change as the laws and morals of the society change. An example of the impact of changing laws on moral values may be seen in the case of marriage vs. "living together." [2]

In past generations, it was rare to see couples who lived together without the benefit of a legal matrimonial ceremony. In recent years, couples that set up household without marriage are nearly as plentiful as traditional married couples. But, not only are such couples more plentiful, they are also more accepted by other individuals in our society. In earlier society, the laws and morals simply came from the Roman system of law, which was largely based on the Ten Commandments. As society moved into the modern era that earlier system of laws, affability became more and more eroded [8].

Affability also derives from within one's own self. This is clearly demonstrated in the behavior of older infants and young toddlers. If a child has been forbidden to touch or take a certain object early on, they know enough to slowly look over their shoulder to see if they are being observed before touching said object (Jenkins, Alicia Beth. 2013: 127). There is no need for this behavior to be taught; it is instinctive. Once, however, any form of discipline is applied to modify the child's behavior, the child now gains the capacity within himself to distinguish his right behavior from his wrong behavior. Now, the child can make correct choices based on his own knowledge. The choices that are made by an individual from childhood to adulthood are between forbidden and acceptable, kind or cruel, generous or selfish (Kohlberg, L. 1976: 212). A person may,

under any given set of circumstances, decide to do what is forbidden. If this individual possesses moral values, going against them usually produces guilt.

2.2. Kinds of affability

Budiningsih (2004: 57-78) distinguishes the affability into several kinds as stated below.

2.3. Empathy

The word Empathy comes from “pathos” meaning deep feeling. Empathy is a feeling where someone tries to understand the condition of someone else. The word empathy is different from sympathy. The difference between sympathy and empathy is that sympathy is more focused on his own feelings for others, while other people’s feelings are not in full attention. Empathy is more focused on the feeling of the others’ condition [2].

2.4. Obedience

Obedience is as basic an element in the structure of social life as one can point to. Some system of authority is a requirement of all communal living, and it is only the man dwelling in isolation who is not forced to respond, through defiance or submission, to the commands of others. Obedience, as a determinant of behavior, is of particular relevance to our time [2].

Obedience is the complying with a command or precept. It is here regarded not as a transitory and isolated act but rather as a virtue or principle of righteous conduct. It is then said to be the moral habit by which one carries out the order of his superior with the precise intent of fulfilling the injunction. The obligation of obedience is as an obvious consequence of the subordination established in the world by natural and positive law. The idea which is the subjection of any sort of one man to another is incompatible with human freedom, a notion that has vogue in the religious and political teachings [6].

3. Research Method

The method is used in this research is descriptive qualitative method. Descriptive means to describe something such as: circumstance, situation, condition, event, action, etc. Arikunto (2013) and Moleong, L. J. (2004) states that descriptive research is the research that study intended to investigate the circumstances, conditions, situation, events and activities.

Descriptive research is a simpler research than the other research, because in this research the researcher does not do anything with the object. In this research, the researcher just describes about something happen in the research report.

The primary data source in this study is derived from the novel *Mencari Cinta Yang Hilang* by Abdulkarim Khiratullah consisting of words, phrases, and sentences illustrating the affability from the protagonist. Secondary data sources are sources that do not directly provide the data to the researcher. Secondary data sources such as documentation and official archives can support the research. Secondary data were obtained from a number of places, offices, and agencies. Secondary data is very valuable for researchers to more understanding of the problems that made the object research. In this study, the secondary data source is taken from books, journal and websites including references related to this study.

The analysis is focused on obtaining the answers of the two questions stated in the problem of the study. The data analysis procedure that is used in this study is descriptive analysis, which includes to find out the kinds of affability of the protagonist in the novel *Mencari Cinta yang Hilang* written by Abdulkarim Khiratullah, and to expose how the affability of protagonist applied in the novel *Mencari Cinta yang Hilang* written by Abdulkarim Khiratullah.

4. Discussion

4.1. Empathy

Empathy is a feeling where someone tries to understand the condition of someone else. The word empathy is different from sympathy. The difference between sympathy and empathy is that sympathy is more focused on his own feelings for others, while other people's feelings are not the focus, while empathy is more focused on the feelings of the others' condition.

Often times the importance of empathy is often underestimated. It should be taught in primary school by teachers in cooperation with the pupils' families. Kids are encouraged to learn new computer programs, to solve tough mathematics problems, and to play new music instruments. They should be encouraged to become empathic people who empathize with problems of the family members, their classmates, and their acquaintances. By doing so, we would make our lives much more meaningful and joyful. On the contrary, insensitivity and indifference to others' agony and suffering will end up being in a robot world where people live without any feeling. The empathy of the protagonist of the novel, Fauzi, can be seen in the following quotation:

I am sad to hear the words of Mrs. Azeza. In the fact Mr. Baharuddin is a good man, the proof he did not want to involve his wife in the company's problems (Khiratullah, 2008: 81)

The quotation above shows Fauzi's empathy to the people around him. He shows much empathy to Mr Baharuddin. He knows that Mr. Baharuddin is a good man but he is always affected by his strong emotion and he could not control his emotion; as the consequence any person who has done a slight mistake before him will be rewarded with his harsh attitude. In this case, Riri has become the frequent visitor of his emotion. He does not only use his words, but also his hands.

Empathy includes the ability to sense the emotional state of others, feeling sympathetic and trying to resolve the problem, and taking the perspective of others.

I had a glimpse of view; Riri is still very young and beautiful. She wears a large veil; it seems no less religious knowledge. I rarely see the maids who looked like Riri. I noticed a punch in her left cheek. I hear it often receive maltreatment from her employer a few months ago. A little mistake she does, her employer directly hit her. Riri is pity. It has long been a burden on my mind. (Khiratullah, 2008: 63)

From the quotation above, it can be concluded that Fauzi shows much empathy towards Riri. Empathy is the ability to respond to the wishes of others unspoken. This ability is seen as the key to raising the intensity and depth of our relationships with others. In addition, Empathy is one of the keys to success in inter-personal relations with trying to understand a problem from the viewpoint or feelings of the other person. Through empathy, individuals will be able to develop a deep understanding of a problem. Understanding others will encourage sharing between individuals.

Empathy is how we perceive what is experienced by others. It is showed by Fauzi to Mr. Baharuddin. When he meets Mr. Baharuddin's wallet in the street he wants to give it back to Mr. Baharuddin. This is seen below:

"I am worried that this wallet is found by irresponsible hands. What a pity Mr. Baharuddin" said Fauzi. Farid replied "you still have a sense of pity for him, but he does not have the slightest pity. You are strang, zi " (Khiratullah, 2008:75)

The above quotation indicates that Fauzi feels what Riri feels. During this time Riri has been very patient through a period of difficulty. Riri actually goes to Saudi Arabia to continue studying, but because she has not enough money so that she has to be a housemaid of Mr. Baharuddin. She is often persecuted by Mr. Baharuddin. But after all this time Mr. Baharuddin is aware of all his mistakes and finally he lets Riri go to college. There is no more abuse. Riri is free now from any form of humiliation.

4.2. Obedience

There is need for obedience in human life. Obedience is necessary in private life, social life and in every other sphere of life where one is expected to do his duty or earn his livelihood. An individual must obey his elders or superiors. Children must obey their parents. Students must obey their teachers. We should remember that obedience is the rule of life and without it life is never complete.

4.3. Obedience to God

Taking on the obedience trait is a personal decision. By choosing to be obedient, one is gifted with trust, respect, and reliability. Honoring and maintaining obedience to God is what motivates me to become the best person I can be. Obedience, in human behavior, is the quality of being obedient, which describes the act of carrying out commands, or

being actuated. Obedience differs from compliance, which is behavior influenced by peers, and from conformity, which is behavior intended to match that of the majority.

Fauzi in this novel shows obedient behavior by his obedience to God and always does five daily prayers, such as in the quotes below:

“Dzuhur prayer time almost entered. I put the book in its place. I motioned to Ihsan to finish reading. We go to mosque that is in front of the association, still in the same complex. This is an enormous mosque that became one of the university’s prides.” (Khiratullah, 2008: 86)

Fauzi, then could be categorized as a pious man. He never neglects his duty, his religious duty, as seen below.

I’m not sleepy. I got up to the bathroom and took ablution and then prayed two rakaat. The atmosphere was so serene. The sound of crickets and frogs that blared made the atmosphere even lonelier. They also glorified God in a language that only God could understand. Unaware the tears ran down the cheeks. Prayer in the silence of the night, I felt so good. Nothing is more enjoyable than when the tears flow out, fear of punishment accompanied with a sense of hope and love mercy and favor. (Khiratullah, 2008: 23)

From the sentence above it indicates that Fauzi is very obedient to God. When everyone is asleep he is praying *Tahajjud*, a prayer done at the middle of night asking for forgiveness from God. All Muslims are supposed to observe this prayer.

4.4. Obedience to parents

Parents are to be respected and love as everything is form them. A child knows his God through his parents therefore parents must not be ignored whatever the reason may be. Obedience to parents is not just a part of moral values but also obligatory for Muslims. In this novel, Fauzi loves his mother very much. He always obeys his mother’s words and always helps his mother, as seen in the following:

My Mother is getting old. She is already 49 years of age. As a child who always wants to filial, it is my duty to help her I will do all the work at home. I would help her washing, cooking, and cleaning the house. (Khiratullah, 2008: 10)

As a devoted son to parents, Fauzi diligently helps his mother in every way. It is hard for Fauzi to see her mother tired or in a certain trouble, that is why he always gives to his mother in everything.

After eating and dressing, I asked permission from my mother to go to mosque. I grabbed her hands and I kissed her hands solemnly. Her pleasure is a blessing for me. (Khiratullah, 2008: 16)

This shows that Fauzi respects his mother very much. He is going to observe his *Maghrib* prayer and he is expecting double blessings, one from God and another from his mother.

5. Conclusion

Affability is a positive action of every person and moral is the absolute thing that must be possessed by humans. Affability explicitly are matters related to the process of socialization of individuals and without affability man cannot do the socialization process. Affability of today has implicit values because many people have digresses from the corridor of good conduct. Affabilities are not only taught at schools but they begin from home. There is not even a single person in the world that has no affabilities in his life; the problem is the affabilities are always covered by nasty desires or evils so that the person concerned will fall into the criminal fields.

Fauzi, the protagonist of the novel, *Mencari Cinta yang Hilang*, has shown his affability in every step of his life in the forms of empathy, obedience and cooperation. He could feel the difficulties of others as if he were there standing as the participant. He does not only see the difficulty of others but every time he sees that someone is in trouble he would offer his hand. This is his distinctive quality. Obedience is what he praises very much as he is surrounded by the quality of obedience. He is obedient to his family, his mother, and his colleagues and above all he is obedient to God. He is a true follower of Islam. He never ignores his daily prayers. Fauzi is also known as a man of cooperation, meaning that he could work together with anyone in any situation. And he always gets involved in various forms of discussion and the one he is interested in very much is religion discussion. He is eager to know more and more about religion, in this matter Islam and because of this, just by look, people could say that he is a religious man.

