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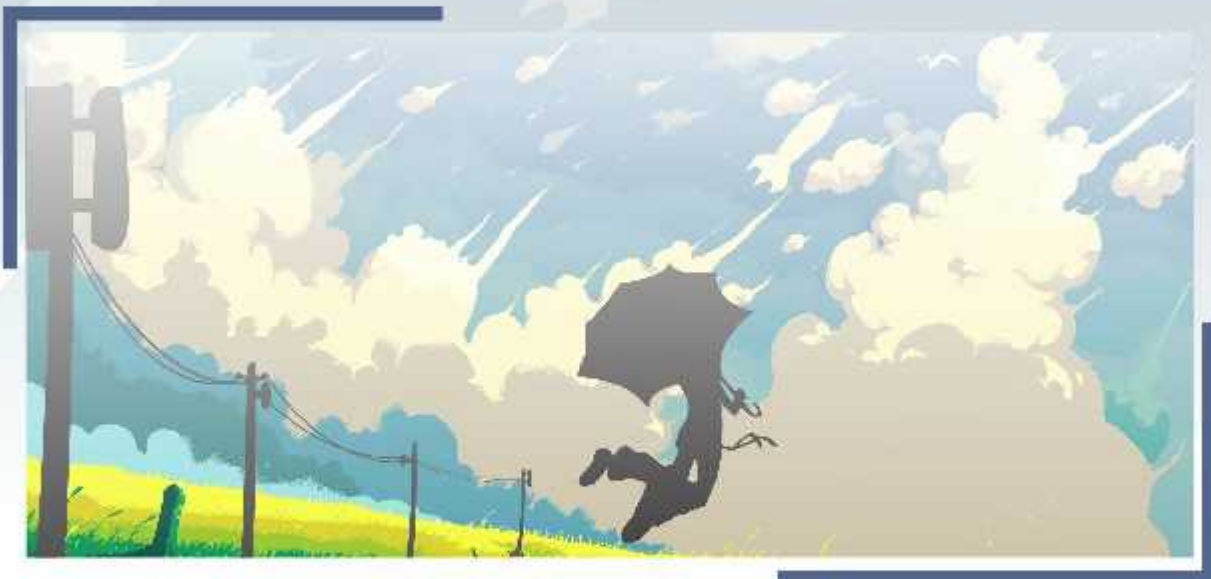
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**Proceedings**

# LILITRANS CONFERENCE 2018

The National Conference on Linguistics, Literature and Translation

## Elevating Intercultural Communication



Madiun, April 14th, 2018  
The Sun Hotel's Conference Rooms



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Program Studi Sastra Inggris Fakultas Sastra  
Universitas Katolik Widya Mandala Madiun

# **PROCEEDINGS**

## **LILITRANS CONFERENCE 2018**

**(The Conference on Linguistics, Literature, and Translation)**

"Elevating Intercultural Communication"

The Sun Hotel Madiun, April 14<sup>th</sup>, 2018

Speakers:

Prof. Dr. Djatmika, M. A.

Dra. A. B. Sri Mulyani, M. A., Ph. D.

Prof. Drs. M. R. Nababan, M. Ed., MA, Ph. D.

Program Studi Sastra Inggris, Fakultas Sastra  
Universitas Katolik Widya Mandala Madiun

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### **LILITRANS CONFERENCE 2018**

**(The Conference on Linguistics, Literature, and Translation)**

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Universitas Katolik Widya Mandala Madiun

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## PREFACE

We are very pleased to have you to take part in the National Conference on Linguistics, Literature, and Translation (LILITRANS) held by English Study Program, Faculty of Letters, Universitas Katolik Widya Mandala Madiun. Thank you very much for coming in the event. Your long distant traveling reminds us how important LILITRANS is.

LILITRANS is a conference which is committed to respond and disseminate knowledge about the current issues in the field of linguistics, literature and translation studies. It is the first and foremost conference that is ever held in Madiun.

Our theme is "Elevating Intercultural Communication". Intercultural communication is defined as situated communication between individuals or groups of different linguistic and cultural origins. Today, both culture and communication have evolved considerably and have become interdependent of one another, to the point that communication is considered to be a product of culture. Thus, our own culture has a deep impact on our thoughts and behaviors. Since each culture has its distinct aspects, intercultural communication can be the cause of conflict and disorder. Therefore, to bridge the cultural gap in communication, elevating intercultural communication is an urgent thing. Hereby, we aim to bring together leading linguists, researchers, scholars and teachers/lecturers/students to exchange and share their experiences and research findings in Linguistics, Literature, and Translation. It also provides the interdisciplinary forum for researchers, practitioners and educators to present and discuss the most recent innovations, trends, concerns, practical challenges encountered and the solutions adopted in the field of English linguistics, literature, and translation.

We are honoured to have our invited keynote speakers, Prof. Dr. Djatmika, M.A and Prof. Drs. M. R. Nababan, M. Ed, M. A., Ph. D from Universitas Sebelas Maret Surakarta, and Dra. A. B. Sri Mulyani, M. A., Ph. D from Universitas Sanata Dharma Yogyakarta to share their valuable knowledge and contribution in the conference. They are all experts in their field of studies. Additionally, we have more than 50 parallel speakers who present different topics about linguistics, literature and translation. Moreover, we proudly announce that they are from various places in Indonesia.

Once again, we are very thankful and pleased to have you here.

Lilitrans Committee

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## **SKILLS FOR PERFORMING INTERCULTURAL INTERACTION: A MULTIMODAL PERSPECTIVE**

**Djatmika**

Universitas Sebelas Maret

### ***Abstract***

*The capability in understanding and exploiting aspects of discourse for a verbal interaction is important to acquire by a language user—either a mother tongue, second language or foreign language. With such an understanding, the language user will be able to exploit language in adjustment to norms, values, rules, beliefs, and ideology existing in the society and culture in which the interaction is going on. Consequently, the acquisition of competencies might shape wisdom. Further, a competent language user will be able to perform interaction effectively, strategically as well as pragmatically.*

**Keywords:** *discourse, competence, interaction, intercultural*

### **Introduction**

As a social creature, human being must interact to others in fulfilling her/his needs—put in other words, interaction supports human being to survive. In general, interaction is performed verbally, non-verbally or both. To do this, language becomes very important for human life. Problems will come up when such an interaction takes place between interactants with different social/ cultural background. This is in association with the fact that each culture will have norms, rules, values, beliefs and also ideology. Someone growing up in a different culture will understand these aspects in different way. On that account, misunderstanding is potentially to happen in an intercultural communication—even when the two interactants have similar cultural background, misunderstanding might still occur because of different misunderstanding they have on such social and cultural aspects above.

Such a phenomenon above suggests that someone who is going to interact with someone with different cultural background with her/him should have good understanding of social/ cultural aspects backgrounding such an interlocutor—and this person should also do the same so that the interaction will go effectively in reaching the pragmatic target of the interaction. In addition to the mastery of grammar and lexicon choices, a speaker should also understands such cultural aspects in gaining the real pragmatic force behind each utterance an interlocutor is executing to her/ him related to the situational as well as cultural contexts nutshelling the on going interaction. In short, to achieve the pragmatic target of an interaction, an interactant should have what so called discourse competence.

### **Discourse and Interaction**

Discourse is termed as language in use. Such a simple concept is not a final definition for the concept of discourse as further discourse analysts, as suggested by van Dijk (1997a:2) introduced another concept with wider coverage. Such a concept is not only related to language use, but it is also associated with several important components of discourse, such as who uses the language, how, why, when, and where s/he uses it. Two other features should also be considered to understand discourse, i.e. that a discourse is a process of communication and that it is an interaction taking place in a social context (Schiffrin, 1997: 31; van Dijk, 1997a: 13; van Dijk, 1997b: 11). Moreover, it is also claimed that to do a discourse analysis, language users or participants of interaction should consider grammatical, lexical, as well as contextual aspects.

Meanwhile, in relation to context, discourse is stated as something resulted, understood, and analysed in relation to the features of context (van Dijk, 1997a: 14). Therefore, theoretically it can be emphasized that in understanding the discourse of an on-going interaction someone is engaged, s/he must involve any aspects of the interaction as well as the context. In short, van Dijk further suggested that understanding interaction means understanding discourse of the interaction. Moreover, communication is suggested as an action of message encoding from an encoder/ message sender to a decoder/ message receiver. The message transfer can be performed in several types of interaction, such as face to face, mediated, and delayed. The first is a direct interaction in which two participants are having the interaction in the same time and in the same spot, whereas the mediated interaction is one which goes with the support of media like telephone conversation, interaction in WAG, shot messages, and so on—and the delayed one is an interaction which tend to last much longer than the first two because of the mode of the message transfer like what happens in interaction using letters.

An interaction or a dialog is a communication which is directly performed by at least two persons or more in a face-to-face mode. Each participant involved in a dialog has a status to be a speaker or a hearer—and they take in turn to change such a status. Someone who is executing a question in an interaction is a speaker or a sender at the time of execution and the other participant who is receiving the executed question is the hearer or receiver. However, when the second person is responding to question such by answering it, s/he now becomes the sender or the speaker, while the first person who is receiving the answer becomes the hearer or the receiver. Put in other words, the roles of participants in an interaction overlap to each other, even though certain types of interaction position some one as the only speaker, whereas the other one as the hearer such as in a one way communication like sermoning, preaching, and so on.