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Conference Paper

Proper Name Themes: A Realization of Harmony between Human, Languages, and Nature

Wening Sahayu and Pamuji Sukoco

Universitas Negeri Yogyakarta

Abstract

There have been many studies of proper names. However, a study of proper names among society with different languages and cultures is still difficult to find. Therefore, this study tries to answer the question of whether there is any similarity between Javanese and Germany proper names. Javanese proper names are based on Yogyakarta society in Indonesia. The data were obtained from press and electronic media. The themes of Javanese proper names were then compared to those Germany ones that have been published in the internet. The data were analyzed qualitatively by using categorization based on the similarity-themes between Javanese and Germany proper names. Basically, humans have a desire to become one with other humans and the natural surroundings (Aristotle in Latief, 2006). It is manifested through language. The results of study show that there are some similarities between the themes of those two societies. For instance, there are proper names related to flower. Based on the result, it can be concluded that there are several forms of harmony between human, language, and nature.

Corresponding Author:

Wening Sahayu

weningisahayu@uny.ac.id

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1. Introduction

Nature is created by God, among others, is to be used for humans' need. The usage can be seen from both the material and the non-material sides. On the material side, all nature resources are used by humans for their daily life. While from the non-material side, nature is considered as a teacher and a place to study. The implementation of learning about nature can be seen from Javanese's tradition of deciding the right time to plant paddies, identifying season change, and reading compass points to hunt fish based on the signs given by the nature. These behaviors are local wisdoms used to solve problems in humans' life. In the nature, there is also inspiration to behave rigidly in facing life problems. Like a mountain, we should not escape from any of our problems. Another rigid behavior can be learned from ants. Even though their bodies are small, they never give up on looking for food (Hanum, 2017: 7 & 48). The inspiration coming from the nature is also specifically implemented in creating proper names. This paper tries to discuss proper names in Javanese and Germany societies. This study, at

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the same time, proves that there is some harmony between nature and humans in the forms of dictions used for proper names. This harmony is universal, at least it will be proven through two significantly different languages, i.e. Javanese and Germany.

2. Literature Review

2.1. Nature, humans and languages

Basically, there is some desire to blend with nature and the surroundings (Soekanto, 1990). The same thing is declared by Aristotle long before, that humans are *zoon politicon* i.e. social creatures who like living in groups and looking for friends to live together. Thus, human life can develop. It is also revealed that besides living in nature, humans also live actively in a social environment [6]. From the above elaboration, it can be understood that there is some interaction between humans and nature. The interaction, among others, can be seen from humans' desire to learn about how to maintain their living environment, and lessen air pollution by planting plants. This desire shows humans' desire to be close to nature. Another form of the interaction is humans' desire to utilize the nature excessively like taking the most of nature without any calculation so it causes an imbalance. The desire to be close to nature is basically growing naturally as the nature created by God has a very great power [5]. Being close to God's creation can develop a deep feeling of being grateful and a feeling of loving God, The Omniscient Creator. By learning the nature power, humans can get some inspiration to express the result obtained through oral or written forms. This desire to express, by Lacan [4], is mentioned as the desire to perfect humans' lacks shown through words. In this context, language has the role of being the media of interaction between humans and nature. One of the inspiration humans get from the nature in terms of expressing through words is the existence of proper names. This is supported by Alwasilah (2008) who declares that language is a means of realizing mind that relates to realities.

2.2. Proper name themes: Javanese And Germany

Proper name has an important role in humans' life. Even, Halim (2001) states that the requirement of a human to be recognized is the proper name he or she has. A proper name is a self identity that differs someone from another one. Generally, it is in the form of a word depending on the society culture. In Javanese culture, it is still common to have one-word name because Javanese culture does not demand to use any family name in each proper name (www.namamia.com/namabayi, <https://www.fatih-io.com>). On the contrary, Germany society demands the use of family name as a part of someone's name. Therefore, a Germany proper name consists of at least two unsures namely forename-'Vorname' ((<https://baby-vorname.de>) and family name-"Familiennamen" or called "Nachname", <https://www.deutschnachnamen.de/>). Below are several examples

Javanese Names:		Germany Names:
(1) Kartini	(for a female)	Petra Steiner
(2) Kartono	(for a male)	Peter Hartmann
(3) Parwati	(for a female)	Stefanie Becker
(4) Parwoto	(for a male)	Stefan Schmidt

From the above examples, it can be identified that both Javanese and Germany Societies have some rule for naming females and males. Name (1) and (3) are for females and name (2) and (4) are for males. From the above examples, some of Germany first names are Petra, Peter, Stefanie, Stefan and Germany family names are Steiner, Hartmann, Becker, and Schmidt.

The creation of a proper name relates to how the parents have some hope to give a good identity to their children. Through the name, parents put in some hope and prayer for their children. As how names are the result of a creative innovation, the inspiration may come from anywhere. The number is unlimited. Moreover, each individual has a personal desire as shown in hopes and goals expressed through proper names. Parents who hope that their children will be good at sport will create a name that relates to sport. The followings are some of the examples.

- (5) Volly Puspitasari
- (6) Sprint
- (7) Maratona

Some examples of names above represent the parents' hope for their children to be good at sport. Name (5), (6), and (7) illustrate the parents' hope for their children to have some potency on volleyball, sprint and marathon. Volleyball is game played by two teams, usually of six players on side, in which the players use their hands to bat a ball back and forth over a high net, trying to make the ball touch the court within the opponents' playing area before it can be returned (<https://www.britannica.com/sports/volleyball>). Sprint is to run a short distance very fast. The distance in the sprint is 100, 200, or 400 meters. Marathon is a long running race of about 42 kilometers or 26 miles (<https://oxfordlearnersdictionaries.com/topic/athletics/marathon,sprint>).

Coincidentally, the parents of the children having the names above are sport teachers. This information is told by the people having names (5) and (6) who have ever studied in Yogyakarta State University. Meanwhile, the person having name (7) is the elder sibling of Sprint.

Besides those various names representing the parents' hope, there are also universal names. In this context, there is some possibility of having similar themes of names. One of the name themes used by societies all over the world is the theme of nature. As what is stated earlier, humans have some inner desire to blend with nature. Therefore, that desire is instinctive.

The implication of this is the existence of many names related to nature like themes of flower names, sky objects and other nature elements (soil, fire, wind and

water). Some of those themes are found in proper names of Javanese (<https://namaanakperempuan.net>, <https://kitabnamabayi.com>, <https://www.fatih-io.com>) and Germany societies (<https://baby-vorname.de>, <https://www.beliebte-vorname.de>, <https://www.Familienbande24.de>) as shown in the table below.

Nature Unsure Names	Javanese Names	Germany Names
Sun	Rawi Adhisti	Jannik Ina
Sky	Langit Ambar	Celia Celine
Star	Lintang Bintarti	Stella Gemma
Fire	Agni Agnia	Florian Fenja
Light	Tejo Cahyo	Albert Baldur
Water	Banyu Banyubiru Warih	Awa Elma Elmar
Flower	Mawar Melati Seruni	Lilie, Lilien Jasmin, Yasmina Flora

Even though the two societies live apart, there are some similarities of creating proper names. These names can be found in the Java society and Germany society. Nevertheless, in the process of creating proper names, it is possible to borrow the words from other languages (eg. Agni from Sanskrit and Celia, Stella, Gemma from Latin). It happens almost in all societies. This fact shows that nature becomes some inspiration for human in living their life including how they create proper names. The nature created by God gives many benefits needed by humans both outwardly and inwardly. Therefore, it can be said that there is some harmony between humans and nature. It is, among others, expressed by language including words created in proper names.

3. Research Method

This study tries to answer the question of whether there is any similarity between Javanese and Germany proper names. Javanese proper names are based on Yogyakarta society in Indonesia. The data were obtained from press and electronic media. The themes of Javanese proper names were then compared to those Germany ones that have been published in the internet. The data were analyzed qualitatively by using categorization based on the similarity-themes between Javanese and Germany proper names.

4. Discussion

As what is said by Aristotle, a famous philosopher from Yunan, that humans have some inner desire to be closed to nature. The closeness between humans and nature grows instinctively as a need of human to create some harmony in life. Harmony means harmonious. With the creation of nature, humans get a teacher and place of study which is unlimited. From nature, humans get various inspiration to develop their life. One of the inspirations coming from nature is that used for creating names. As what has been explained before, several nature unsures in proper names are found in both Javanese and Germany societies.

In creating names, there is some interesting process to discuss that someone decides to choose a proper name by using certain nature unsures. This is because there are a lot of nature unsures that can be used for proper names such as sun, star, sky, fire, light, water and flower. In the creative process of creating name for a new-born baby, someone will select several nature unsures that he or she is going to use for the proper name. This indicates that not all names of nature unsures can be used for creating proper names. For example, nature elements that are considered bad by society of course will not be chosen as proper names. Chemical substances in the nature such as chromium and arsenic will unlikely be chosen as proper names since people know that those two chemical substances contain deadly poison. Chromium is a chemical substance that is carcinogenic and able to put someone in a risk of suffering from cancer (Said, 2010: 137-138 from <http://ejurnal.bppt.go.id/index.php/JAI/article/download/2464/2075>). Meanwhile, arsenic has been long known as a substance used to kill other people. Because of the poison and effect caused by those two substances, they will unlikely be chosen as proper names. If society agrees that a proper name is a symbol of the name giver's hope for the person to be better in the future, the name given will be made as good as possible. Society's perception about proper names that are suitable for representing their hopes influences the usage of the symbols in their life. Perception is a form of a society's culture. This is what happens to the selection of proper names. From name (5), (6), and (7), it is known that Javanese society has some agreement that the theme of sport is good to be used for proper names. Meanwhile, Germany society may have a different perception. Sport-theme names are relatively difficult to find in Germany society. However, in the case of nature-theme names, the two societies have the same agreement.

The selection of proper name using nature unsures names is, among others, influenced by individual desire. This desire appears based on someone's personal experience. According to Lacan, this desire is expressed through language represented by words. The same thing apply to the phenomenon of creating proper names. Further, Lacan states that this desire is actually an effort of perfecting oneself. Thus, it can be concluded that there is some relation between the creation of proper names and hopes or prayers humans have in the names. From this theory of Lacan, it can be understood that the hopes in the names are forms of hopes and ideals that have not been achieved by the one giving the names. At this point, it can be predicted that there is some esie to realize the harmony between humans and nature through the creation of names containing nature unsures. In other words, nature themes in proper names is the realization of the harmony between humans and nature expressed through language.

5. Conclusions

The results of the study show that there are some similarities between the themes of those two societies. For instance, there are proper names related to flower. Based on the result, it can be concluded that there are several forms of harmony between human, language, and nature. A universal law is applied to each aspect of life. There are similarities, and differences including those of language over the world.

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Conference Paper

Social Conflict in Hamka's Novel *Tenggelamnya Kapal Van Der Wijck*

Winda Syafitri

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research focuses on social conflict reflected in Hamka's novel entitled *Tenggelamnya Kapal Van Der Wijck*, aimed at revealing the causing factors of social conflict in the novel. The story revolves around a young man's fighting spirit, though he has to suffer so much because his love is rejected by his lover's family. Then he gets up from all the grief and opens a new page in his life, becoming a famous and successful writer. He narrates his loyalty and love in such an eloquent way. He knows that his lover is unhappy in the family life. And without hate or resentment, he continues to help his lover. Truly the true love will continue to bloom in the heart to the end of life and this is really the reflection of his love. Soekanto (1982) states that social causing factors can be divided into four namely: (1) Cultural Difference and (2) difference of interest. The method used is descriptive qualitative by (Meleong, 2005: 4). The result shows that all the four factors causing the social conflict proposed are found in the novel. However, the dominant social conflictw found in the novel are cultural difference and difference of interest.

Keywords: Social conflict, Cultural difference, Individual difference

Corresponding Author:

Winda Syafitri

windasyafitri840@gmail.com

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1. Introduction

Literature is social institution using language as media. The language itself is a social creation. Literature describes the real life of human beings, always giving influence to society. The problem that occurs to humans can be disclosed by an author in a literary work. Conflict that occurs can be described clearly through the messages given by an author. Soekanto in Huky, (1986) explains that conflict is a social process of individuals or groups who seek to fulfill the purpose by challenging the opposition which is accompanied by threat or violence.

The conflict in a novel can generate a sense of emotion so that novel will be interesting. Taum (1997: 13) states that literature is the expression of various problems that occur in the life of the community by using language as median. Literature will continue to grow every day because in life there must be a problem that may happen to person. One can describe the result of his observation from his experience into a work of art. This will describe a person's feeling.

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The novel *Tenggelamnya Kapal Van Der Wijck* narrates the life of the main character opposed in *Minangkabau* because of the cultural difference and social status. When he wants to get married with a *Minang* girl, he is opposed because of matrilineal system and low status social and he is underestimated by the girl's family but he has a great spirit to change the social status.

Nurgiyantoro (2009: 124) claims that conflict occurred due to social interaction between individuals, or problems occurred due to the relationship of individual. Walgito (2004) states that frustration occurred because of conflict occurred in life. A lot of human beings certainly ever have conflicts in their life. Conflict can make human frustrated. Based on the explanation above, the purposes of this research are (1) to describe the cultural difference and (2) to describe the difference of interest.

2. Literature Review

Wiyatmi (2006: 79) states that conflict in Literature refers to a series of exploitable images based on a plot explaining the various types of challenges of protagonists' face in literature. The meme replaces the images of the comic with something in popular culture. It is a necessary element of any story, driving the narrative forward and compelling the reader to stay up all night reading in hopes of some sort of closure. Most stories are written to have characters, a setting and a plot, but what sets apart a truly great story from the one that might not finish reading is conflict. And this is supported by Soekanto (1982) stating that conflict is a social process of individuals or groups trying to get their aims in life.

Basically, one can define conflict as a struggle between opposing forces, two characters, a character and nature, or even an internal struggle and conflict provides a level of tragedy into a story that engages the reader and makes him or her invested in finding out what happens. Walgito (2004) claims that the factors which may cause conflict to happen are: (1) culture difference: conflict that occurs owing to cultural context, and (2) difference of interest: this is a matter of one's or a group's interest in a certain purpose.

3. Research Method

This type of research is qualitative research by using descriptive method and this is stated by Bogdan and Taylor in Meleong (2005: 4) that the research intends to understand the phenomenon of experiences in descriptive holistic way in the form of words, and language, at a specific context. It means that the research is not too focused in numeral but in imagination of the concept of discussion to give the conclusion through the specific characteristic in a text with systematic objective.

4. Discussion

4.1. Cultural difference

Cultural difference can be seen in the novel *Tenggelamnya Kapal Van Der Wijck*. The conflict occurs when the relationship of love between Zainuddin and Hayati is known by Hayati's family that is his sweet heart. Hayati's family cannot accept Zainuddin because he is deemed to be in a low social standing with no clear cultural background. Then Zainuddin is not born of a true *Minang* family. His mother does not come from *Minang* family, and as the people of *Minangkabau* holds a matrilineal system, automatically Zainuddin is considered to an outcast, though his father is a *Minang* man.

"He has no clear cultural background; in fact, an outcast. He cannot be called *Minang* man; while Hayati comes from a noble family. Their descendants are far different and they are surely not matched. When they get married, there will be a disaster not only for their families but for the whole people here. Everyone will get a bad fate owing to their marriage. Therefore, they should not get married". (Hamka, 1984: 56)

Owing to cultural difference, Zainuddin has to let Hayati go and he has to end his love to Hayati as nearly everyone there opposes their relationship. Then the people cannot easily abandon their tradition that has been passed down from one generation to another.

"His father is of the same line with us", said a young woman, "Do not talk further of this matter. You do not know how important our custom is to us. It has been given to us from such a long generation before us and we have to preserve it. We know that his father is Batipuh but unluckily his mother is coming from nowhere, a place unknown to everyone of us here. This is really complicated. Personally, I don't want to his sister-in-law". (Hamka, 1984: 58)

Cultural identity is very important for the people of *Minang*, especially at that time. And owing to the unclear status of Zainuddin, he is easily opposed and rejected by the family of Hayati as well as by the community. People are jeering at him by saying that his mother comes from nowhere; though they also know that Zainuddin's mother comes from Makassar. But for the sake of their custom preservation, they are ready to do anything, though they have to deny a reality.

4.2. Difference of interest

In novel *Tenggelamnya Kapal Van Der Wijck* it is seen that Zainuddin is not a wealthy person while Hayati comes from a rich family. Apart from having cultural difference, there is also a matter of interest in the rejection of Zainuddin by Hayati's family.

"You have to realize and remember well the husband to be that you are going to marry," said the mother. "He is coming from a poor family and his cultural background, as said by many, is revealed. What do you expect from

his? Do you think that he will be able to support you financially? There is Azis, who is going to propose you, why then? Choosing someone that is not clear?" (Hamka, 1984: 53)

Hayati knows that Zainuddin is driven out by her mother, but Hayati tries to defend Zainuddin. But Hayati's mother keeps on saying that she dislikes Zainuddin as she thinks that Zainuddin is inappropriate for Hayati. Zainuddin is poor so Hayati's mother drives him out. And Zainuddin hears that Hayati will be married to a man named Azis, a rich man.

Zainuddin gets disappointed and is hurt so he loses the spirit of life. Fortunately, his friend approaches him and gives support to him. His true friend, Muluk, asks Zainuddin to go to Java and learn to become a writer. And finally, Zainuddin accepts his friend's idea and to everyone's surprise, Zainuddin becomes a famous writer, leading a prosperous life.

5. Conclusions

Zainuddin's father comes from Minang and his mother from Bugis. At that time, the structure of *Minang* people manages the ancestry from maternal lineage. However, Zainuddin strengthens his heart to remain there with a beautiful girl named Hayati. Zainuddin's descendant is again being the obstacle of their romance. Zainuddin is forced to leave the village because their relationship deemed unfit. However, Zainuddin and Hayati promise to love each other.

The problems get bigger when Hayati is proposed by a wealthy man of pure Minang descent, Azis. Forced by her family, Hayati accepts the proposal and breaks her relationship with Zainuddin. Zainuddin chooses to leave *Minang* and ventured to Java after his heart has been broken. With his talent as a writer, Zainuddin manages to gain fame as well as material happiness. Meanwhile, the destiny between Zainuddin and Hayati does not necessarily stop. Inadvertently, Zainuddin again meets with Hayati who has now become the wife of Azis. As might be expected, their love then starts burning again but ends in a tragedy.

Cultural difference and difference of interest hinder their relationship. This conflict is also determined by individuals' perceptions of goals, resources, and power, and such perceptions may differ greatly among individuals. One determinant of perception is culture, the socially inherited, shared and learned ways of living possessed by individuals in virtue of their membership in social groups. Conflict that occurs across cultural boundaries thus is also occurring across cognitive and perceptual boundaries and is especially susceptible to problems of intercultural miscommunication and misunderstanding. These problems trigger the conflict, no matter what the root causes of it including strictly material interests, may be. In this sense culture is an important factor in many sorts of conflicts that at first may appear to be exclusively about material resources or negotiable interests.

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Conference Paper

Problem Solving in Nishikant Kamat's Movie *Drishyam*

Yoeanita and Dika Kurniadi

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

This research is related to the process of problem solving that happened in the Nishikant Kamat movie's *Drishyam*. The purpose of this research is to find what kinds of problem solving done in this movie and how those kinds implemented in the movie. The theory used in this research was the problem-solving theory proposed by Redoni (2017) because this theory divides the kinds of problem solving into four categories they are: comprehend the problem, arrange the plan, run the plan, and test and retest the plan that was studied by using Khotari (1990) qualitative method. The result of this research was the actor could comprehend the problems that make them have good strategies to arrange some plans and run it. After that, the actor tests and re-tests all his plans to make the problem solved well. This research is important for people getting into problem as they will find easy to solve problems by knowing the kinds of problem solving.

Keywords: Problem Solving, Problem Comprehension, Arrangement Problem, Test and Re-test Planning

Corresponding Author:

Yoeanita

yoe.anita@yahoo.com

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1. Introduction

Movie is a type of visual communication which uses moving pictures and sound to tell stories or inform [2]. People in every part of the world watch movies as a type of entertainment, a way to have fun. For some people, fun movies can mean movies that make them laugh, while for others it can mean movies that make them cry, or feel afraid. There are many genres of movie, and one of them is Thriller. The main goal of the thriller is to bring a tense atmosphere amongst the audience. Therefore, the themes presented are themes of mystery, spies, or even conspiracy theories. It's not unusual that a thriller usually takes you as a detective who is carrying a murder.

In a thriller, the battle between protagonist and antagonist is very important. Usually, the antagonist role in the thriller often appears as someone stronger or smarter than powerful that it must be defeated in unexpected ways. Thriller movies usually emphasize more on their moral messages. Sometimes it's an ideology issue or even an awareness of justice and morals [14].

Problems may no longer be possible almost every day we listen to the word, even the word problem becomes the most marketable word. So, almost every day listen and say it to others. A problem is defined as a statement about a state that has not been as

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expected. This illustrates the circumstances stemming from two or more factors that create a brutal situation or can be said to be a gap between expectations and reality (Redoni: 2017: 8). Each problem has several characteristics or in other words has a level that gives the purpose and purpose to solve it. The existence of a problem in the life of an individual is not unfamiliar or then complained of excessively. The point is precisely, if the individual has no problem, it is certain that his life is always in the same spot. Continuous and not moving, for fear of displacement will cause discomfort.

Occasionally, the problem is defined as a statement about a state that has not been as expected. It may be a word used to describe a state derived from a relationship between two or more factors that result in a confusing situation. Problems are usually regarded as a state to be resolved. Generally the problem is realized "exist" when an individual is aware of the circumstances that he faced is not in accordance with the desired circumstances. In some research literature, the problem is often defined as something that requires an alternative answer, meaning the problem answer or problem solving can be more than one. Furthermore, with certain criteria will be selected one of the smallest response risks [1].

Redoni in his book *How to Solve Your Problems* stated that Problem solving is a method to solve some aspects of the problem in life by looking at, charting, and plotting the right solutions to give a meaningful description of the settlement. Problem solving is one action that continues to provide a new experience in looking at every problem, without providing a tray and a significant burden in influencing daily activities (Redoni: 2011:20). Problem solving is primarily a cognitive process. David H. Jonassen theory's of problem solving diverges from traditional approaches to problem solving that articulate single approaches to solving all kinds of problems. Problem solving as a process also has critical attributes. Such as, problem solving requires the mental representation of the problem, known as the problem space, problem schema, or mental model of the problem (Jonassen: 2011: 3).

Nishikant Kamat is an Indian filmmaker. His native language is Konkani. His debut movie, *Dombivali Fast* earned him accolades in Marathi cinema, as it went on to become the biggest Marathi movie of the year. He remade his film, in Tamil with R. Madhavan in the lead as *Evano Oruvan*, which opened to rave reviews. He also acted in the Marathi film *Saatchya Aat Gharat*. His Bollywood debut project was based upon the Mumbai Mumbai Bombings, titled, *Mumbai Meri Jaan*, which was filmed in Hindi. He also played Rocky Handsome's negative role in the movie [5].

Drishyam is a 2015 Indian Hindi-language thriller movie directed by Nishikant Kamat. The movie is the remake of Jeethu Joseph's 2013 Malayalam film *Drishyam*. It features Ajay Devgan, Tabu and Shriya Saran in the lead roles, and produced by Kumar Mangat Pathak, Ajit Andhare and Abhishek Pathak. The film was released on 31 July 2015 and collected approximately US\$31 million [7]. "*Drishyam*" itself has been remake three times and use a different language. Malayalam in his original film; Kannada, Telugu, and Hindi in the remake. This is all apart from my old habits that always choose the original version in a movie watching a re-made version.

Hero in this film is Vijay Salgaonkar (Ajay Devgan), a class man who is not graduating from elementary school. However, Vijay successfully runs a cable TV service business

in Goa. "Mirage Cable" is his name. He lives peacefully with his wife, Nandini (Shriya Saran) and his two daughters. Besides Vijay likes watching movies and taking important lessons from them, he is also famous as a polite and law-abiding man. He treated many people, except the Gaitonde sub-inspector (Kamlesh Sawant) who always made trouble. Either dream what night thing, Vijay's family hit a big problem and ready to drag them into prison. His eldest daughter inadvertently kills a young man who is none other than the son of Inspector General Meera Deshmukh (Tabu).

In this movie the main actors try to solve severe problems they face in various ways. Writer feel compelled to select problem solving topics of this movie. There are four kinds problem solving were deemed important to be discussed by the authors, namely: *comprehend the problem, arrange the plan, run the plan, test and retest the plan*. The four problems solving were chosen because the authors were interested to see how the main characters solve every problems that come to them. Besides, this movie also teaches the power of suggestion and memory calling. So after studying this research is expected that readers can be grown again in solve their own problems.

This reseach is aimed at analyzing problem solvingin Nashikant Kamat'smovie *Drishyam*. Based on the questions formulated in the problem identification, the objectives of this research are put forward as the following: to reveal the kinds of Problem Solving In Nashikant Kamat Movie's *Drishyam* and to reveal the implementation of Problem Solving type in the movie.

Redoni in *How to Solve your Problems* (2011: 51) established four kinds of problem solving, they are *comprehend the problem, arrange the plan, run the plan, test and retest the plan*. The research concerned with the problem solvingin Nashikant Kamat Movie's *Drishyam*. This research will focus only on the four features of problem solving, i.e. *comprehend the problem, arrange the plan, run the plan, test and retest the plan*. Others issues which are not relevant to the problem solving are not discussed in this research.

The significance of this research falls under two categories: practical significance and theoritical significance. Practical research is important because human life should prioritize compassion to others, with affection he will approach a good brotherhood, which will provide a harmonious social relationship. This research will be useful for the reader in terms of problem solving. If man is not able to solve the problem he faces it will be very difficult for him to run this life well. Thus, solving the case in this movie will improve the ability of each individual in solving every problem faced.

Theoritically, this research surely gives some beneficial contributions to the readers to widen the horizon of thinking in matters problem solving, especially *comprehend the problem, arrange the plan, run the plan, test and retest the plan*. Then this research will also be useful for other researchers making further research in the field of problem solving, making focus on kinds of problem solvingfrom other movie and novel.

2. Literature Review

Gok. and Silay I. (1998), in his journal *The Effects of Problem Solving Strategies on Students' Achievement, Attitude and Motivation*, says that problem solving strategies were applied to the experimental group by the cooperative learning method and to the

control group by conventional teaching. The averages of the experimental group's achievement, motivation, strategy level, and attitude were found to be higher than control group's. According to the experimental data, gender didn't affect the physics achievement of students. It was concluded that problem solving strategies was more effective in cooperative learning than conventional teaching..This journal is proposed to reveal whether problems solving strategies are really found in on the tenth grade students in Turkey. This journal is conducted by applying theory proposed by Reif. Content analysis is concerned with the Analyze the Problem, Construction of a solution, and Checks. The data of this thesis are analyzed with the qualitative approach.

Thus, the findings of this thesis the responses of the research questions were examined. The pre and post test' arithmetic means and standard deviations of PAT (Physics Achievement Test), PSSS (Problem Solving Strategies Survey), PSAS (Problem Solving Attitude Survey), and AMS (Achievement Motivation Survey) were calculated, and then t-tests for independent samples were applied to check whether the difference between the averages of the groups is meaningful.

King (2002), in her journal entitled *Critical Thinking and Problem-Solving for the 21st Century Learner*. This journal explores the Critical thinking and problem solving for the 21st century learner means preparing students for a global society that has become defined by high speed communications, complex and rapid change, and increasing diversity. It means engaging students to use multiple strategies when solving a problem, to consider differing points of view, and to explore with many modalities. This thesis is conducted by applying theory proposed by Hamlin and Wisneski. The data of this study are analyzed with collecting samples, sketching interesting findings, and jotting down ideas and observations.

The findings of this journal are the learners of the 21st century are poised to join a workforce that requires them to ask questions, problem solve and think critically, pursue investigation and share and apply their findings through multisensory lenses. Many of today's jobs require workers to think outside of the box and problem solve from different angles, always being ready to construct and defend a new way of thinking.

John Wiley & Sons (1998) *Social problem-solving deficits and hopelessness, depression, and suicidal risk in college students and psychiatric inpatients*. This essay discussed The Social Problem-Solving Inventory Revised was used to examine the relations between problem-solving abilities and hopelessness, depression, and suicidal risk in three different samples: undergraduate college students, general psychiatric inpatients, and suicidal psychiatric inpatients. A similar pattern of results was found in both college students and psychiatric patients: a negative problem orientation was most highly correlated with all three criterion variables, followed by either a positive problem orientation or an avoidance problem-solving style. Rational problem-solving skills emerged as an important predictor variable in the suicidal psychiatric sample. This essay is conducted by applying theory proposed by J. Clin. The data of this essay are analyzed with the qualitative descriptive approach. The findings of this essay are Support was found for a prediction model of suicidal risk that includes problem-solving deficits and

hopelessness, with partial support being found for including depression in the model as well.

This research, Problem Solving in Nashikant Kamat Movie's *Drishyam* is the dissertation that elevates the movie *Drishyam* as research material and will apply Redoni's theory of Problem solving. So, it can be sure this thesis will be different from previous theses which ever talk about the problem solving.

3. Research Method

This study was conducted in order to describe the Problem Solving in Nashikant Kamat Movie's *Drishyam*. Qualitative research describes and interprets what it is concerning with condition or relationship that exist, opinion that are held, processes that are going on, effect that are evident, or trends that are developing. Qualitative design attempts to describe what is going on and what data shows. Therefore, in order to understand the phenomenon, the researcher elaborates the study, make a list and present it descriptively. The data collected are in the form of words. The written results contain quotations from data to illustrate and substantiate the presentation. The researcher will try to analyze the data with all of their richness as closely as possible to the study of language is that the researcher of language can begin with and draws his linguistics information from the theory as developed in descriptive linguistics.

The data, after collection, has to be processed and analyzed in accordance with the outline laid down for the purpose at the time of developing the research plan. This is essential for a scientific study and for ensuring that we have all relevant data for making contemplated comparisons and analysis. The data from the movie was analyzed by using the following steps:

1. Coding the data based on the kinds of the Problem Solving found in Nashikant Kamat Movie's *Drishyam*.
2. Discussing and summarizing the findings. In this part, the researcher analyzes a number of arguments indicating the Problem Solving found in Nashikant Kamat Movie's *Drishyam*.

4. Discussion

The analysis in the movie is led to the findings of this research. This research discusses the four kinds of problem solving; they are comprehending the problem, arranging the plan, running the plan, and testing and re-testing the plan.

In the story of this movie, the character of Vijay were very good at comprehending the problem, arranging the plans, running it, and testing and retesting the plans in ordered to solve his family's problem in the movie that could be seen as well as perceived by the audience. The reflections of the kind of problem solving can be clearly seen and perceived through the dialogues and the acts of the characters in the movie.

In comprehending the problem, Vijay comprehend correctly the case of the problems faced by his family resulting from the unintentionality of his daughter, Anju, who apparently killed the son of the Inspector General of Police, Sam. It could be seen in the dialogues below:

00:40:35 → 00:41:07

Anju, what happened? Anju? Nandini, what happened? Why doesn't someone tell me?

[2]

This dialogue occurred when Vijay returned to his house early in the morning after staying in his office for a night. He saw his wife and his children sit in fear, after Anju, his eldest daughter, accidentally head Sam and took his life away. Vijay asked the family to explain what really happened.

The next dialogue that showed Vijay comprehended the problem was when his wife, Nandini asked him about what they had done to Sam's body.

00:45:16 → 00:45:24

Nandini: Did I make a mistake by burying him?

Vijay: No. You did the right thing.

[2]

Vijay seemed to understand the problems that existed when he began to ask whether Sam came in his car, then told his family to clean up the scene of action.

00:45:50 → 00:47:00

Nandini: No.

Vijay: Let's go. Where did Sam fall when you hit him?

Nandini: Right there. What are you searching for?

Vijay: Blood. There's not a single drop of blood here. When you hit him with the stick, did you hit his head? Perhaps, it's an internal injury. We have to clean the outhouse, thoroughly. Just a moment.

[2]

Based on the dialogues above, Vijay seemed to understand well about their problem. Then he took Sam's mobile SIM card and saved it.

He also understood their family's problem well when Anju tried to make self-defense:

00:48:07 → 00:48:14

Anju: I didn't mean to kill Sam. I was just trying to break his phone. But, he didn't let go...

Vijay: I know. I know!

[2]

After comprehending the problems, Vijay then arranging the plans ranging from asking his family to close all the doors and windows to make as if they were not at home, eliminating evidence of Sam's car that parked not far from their home at the night he was killed.

00:47:45 → 00:48:00

Vijay: Don't leave the house until I get back. Don't call anyone. Keep the doors and windows locked. It should appear as if no one is at home.

Nandini: Where are you going?

Vijay: I have to find the car and take it somewhere else.

[2]

After arranging all the plans, Vijay then ran those plans one by one, starting from moving Sam's car to anywhere, activating Sam's phone SIM card, then went to Swami Chinmayanand's sermon.

This scene took part when Anju was interrogated by some police to know whether Sam came to her house or not. This scene showed that Vijay really ran the plan he made.

To make sure that all of his plans running well, Vijay re-tested the plans by influencing the mindset of those whom they encountered beforehand so that they might think that it was true that Vijay and his family had traveled on the night of Sam's disappearance. It was Vijay's attempt to check on the success of their plan.

Vijay: 3 weeks? I told you, I'm going to Panaji for the sermon. I told you to pay this the day after I got back.

Jose: Yes.

Vijay: When did I go to Panaji?

Jose: Well... On Saturday, the 2nd of October.

Vijay: Yes. When did I go?

Jose: On Saturday, the 2nd of October.

Vijay: When did I get back?

Jose: On Sunday the 3rd of October. Yes, you got back on Sunday, 3rd October.

The next day on 4th October, a Monday... [2]

This scene was between Vijay and his worker, Jose, when he asked Jose to pay the bill. But actually, he wanted to make Jose remember about him and his family's departure. And he successfully influenced Jose's mindset, so when they were intogated by police, they had an alibi.

After analyzing them in this research, the researcher found that the four characteristics were vividly seen in the movie.

5. Conclusion

Nishikant Kamat's movie *Drishyam* clearly reflects the four kinds of problem solving as proposed by Redoni (2017), i.e. comprehend the problem, arrange the plan, run the plan, and test and re-test the plan. Kamat takes the problem as his field and undertakes to naturalize it. He has reached the object by skillfully combining the dialogues used by the characters and choosing the settings of the movie.

From this movie, Kamat tells implicitly how to solve the problem excellently. The audiences of this movie are suggested to take care of the fourth characteristics. There is an advice given through this movie that people should comprehend the problem that they got to know what solutions are good.

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Conference Paper

Language Maintenance of Banjarese among Students of the State Polytechnic of Tanah Laut

Yuliana Ningsih

Department of Mechanical Engineering, the State Polytechnic of Tanah Laut, South Kalimantan, Indonesia

Abstract

Banjarese is a traditional language that has special characteristics for the speaker and has become a symbol of the identity of indigenous people of South Kalimantan, especially those that develop from generation to generation as their local languages. Therefore they keep the identity of Banjarese. The phenomena of other local languages development in the State Polytechnic of Tanah Laut is the background of this research. The development would have an impact on the interaction between other students (using other language) and local students (using Banjarese) in the State Polytechnic of Tanah Laut. The problem in this study is concerned with factors influencing the preservation of Banjarese among students of the State Polytechnic of Tanah Laut. The presentation of the data described in qualitative descriptive method and this study conducted through field survey with interviews and observations. The findings revealed that the preservation of Banjarese was still very good (maintained by students), the possibility of a language shift was still relatively small. Other factors are the language status of Banjarese as the mother tongue as well as the identity of Banjar ethnic, the pride of the culture, the activity in college, the numbers of Banjarese user, and solidarity among students. This is because the students of the State Polytechnic of Tanah Laut consistently used Banjarese according to the situation and condition.

Keywords: language maintenance, Banjarese, students

Corresponding Author:

Yuliana Ningsih

yuliananingsih@politala.ac.id

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1. Introduction

When two or more people communicate with each other in speech, we can call the system of communication that they employ a code. In most cases that code will be something we may also want to call a language (Wardhaugh, 2006: 1). Setyaningsih (2010: 58) further stated that all aspects of human life cannot be separated from the use of language as communication tools and the delivery of ideas because language has a very important role. Language as one of the elements of culture which is a system of sound combined with certain rules, which can cause meaning that can be received by everyone who speaks in that language and also language is used by community

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members who each have their own culture. It means that all of things can be delivered through the language.

Banjarese is a traditional language that has special characteristics for the speaker and has become a symbol of the identity of indigenous people of South Kalimantan, especially those that develop from generation to generation as their local languages. Therefore, they keep the identity of Banjarese. The phenomena of other local languages development in the State Polytechnic of Tanah Laut is the background of this research. The population of Tanah Laut Regency is dominated by Banjarese and Javanese. In addition, there are also tribes Madurese, Sundanese, Bugis, Tionghoa (Chinese Parit) and others. According to data (primary data) from some tribes in the State Polytechnic of Tanah Laut, the numbers of Banjar tribes are 90 %, Java tribes are 70%, Bugis tribes are 10%, Dayak tribes are 10%, Sunda Tribes are 5%, and the last Toraja tribes are 5%. The development would have an impact on the interaction between other students (using other language) and local students (using Banjarese) in the State Polytechnic of Tanah Laut. The problem in this study is concerned with factors influencing the preservation of Banjarese among students of the State Polytechnic of Tanah Laut.

Banjarese is one of the local languages in South Kalimantan, and also deserves to be discussed in this study. Based on the background presented, the researcher is interested to conduct research about Banjarese among Students of the State of Polytechnic of Tanah Laut in Tanah Laut regency, Pelaihari subdistrict. This research is focused on one aspect of sociolinguistic. The domain of language usage is observed from the familiarity domain, in which data is drawn from daily conversations between among students in the State Polytechnic of Tanah Laut.

2. Literature Review

The applied literature review from this section will be reviewed that has impact on an outcome of language. The study of language maintenance and language shift is concerned with the relationship between degree of change for degree of stability) in language usage patterns, on one hand, and ongoing psychological, cultural, or social process, on the other, in population that utilize more than one speech variety for intra-group for inter-group purposes (Fishman, 1972: 109)

Fishman in Dweik and Nofal (2013: 93) sets forth the outline of language maintenance and shift as a field of inquiry by relating the language situation to extra-linguistic factors such as societal, cultural and psychological factors when different populations have contact with one another. Accordingly, it suggested and discussed three major topical subdivisions of this field:

1. The habitual use of language at more than one point in time or space under conditions of intergroup contact.
2. The antecedent, concurrent or consequent psychological, social and cultural processes and their relationship to stability or change in habitual language use.

3. The behavior toward language in the contact setting, including directed maintenance or shift efforts.

Language maintenance is the degree to which an individual or groups continues to use their language, particularly in bilingual or multilingual area or among immigrant group whereas language shift is the process by which a new language is acquired by new community usually resulting with the loss of the community's first language. Language maintenance refers to the situation where speech community continues to use its traditional language in the face of a host of condition that might foster a shift to another language.

If language maintenance does not occur, there can be several results. One is language death; speakers become bilingual, younger speakers become dominant in another language, and the language is said to die. The speakers or the community does not die, of course, they just become a subset of speakers of another language. The end result is language shift for the population, and if the language isn't spoken elsewhere, it dies.

Holmes stated that language can be maintained with some strategies, such as:

1. A language can be maintained and preserved, when it's highly valued as an important symbol of ethnic identity for the minority group.
2. If families from a minority group live near each other and see each other frequently, their interactions will help to maintain the language.
3. For emigrate individuals from a minority group, the degree and frequency of contact with the homeland can contribute to language maintenance.
4. Inter-marriage within the same minority group is helpful to maintain the native language.
5. Ensuring that the minority group language is used at formal settings such as schools or worship places will increase language maintenance.
6. An extended normal family in which parents, children and grandchildren live together and use the same minority language can help to maintain it.
7. Institutional support from domains such as education, law, administration, religion and the media can make a difference between the success and failure of maintaining a minority group language [5].

Jumharia (2014: 6) said that it is worthy to say that the tendencies of the Balinese people use their language in cultural activities because of some reasons, such as:

- a. Language as an ethnic identity encourages the Balinese people to use their language to show their identity.
- b. Prestige of using the language grows a positive attitude that is owned by the Balinese people also supports the maintenance of Balinese language.

- c. Status of the Balinese language also become one factor in maintaining language as it is known that Bali has been popular as a destination of tourism all over the world. Therefore, it makes the Balinese people are proud of using their language.

3. Research Method

Basrowi dan Sowandi (2008: 20) said that qualitative research is a type of research whose findings are not obtained through statistical procedures or other forms of calculation. Some of the data can be quantitative data, but the analysis is qualitative. The implementation of this research is qualitative. The data from this study described in qualitative descriptive method and this study conducted through field survey with interviews and observations. Sources of data in this study are students in the State Polytechnic of Tanah Laut, South Kalimantan. The data source involves five students will be selected randomly in each Majoring (Technology Information, Industrial Technology Agriculture, Mechanical Engineering and Accounting) in the State Polytechnic of Tanah Laut. The sources of data were information from each student. The data got about language use, factors contribute the way to maintain language from observation and interview that are given to the subject. This research just analyzed data that were not related to the numbers. The data were just the form of descriptions related to certain conditions based on some things that researched the field. Observations and interviews to subject were a way of obtaining research data. It is used to explore the data source and support the analysis. The respondents participated in this study were taken randomly; each was represented by respondents.

4. Result and Discussion

The State Polytechnic of Tanah Laut is one of college in Tanah Laut regency and there are so many tribes of students here. This college has some local languages used by students, they are Banjarese, Javanese, Bugis language, etc. The results reveal that the preservation of Banjarese in the State Polytechnic of Tanah laut is still very good (maintained by students), the possibility of a language shift is still relatively small. The language used by students in the State Polytechnic of Tanah Laut is Banjarese. Although the development of other local languages spread around the college, they still used their own language, it was Banjarese. Based on the information from a respondent that was Banjar people also spoke Banjarese. And not a few of the students from the tribe of Java and usually used the Javanese, so when they joined other students who spoke Banjarese, they also used Banjarese as well.

Based on the observations conducted, factors influencing the preservation of Banjarese among students of the State Polytechnic of Tanah Laut were:

1. Language Status (identity)

The use of Banjarese by some respondent was expressed through the students' spontaneous attitude toward their mother tongue, by measuring the level of comfort when communicating using their own language. Such attitudes affect

their language choices as they continue to use Banjarese without changing their language with other languages.

2. The Pride of the Culture

Another factor that influences the preservation of Banjarese among students at the State Polytechnic of Tanah Laut is a factor of pride of the culture especially in using Banjarese. It means that the pride of their own local language because they have a willingness that their Banjarese was able to live and develop in the era of modernization, the pride to say it should always be developed especially to the students as the younger generation who became the next generation. A sense of pride in the culture of origin can also be an important factor in the preservation of language. If a person is proud of their culture, so they will show their culture to others.

3. Activity in College

Another thing that influences the preservation of Banjarese among students in the State Polytechnic of Tanah Laut is the activity factor. In this case, the activity is the participation of student organization. One of them is Bisepol (Bina Seni Politeknik Negeri Tanah Laut) which contains many divisions. For example:

- a. Traditional dance "Radap Rahayu" always performed in all events both in and outside the college. It is traditional dance from South Kalimantan which sings in Banjarese.
- b. Choir always performed some traditional songs in every events on college, especially song "Uma, Abah" (Banjarese) means "Mother, father" always be sung.
- c. Madihin, it is special genuine local in South Kalimantan art in form of oral literature. On every occasion in activities' college, Madihin always performed especially in graduation ceremony of the State Polytechnic of Tanah Laut.

From some of the activities that conducted in the State Polytechnic of Tanah Laut showed that they still maintained Banjarese through the art activities that they followed on college.

4. The Numbers of Banjarese users

The factor of the number of Banjarese users is also the influence of the preservation of Banjarese among students in the State Polytechnic of Tanah Laut. They always used Banjarese when communicated to others on college. It means that the value of prestige with language choices that used Banjarese among heterogeneous students are higher level with other regional languages, it caused that in the State Polytechnic of Tanah Laut more using Banjarese. Most of the students at the State Polytechnic of Tanah Laut only master Banjarese, so they just used the language. When communicating with students who were not Banjar people they still used Banjarese because they only mastered the vocabulary of Banjarese and only a small part of the students who used Banjarese. Mastery of dominant

Banjarese influenced by majority of students spoke Banjarese and they knew other local languages but could not speak it.

5. Solidarity among Students

Factor solidarity with friends or in this case as well as social factors also greatly influenced the preservation of Banjarese among students in the State Polytechnic of Tanah Laut. Banjarese that has a function as a means of communication is the language of instruction in interaction among students in the State Polytechnic of Tanah Laut. The use of Banjarese is used to show a sense of solidarity among students in order to establish familiar attitude among students. The intimate relationship to other students was also a form of the use of Banjarese.

5. Conclusions

The results revealed that Banjarese which took place among students at the State Polytechnic of Tanah Laut was still going well (maintained by students), the possibility of language shift was relatively small. This happened because of some factors; Banjarese as the mother tongue as well as the identity of Banjar ethnic, the pride of the culture, the activity in college, the numbers of Banjarese user, and solidarity among students. This is because the students of the State Polytechnic of Tanah Laut consistently used Banjarese according to the situation and condition.

Maintaining local language is not easy to apply especially for the younger generation. A sense of pride, comfortable and self-confidence underlies in maintaining the local language. It is reflected to the attitude in language maintenance among students at the State Polytechnic of Tanah Laut. Always using the language is their effort to keep the local language.

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Conference Paper

Teachers' Politeness Strategies in Motivating Students to Learn English

Yuni Elisdawati¹, Rahmad Husein¹, and Eddy Setia²

¹English Applied Linguistics Study Program, Postgraduate School, State University of Medan, North Sumatera, Indonesia

²Linguistics Department, Postgraduate Program, Faculty of Cultural Sciences, University of Sumatera Utara, Medan, Indonesia

Abstract

Many students are faced problems when they learn English language as a foreign language. It is part of English teachers' job to solve the problems in teaching learning process directly by motivating students. Though in the fact, teachers may not always be possible to motivate all students. But however, this should never discourage teachers from trying to motivate their students. This study explores politeness strategies used by the teachers in motivating students to learn English in the classrooms, based on Brown and Levinson's Politeness Strategies. The purpose of this study is to find out what types of politeness strategies that are used by the teachers and how the teachers' politeness strategies realized in motivating students to learn English. The action was applied at Junior High School. The respondents are three non-native English teachers of SMPN 4 Langsa, and 80 students in three classes. The research conducted in duration 2x80 minutes English lessons in each of classes. The data is collected through descriptive qualitative data, and used instrument observation, video-recorded, and interview. The result showed that the teachers employed positive politeness, negative politeness, and bald on-record strategies as well. They used positive politeness especially to make good interaction between teacher and students while teaching learning process in order to encourage students motivation, they used negative politeness to avoid imposition to the students in learning, and they used Bald on-record when efficiency is necessary and task-oriented.

Keywords: Intrinsic versus Extrinsic Motivation, Face Threatening Act, Politeness Strategies.

Corresponding Author:

Yuni Elisdawati

yunilangsaz2@gmail.com

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1. Introduction

Motivation is one of the most factors for learning a foreign/second language (L2). Crookes and Schmits (in Norris, 2001: 2) stated, "Motivation has been identified as the learners' orientation with the regard to the goal of learning a second language". Ihsan (2016: 32) motivation is a concept without physical reality, we cannot see motivation; we see behaviour. Thus, the measurement of motivation is indirect, just as measurement of psychological construct such as attitudes, interest and value or desire. English, as a second and foreign language, has a great importance to be taught and learned.

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And the language teacher can be an influential source of motivator for the students. In Thanasoulas (2002: 3) whatever is done by a teacher has motivational, formative and influence on students. In other words, teacher behavior is powerful "motivational tool".

But students' motivation is not a static quality. It varies from person to person, from situation to situation, and within the individual from time to time. In the fact, most of the English teachers in the classroom can see some of the students are very motivated, motivated or even feeling ignored in studying English. It means that teachers may not always be possible to motivate all students. But however, this should never discourage teachers from trying to motivate their students. Based on the writer's observation at SMPN 4 Langsa, most of the students said that the problems that make they are not interest to learn English if there is no good interaction between teacher and students while teaching learning process, and then, the teacher no awareness in motivating them to learn English. In order to make a good interaction in giving motivation to students while teaching learning process in the classroom, teachers should avoid saying something that will threaten student's face. As Yule (1996: 61) mentions "if speaker says something that represents a threat to another individual regarding self image, it is a face threatening act".

The teachers also need to employ strategies to minimize the threat. The strategies to minimize the threat of the students' face or the hearer's face are called Politeness strategies. In addition, Yule (1996: 60) also mentions that, "Politeness, in an interaction, can be defined as the means employed to show awareness of another person's face". It can be concluded that politeness strategies could be the best way to build good interaction between teacher and students in the classroom while teaching learning process and encourage students' motivation directly. By doing this research the writer intends to find out what types of politeness strategies that are used by the teachers and how the teachers' politeness strategies realized in motivating students to learn English.

2. Literature Review

2.1. Intrinsic versus extrinsic motivation

In self-determination theory (SDT) Deci and Ryan (2000, as cited in Phillip et al., 2008: 26) define intrinsically motivated behaviours as those behaviours performed out of interest and requiring no external prods, promises, or threats. These behaviours are experienced as wholly self-determined, with no external pressure, as representative of and emanating from one's sense of self. On the contrary, extrinsically motivated behaviours are performed instrumentally to attain some other goals (e.g., studying with an aim to get a school certificate in order to get a job). These behaviours would typically not occur spontaneously and therefore must be prompted by incentives or other external pressures.

The distinction between the two types of motivation is worth keeping in mind for two reasons. First, most theories of motivation tend to rely on one or the other or

a combination of the two attempting to explain the why of human behaviour. Both intrinsic and extrinsic motivation are essential to a complete understanding of why we do the things we do. Second, when studying how to influence human behaviour we should recognize that neither an intrinsic nor an extrinsic strategy is better than the other, but both have their uses and limitations. Although intrinsic methods might work well with some students, extrinsic techniques might be more productive with others. Moreover, intrinsic and extrinsic strategies might differ widely in their effects. For example, while extrinsic motivation might seem to be more useful in coming up with immediate observable outcomes, intrinsic strategies bring benefits in the long terms that might be far more desirable (Kolesnik, 1978: 7).

From the statement above, it can be concluded that for learners, Intrinsic motivation is characterized as that which comes from within the individual. It inspires action even when there is no perceived external stimulus or reward. Extrinsic motivation, in contrast, provides incentive to engage in action which may not be inherently pleasing or engaging, but which may offer benefits in terms of perceived potential outcomes. For example, intrinsic motivation is affected by the reason for preferring the school, the probability of finding a job after graduation, the future expectation, the distinctiveness of testing and measuring activities at the school, and desire to complete a Masters' degree. In the simplest terms, it is necessary to be motivated and to make an effort. Extrinsic motivation is significantly affected by the probability of finding a job, the attitude towards the teacher, the peer group, the level of income, the appropriateness of the classrooms, and the adequacy of teaching materials. The most effective extrinsic motivation is the probability of finding a job.

In order to offer a clear image of the intrinsic-extrinsic dichotomy, Spolsky (1989: 124) borrows Harter's model (1982) and represents it in the following way:

Intrinsic		Extrinsic
Preference for challenge	vs	Preference for easy work
Curiosity/interest	vs	Pleasing a teacher/getting grades
Independent mastery	vs	Dependence on teacher in figuring out problems
Independent judgement	vs	Reliance on teacher's judgment about what to do
Internal criteria for success	vs	External criteria for success

Following this model, it comes out clearly that the greater the value the individuals attach to the accomplishment of an activity, the more highly motivated they will be to engage in it and later to put sustained effort until they achieve their goal. This distinction, both internal and external factors have an important role to play in motivating learners.

Further, Marsh (1986, 1990, as cited in Philip et al., 2008: 37) wrote; Motivation, including motivation to teach may be externally or internally referenced. Externally referenced motivation (extrinsic motivations) are those motivation that primarily involve people or condition external to individuals. For example, individuals motivated to enter teaching because of extrinsic motivation may be attached by a teacher's pay, working conditions or because others think it would be good for them to become teachers. On the other hand, internally referenced motivation (intrinsic motivation) are those motivations where the impetus to initiate, persist, and engage deeply in an activity

is primarily attributed to the beliefs, values and perceptions of the individual. These individuals would be motivated by reasons of personal interest, satisfaction or a desire to help others.

Thus, from the quotation above, it can be said that the orientation of motivation is not only for learners but also for teachers, which it has related to this research about how teacher motivates his/her students in teaching learning process in the classroom. It means that the teachers who have motivation to teach could be better in motivating their students to learn. They inspire their students by their acts, character and Morality. Hence to convey their message in a good way and also to be more effective, teachers should be polite and friendly.

2.2. Politeness strategies

The phenomenon of politeness has been defined and interpreted from various perspectives. Politeness theory accounts for the redressing of affronts to a person's 'face' by face-threatening acts. The concept of face was derived from Chinese into English in the 19th century, and a sociologist; Erving Goffman would then go on to introduce the concept into academia through his theories of 'face' and 'facework'. According to Goffman (1955), Face is a picture of self-image in the social attributes, and the face could mean honor, self-esteem, and public self-image, and each participant has two needs in every social process: namely the need to be appreciated and need to be free (not bothered). The first need is called positive face, while the latter is negative face.

Face Threatening Act (FTA) intensity is expressed by weight (W), which includes three social parameters – first, the degree of disturbance or rate of imposition (R), in terms of absolute weight of a particular action in a particular culture. For example, the request "May I borrow your car?" has different weights from the request "May I borrow your pen?" The second and third social parameters include the social distance (D) between the speaker and the hearer, and authority or power (P) owned by interlocutors (Renkema, 1993: 14). FTA threatens the stability of the intensity of communication; politeness in this case can be understood as an effort to prevent and or repair damage(s) caused by the FTA. The greater the threat to stability, the more politeness, face work technique, is necessary. Face work which aims at positive face is called 'solidarity politeness', while face work that deals with negative face is known as 'respect politeness' (Renkema 1993: 13).

Although politeness has been studied in a variety of cultures for many years, Brown and Levinson's politeness theory has become very influential. Brown and Levinson (1987: 61) proposed, 'Face', the public self image that every member want to claim for himself, consisting in two related aspects: a). Negative face: the basic claim to territories, personal preserves, rights to non-distraction, i.e., to freedom of action and freedom from imposition. b). positive face: the positive consistent self-image or personality (crucially including the desire that this self-image be appreciated and approved of) claimed by interactants.

The second assumption is that the interactants have the rational abilities to achieve certain goals. Face is socio-culturally dynamic property changeable thorough interaction with others. To maintain their face, speakers, as rational agents, accept its vulnerability and are prepared to cooperate with others.

Everyday communication involves the use of face-threatening acts (FTA). "that by their nature run contrary to the face wants of the addressee and/or of the speaker" (Brown and Levinson, 1987: 65). FTAs can threaten both the speaker's and the hearer's face. Also, they can obstruct both positive and negative aspect of one's face. Negative FTAs obstruct the speaker's or the hearer's freedom of action and freedom from imposition. These can be threatening to the hearer when they: a) place pressure on the hearer to perform or not to perform a particular action; e.g. advice, suggestions, requests, orders, reminders, warning, threats. b) express the speaker's strong negative feelings or opinions of the hearer or hearer's belongings; e.g. hatred, anger, lust, compliments, expressions of envy, admiration c) indicate some positive future actions of the speaker towards the hearer, which compel the hearer to either reject or accept it; e.g. promises, offers. FTAs which threaten the speaker's negative face are those that pose an offence to one's face, e.g. expressing thanks, accepting the hearer's thanks/apology/offers, excuses, responses to hearer's faux pas, unwilling promises and offers. Positive FTAs inflict damage to one's face by denoting the interlocutor's lack of appreciation and/or approval for one's feelings, wants, desires, etc. These threaten the hearer's face by: i. expressing the speaker's negative evaluation of the hearer's positive face, e.g., disapproval, criticism, insults, accusations, complaints, reprimands, contradictions, disagreements; ii. expressing lack of care for the hearer's positive face, e.g. excessive emotionality, irreverence, misuse of honorifics, mention of taboo topics, belittling, boasting, non-sequiturs, interruptions. The speaker's positive face is threatened by acts which indicate that one has made a transgression or lost control over the situation, e.g. apologies, confessions, admissions of guilt or responsibility, acceptance of compliments, self-humiliation, self contradiction, emotion leakage, etc.

Brown and Levinson (1987: 68), interpret politeness precisely in relation to FTAs – they define it as face-saving behaviour, i.e. the employment of threat minimising strategies. When discussing politeness strategies, they differentiate between several categories. Bald-on record strategy does not involve any redressive actions, but it is nevertheless acceptable in situations where the speaker and the hearer "both tacitly agree that the relevance of face demands may be suspended in the interests of urgency or efficiency", or "where the danger to the hearer's face is very small".

(Brown and Levinson 1987: 69), Positive politeness strategy is employed to minimise the threat to hearer's positive face and entails utterance which express interest for the hearer's needs and wants, contain in-group identity markers, optimism, humour and avoidance of disagreement. Negative politeness strategies are deployed to avoid or decrease potential damage to the hearer's negative face and include utterances containing hedges or question, pessimism, indirectness, obviating structures, apologies, etc. Finally, off-record or indirect politeness strategy turns to completely indirect utterances, which avert the potential threat from the speaker.

3. Research Method

This study deals with describing politeness strategies used by three teachers in motivating students to learn English in teaching learning process in three classrooms, based on Brown and Levinson Politeness Strategies; Positive politeness, negative politeness, bald on-record and off record. The research conducted in duration 2x80 minutes English lessons in Junior high school in natural contexts. The data were collected through descriptive qualitative data, and used instrument observation, video-recorded, and interview, as according to Bogdan and Biklen (1982), they are some ways in collecting the data, the ways are observation, interviews, and tape-recording. The object of this study was the teachers' utterances when motivate their students while teaching learning process in the classrooms. The respondents were three non-native English teachers (42-year-old female, 38 year-old female, and 36 year-old female) of SMPN 4 Langsa and 80 students in three different classes. The writer randomly chose one class in each of the 7th grade, 8th grade, and 9th grade. The data were analyzed based on descriptive analysis by using some steps. According to Miles and Huberman (1984), they are some steps done (1) data reduction, (2) data display, and (3) conclusion and verification. Data reduction is the process of selecting the data to identify types of politeness strategies used by the teachers, data display is show the data that the teachers' utterances that was selected based on politeness strategies, conclusion and verification is the final analytical for the qualitative research, which the researcher begins to decide what things mean.

4. Discussion

In this research, as the object of the study was the teachers' utterances when motivate their students while teaching learning process in the classrooms, based on Brown and Levinson (1987) Politeness Strategies; Positive politeness, negative politeness, bald on-record and off record. According to Palmer (2007), Student motivation is an essential element that is necessary for quality education. How do we know when students are motivated? They pay attention, they begin working on tasks immediately, they ask questions and volunteer answers, and they appear to be happy and eager.

In this research, the orientation of motivation is not only for learners but also for teachers, which it has related to this research about how teacher motivates his/her students in teaching learning process in the classroom, based on Brown and Levinson (1987) Politeness Strategies; Positive politeness, negative politeness, bald on-record and off record. It means that the teachers who have motivation to teach could be better in motivating their students to learn, and politeness strategies could be the best way to build good interaction between teacher and students in the classroom while teaching learning process, and encourage students' motivation directly.

4.1. Positive politeness strategies

Excerpt (1) is an example of a teacher's language use in greeting to motivates students to learn English in the classroom.

(1) Teacher: Good morning, students...!
students: Good morning, ma'am..!
Teacher: How are you today?
students: I am fine, and you?
Teacher: I am fine, too..thank you..hmm so, are you ready to learn?
students: yes ma'am..
Teacher: oh, good!..let's start now...

It can be identified that both students and teacher in opening session employed positive politeness strategies; Use in-group identity markers [2]. It was done by using group identity marker "students" for calling students, and the students use "ma'am" to call a female teacher who was considered as a respectable person. Calling "students" instead of "children" or "class" could be categorized as a positive politeness strategy, that is, teacher did not position herself as the more powerful or keep a distance from students. The strategy was to reduce the threat of face (of dignity) of students. Similarly, referring to "ma'am" for female teacher, the students gave respect and feel close to the teacher as well. This set of data indicates that there is good interaction between teacher and students. This was further demonstrated in the utterance 'I'm fine, and you?' 'I am fine, too..thank you..hmm so, are you ready to learn?'; the teacher expressed politeness non-verbally, by showed her smile as facial expression to her students. Then, the utterance 'oh, good!..let's start now...the teacher gave praise to make the students feel good with their interests to encourages their motivation.

(2) Teacher: have you read the text number two?
Students: yes ma'am..
Teacher: so far...any question?
Student 1: I have a question ma'am..
Teacher: Yes.. Almira, what is your question?
Student 1: *di teks ini ada kalimat* (this text has the sentences)..it is a great body of water, and it surround the land masses of the earth,..is it mean to ocean?
Teacher: it's good question Almira, thank you...now, I want to answer your question...

Excerpt (2) shows that the social distance and the power inequality of the students and the teacher were small. It can be seen from the students' response on the teacher's directing student's attention 'so far...any question?', one of student responded by answering and giving a question. Then, before answer the question of the student,

the teacher gave praise to make the student feel good about her interests, 'it's good question Almira, thank you...now, I want to answer your question...'. It means that the teacher has awareness in motivating students to learn, and there is good interaction between the teacher and the students while teaching learning process, which the students felt close to the teacher but still gave respect to her.

4.2. Negative politeness strategies

Negative politeness strategies are intended to avoid giving offense by showing deference. These strategies include questioning, hedging, and presenting disagreements as opinions [2].

Excerpt (3) was an example of one of the occasions where the teacher softened his direct expression with the conventionally polite expression 'please'.

(3) Teacher: Pay attention, please...

In Excerpt (4), teacher tried to modify direct expression with polite expression in order to attempt to avoid a great deal of imposition on the students. She used expression 'a little' to lessen the imposition by implying that the students were not asked to do very much.

(4) Teacher: Before we start our class today, I would like to review a little about err..err..err.. the materials we have discussed together. Hmm.. do you still remember the...our last discussion?

Students: Yes...!!!

Teacher: oke, now...could you tell me what is the topic about at our last discussion?...if you want to answer it, please, raise your hand...

Another strategy that was often used as a negative politeness strategy to emphasize both the speaker's and the addressee's personal involvement in the matter was creating imperative expression. The teacher used modifying elements and politeness markers in her talk. She expressed her request to the student in a polite way by using the word 'please'.

4.3. Bald on-record strategies

The teacher's authoritative role in the class was reflected when she gave commands and instructions, and made requests. Through the choice of direct strategies for giving instruction (excerpt 5 and 6), the teacher imposed and created pressure on the students.

(5) Teacher: Bring your note to me!., Come on...!. The time is not enough. Second, Maya!, come here!. Angga! ...come here!

(6) Teacher: Ok, time is over!..now, collect your paper!...

In the classroom context with its asymmetrical power relationship, teachers were in the position of institutional power and it could be argued that this gets partly expressed

through the use of direct strategies. The expression 'bring your note to me!' and 'now, collect your paper' indicated that the teacher did not try to minimize the threat to the students' face. These strategies were common and acceptable as the reasons of teachers to encourage their students motivation in fulfillment of the limitation time of teaching learning process in the classrooms, and also, as the reasons of teacher and students felt that they had a close relationship.

5. Conclusions

The types of the teachers' politeness strategies in motivating students to learn English in teaching learning process in the classrooms that employed are positive politeness, negative politeness, and bald on-record strategies. The result of this research showed that the teachers employed positive politeness, negative politeness, and bald on-record strategies as well. They used positive politeness especially to make the students feel good about themselves, their interests or possessions and also to make good interaction between teacher and students while teaching learning process in order to encourage students motivation to learn, they used negative politeness to avoid imposition to the students in learning, and they used Bald on-record when efficiency is necessary, task-oriented, and when information needs to be shared quickly, as the reasons of the teacher and the students felt that they had a close relationship. The results of this study should be an indispensable tool to examine politeness, which is an important aspect for English teachers to encourage their students motivation to learn English in the classroom through good interaction in grammatical aspect, using language appropriately and avoid misunderstanding. Further, teachers' politeness strategies will motivate the students to learn and practice how the language is used not only grammatically correct, but also appropriately and politely according to the context and the situation, which it is very important pattern for students of Junior High School as the beginning learners who start to learn English formally.

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Conference Paper

Theoretical Perspectives on Cooperative Learning

Yusnani

Master's Program, Fakultas Sastra, Universitas Islam Sumatera Utara, Medan, Indonesia

Abstract

Cooperative learning is a set of instructional learning method aimed to encourage students to work together on academic tasks. The purpose of this research is to provide high quality assistance for students to gain achievement in their study. In this study, the researcher concerns with the "Theoretical Perspectives on Cooperative Learning" focused on Cognitive developmental, behavioral and social interdependence based on Piagetian and Vygotskian's theories (2017). Cognitive interdependence is a mental state characterised by pluralism, and collective representations of the self-in-relationship. Behavioral interdependence refers to the mutual impact that people have on each other as their life and daily activities intertwine. Social interdependence relates to positive interdependence, individual accountability, promotive interaction, appropriate use of social skill, and group processing. The type of the research used in this study is library research with the research design descriptive qualitative research by Sugiyono (2013). The sources of the data are documents, script and other relevant sources relating to the topic. The finding of this research shows that cooperative learning creates students' social interaction and maximizes their academic skills.

Corresponding Author:

Yusnani
nani.natsir@yahoo.com

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1. Introduction

Cooperative learning is a study approach aimed to manage classrooms activities into academic and social learning experiences. Cooperative learning is not merely arranging students into groups but it has been proved as structuring positive interdependence. Basically, students have a lot of differences, whether in genders, races or learning styles. Cooperative learning dissolves all these diversities into cognitive, behavioral and social interdependence. Cognitive interdependence is a mental state characterized by pluralistic, and collective representations of the self in relationship. Behavioral interdependence refers to the mutual impact that people have on each other as their life and daily activities intertwine. What one person does influences what the other person wants to do and can do. Behavioral interdependence strengthens the relationship among people in one group. It is like the bond or unity of them. Social interdependence in cooperative learning produces positive interdependence, individual accountability, promotive interaction, appropriate use of social skill and group processing. Cooperative

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learning is an alternative learning method besides teacher-oriented method because in this present time students rarely construct face to face interaction among others due to their addiction to gadget. Thus this condition causes neglectedness. To create a more friendly atmosphere in learning, there must be a teaching method that can improve social interaction. Cooperative learning is the way it is.

2. Literature Review

There have been many scholars developing theories of cooperative learning. In this study, the researcher focuses on Piaget's and Vygotsky's theories. Jean Piaget's work (1959) stressed on the benefits of cognitive conflicts among students that expose students' misconceptions and lead to higher quality understandings. Vygotsky's work (1978, p.90) stressed benefits of collaborating with a more expert peer because what a student carries out jointly with another could be incorporated into his or her individual performance.

Research on cooperative learning strategies has been done from 2 major theoretical perspectives, developmental and motivational. The developmental perspective, based on Piagetian and Vygotskian theories, holds that task-focused interaction among students enhances learning by creating cognitive conflicts and by exposing students to higher-quality thinking. In contrast, motivational theories of cooperative learning emphasize that rewarding groups on the basis of the individual learning of all group members creates peer norms and sanctions favoring achievement-related efforts and active helping of peers. In the developmental view, incentives for group learning efforts are unnecessary, while in the motivationalist view they are crucial to enhance learning outcomes. From the developmental perspective, the effects of cooperative learning on student achievement would be largely due to the use of cooperative tasks. In this view, the opportunity for students to discuss, argue, and present their own and listen to one another's viewpoints is the critical element of cooperative learning with respect to student achievement.

The main theory that underpins cooperative learning refers to social constructivism advanced by Vygotsky who considered that the roles of culture and society, language, and interaction are important in understanding how humans learn. Vygotsky assumed that knowledge is cultural; he took a socio-cultural approach in his study with children. This approach can be briefly described as "cooperative" and "cultural." Vygotsky asserted that the development of individuals, including their thoughts, languages, and reasoning processes, is a result of culture. These abilities are developed through social interactions with others therefore, they represent the shared knowledge of a given culture. Vygotsky studied the growth of children from their environment and through their interaction with others, he found that what are given and what happens in the social environment (e.g., dialogues, actions, and activities), help children learn, develop, and grow.

In Vygotsky's social constructivism, social interaction is an important way in which children learn knowledge available in their culture without needing to reinvent it by

them. Parents, adults, caregivers, teachers, and peers play important roles in the process of appropriation in children's learning. Teachers and adults give direction and instructions, comments, and feedback to students. These are not passively received by students because they also communicate with teachers, conveying them their problems or their answers in an interactive manner. Children also use conversations in working with their peers in handling exercises, projects, and problems. In this way, they exchange ideas and receive information, thereby they generate understanding and develop knowledge.

This process of learning is regarded as important because knowledge itself is developed through history, and it should go through appropriation in a social environment. Learning is achieved through the process of development; hence, learners should be active participants in the process of learning. Activity is important in learning; it is also a key concept in socio-cultural theories that explain the importance of doing. By engaging in meaningful activities, learners interact with peers and more knowledgeable people. Through interaction, children develop dialogues within the structure of activities; as a result, learning and development occurs. To Vygotsky, language plays an important role in learning.

3. Research Method

Research design is a procedural plan adopted by the researcher to conduct the research. One of the research designs based on its purpose, approach, process, assumption, role of researcher and methods is qualitative descriptive research. According to Sugiyono (2013) the processes of qualitative research are designed of three stages: descriptive stage (including social context; place, actor and activity), reductive stage (deciding focus, selecting the ones described), selection stage (elaborating focus to be more detailed components).

The type of the research used in this study is library research. The sources of the data are documents, script and other relevant sources that relate to the topic.

4. Discussion

4.1. Cooperative learning practice

In order to construct a lesson in cooperative learning model, the following 5 principles and elements should be included:

- Each member in a group has a unique contribution for group success.
- All members in a group must be accountable for mastering the concept.
- Some group work may be done individually but some must be done interactively among group members and provide feedback and challenge to one another to reach the mutual goal.
- Group members are guided to develop.

- Team members decide the group goals, describe what actions benefit the group, periodically assess what they have done and identify changes to be made to get better result. Systematically good structured collaboration ensures long term success.

4.2. Cooperative learning methods and models

Various cooperative learning methods and models have been developed over the years by different scholars and put into actual practice in the classroom. In general, cooperative learning methods are classified into 2 parts:

- Structured Team Learning
It involves rewards to teams based on the learning progress of their members, and they are also characterized by individual accountability, which means that team success depends on individual learning, not group products.
- Informal Group Learning Methods
It covers methods more focused on social dynamics, projects, and discussion than on mastery of well-specified content.

The followings are different models of cooperative learning:

Categories	Models
Structured Team Learning	- Student Teams-Achievement Division (STAD) - TEAMS-Games-Tournament (TGT) - Cooperative Integrated Reading and Composition (CIRC)
Informal Group Learning Methods	Jigsaw II - Learning Together - Think-Pair-Share - Group Investigation

4.3. Structured team learning

4.3.1. Student teams-achievement division (STAD)

STAD is appropriate to use in a wide variety of subjects including mathematics, language, arts and social studies.

According to Slavin (1995), STAD consists of four steps:

- Whole-class presentation
- Group discussion
Heterogeneous teams of four are formed, based on students' performance level, ability, sex, ethnicity and social economic status, to study the materials and do the worksheets.

- Test

After the group discussion, all students take individual test on the material, at which time they cannot help one another. Usually, the quizzes are in the form of multiple-choice questions. Students test scores are compared to their own past averages, and points are awarded based on the degree to which students can meet or exceed their own earlier performances.

- Group recognition

These points are then summed to form team scores; the group with the highest average group improvement score receives a group reward.

4.3.2. Teams-games-tournament (TGT)

TGT uses the same teacher presentations and teamwork as in STAD, but replaces the test with weekly tournament game which does not use the system of improvement score.

Team-Games-Tournament has 4 steps:

- Whole-class presentation
- Group discussion
- Tournament
- Group recognition

4.3.3. Cooperative integrated reading and composition (CIRC)

Developed by Slavin, CIRC is designed for use with specific materials for teaching reading and writing in the upper elementary grades. CIRC comprises three major language activities:

- Basal-related activities
- Direct instruction in reading comprehension, and
- Integrated language arts/writing

All students are assigned to teams composed of two pairs from two different groups. Each heterogeneous group is made up of a high ability pair and a low ability pair. In other words, while the pair is homogeneous in ability, the group is heterogeneous in ability. Different reading materials are assigned to the pairs according to their ability so that all members have an equal opportunity to succeed.

Research on CIRC has found positive effects in upper-elementary and middle school reading.

4.4. Informal group learning methods

4.4.1. Jigsaw II

Jigsaw was originally designed by Elliot Aronson and his colleagues in 1978. Slavin (1994) developed a modification of Jigsaw by adapting Elliot Aronson's technique. It is appropriate to use in subjects like language, literature and social studies in which the learning materials are in the written narrative mode.

Jigsaw II has 5 steps:

- Reading
- Expert group discussion
- Home group reporting
- Testing, and
- Group recognition

4.4.2. Learning together

David Johnson and Roger Johnson developed the Learning Together models of cooperative learning [2]. The model is characterized by the 5 elements of cooperative learning:

- Positive Interdependence
- Individual and group accountability
- Face-to-face promotive interaction
- Interpersonal and small group skills
- Group processing

4.4.3. Think-pair-share

Kagan (1989) developed the Structural Approach based on using 'structure' which is defined as content-free ways of organizing social interaction in the classroom.

One of easy-to-use cooperative learning structures is Think-Pair-Share which consists of 3 steps:

- For example, in a reading comprehension lesson, each student is asked to do silent reading on the comprehension material or passage and to try to answer the questions provided by teachers.
- After working individually for an answer, students pair up and share their views on the questions until they have consensus on an answer. During the sharing, half of the class is practicing the skill of speaking; while the other half is practicing the listening skill. Kagan and Kagan (1994) call this simultaneous

interaction because ‘it increases the number of students actively involved at any one moment and thus the amount of active participation time per student’.

- The students share their answers with the whole class.

4.4.4. Group investigation

Group investigation, developed by Shlomo Sharan and Yael Sharan in 1992, is a general classroom organization plan in which students work in small groups using cooperative inquiry, group discussion and cooperative planning and projects.

According to Sharan and Sharan (1994), the implementation of group investigation has 6 stages:

- Determining subtopics and organizing into groups
- Planning investigation
- Carrying out investigation
- Planning a presentation
- Giving a presentation
- Evaluating achievement

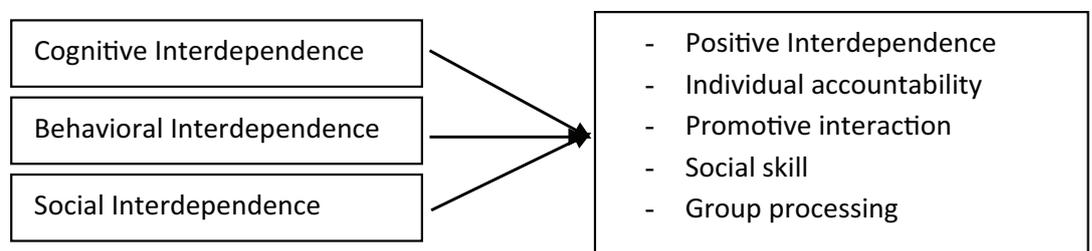
Below is the Syntax model of overall cooperative learning.

Phases	Activity
Decide the topic	Elaborate the topic into proportional details
Present goals and set	Explain the target of learning
Organize students into groups	Divide the students into effective groups
Assist team work and study	Give assistance to group members while doing the task
Test on materials	Evaluate the group members on the presenting topic or give chance to the group to give presentation related to the topic
Provide recognition	Prepare the way to give the judgement or reward for the group members.

The table below shows the differences between cooperative learning and traditional learning.

Cooperative Learning	Traditional Learning
Student – oriented	Teacher- Oriented
There is positive interdependence among the group members as they help and motivate one another to gain promotive interaction.	The teacher tends to let students dominate more as they work independently.
There is individual accountability which measures the concept mastery of each individual, in this case the group is given feedback about its individuals’ result so they can find out who needs assistance and who should assist.	The students work individually so they need to be responsible for themselves
The group is heterogeneous whether in academic ability, genders, races, ethnics, etc.	The group is homogeneous.
Develop leadership skill as the group leader is chosen democratically or in turns to give chance to all group members to lead the group.	No leadership skill is required.
Social skill is needed. It includes leadership skill, communication skill, people trust and conflict management skill.	Social skill has no impact.
When the process of cooperative learning is on, the teacher keeps on observing the students and interfere in case any problems occur.	Students work independently without any interference.
The emphasis of the learning goal is interpersonal relationship for group success.	The emphasis of the goal is task settlement.

Finally Cooperative learning outcome can be drawn as figure below



5. Conclusion

Student-centered teaching approach is recommended to stimulate active learners develop social interaction among students in order to get high quality learning outcome in education reform. Cooperative learning is one of the alternative methods that can be implemented in order to build face to face communication that can create positive interaction among learners.

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