the ability to conduct an interaction effectively needs communicative competence as suggested by Canale and Swain (1980) and also Nunan (1993). Such a concept refers to the understanding and skills needed to perform a communication consisting of several aspects ranging from phonological to discorsal competence. This is actually closely related to the concept of discourse competence which suggests that to have an effective interaction someone should have competencies such as competence of linguistics, sociolinguistics, semantics, language typology, semiotic system, context of situation, and context of culture. These competencies background interaction or communication to happen, therefore if someone has them then s/he will be able to do a social interaction by exploiting language effectively. This is in line with what Norris (2004) has claimed that when viewing modes of communication heuristically, it becomes apparent that they are intricately interwoven, they are not easily separable and they are interlinked and often interdependent. All aspects related to the on going interaction must be interrelated systemically so that the encoded messages can be decoded maximally by the receiver and vice versa. These are further elaborated below.

The first competence to master is related to the language skills which is explained by Halliday (2004) as skills related to construct grammar construction and choice of words or termed as skill related to lexicogrammar. A speaker who understands and masters the language systems from phonological to semantic levels and then is able to exploit such systems effectively in her/ his interaction with others is classified as someone who has good language competence. In the first level, s/he will understand that each language has certain types and numbers of sound which might be different from other language. And the sounds are exploited following phonological rules for such a language. For instance, for the two series of sounds represented by series of letters magol and gmalo, Javanese speakers will skillfully reject the latter to be one of their word in their language because of phonological rule in Javanese in which such a language does not have a cluster of /g/ and /m/, but they

accept the former as it is arranged following the phonological rules the language has. The other case for this level is recognizing English sound variants of the letter /u/. Such a letter in "but", "butcher", dan "curtain" is read in different sound as [ʌ], [u], and [ʊ]. An English learner with a low competence of English pronunciation tends to get problems with these sounds for the same letter. For the same case, several English learners might think that the letter of /g/ in English is read as [dj], so that they say the English words of *target* and *organ* wrongly as [tardjet] and [ourdjʊn].

Meanwhile, grammatical competence of one language is also very important for a language user to have a competence for such a language. Meaning construed in any language unit will be recognized easily if the user understands the structure of the unit. As grammar rules of one language are different to others, then someone who speaks more than one language will have different grammar systems for the languages s/he has. With such a competence someone can judge that a language unit is constructed grammatically or not. For example, someone with good English grammar competence will suggest that the arrangement of "Reachs you aspiration is sky high" will not constitute any clear meaning. This is due to the fact that such an arrangement is not grammatical and can not be classified as a language unit. Otherwise, with a good grammar competence, a language user will be able to understand the deep structure of an ellipted unit such as *Where to?*—a shorted construction that for her/him will be constructed in her/his mind as *Where are going to?* Furthermore, the person with this competence will not be confused to decode a Javanese utterance *Mas kowe kon mulih kon mangan ibuk*. For her/ him this utterance will be reconstructed as *Mas kowe dikongkon mulih ibu, kowe dikongkon mangan (dening Ibu)*.

The next competence to obtain is related to get meaning or semantic competence. This is related to a person's competence in getting up the meaning behind any language unit s/he speaks. The capability in understanding the meaning of any language unit will make the person to be able to use the unit in any language usage correctly. On the other hand, someone with limited semantic competence might get problem in understanding and using language expressions. For example, an English speaker who uses the word *cooker* to refer to someone who cooks at hotels or restaurants as her/ his occupation shows limited mastery on semantic as well as morphological matter as s/he analogically constructs the doer from the action like teacher, dancer, singer, etc.

Sociolinguistic competence has many aspects within it, but generally a language user with this type of competence will be able to exploit language for an interaction effectively. Put in other words, having such a competence a speaker will always consider social context related to who says what to whom, when, where, how and why. All of these lead her/him in using the language s/he is using—even what kind of non verbal behavior can go along with the language exploitation. For instance, a competent Javanese speaker will choose high level of Javanese when s/he is talking to someone older or someone having higher social class than her/him. Moreover, with a sociolinguistic competence someone can recognize the origin of another speaker from her/his pronunciation or expressions. For example, an English speaker with such a competence that the expression of "How are you today?" is American, while "How are you going today?" is Australian English, especially when this expression is used in an interaction as an utterance. In the same case, Javanese language variation and the origin of a speaker can also be detected from the choice of lexicon s/he has in her/ his utterance. For instance, from the same word *iwak*, which originally means fish, in real interaction, we can see the origin of the speaker. For Javanese speakers in Surakarta and Jogjakarta, this word means meat based food as dish side, while for the speakers in East Java, this means general dish side—not only meat based food.

To support the language competence, a language user should also to have cultural schemata. One culture have norms, rules, traditions, beliefs, values, and ideologies in it.

These aspects are different from one culture to others and are related to language behavior performed by language users in the culture whether the culture influences the language behavior or in the other around. Wardhaugh (1988) suggested that culture can shape a language as many languages in hard area with four seasons tend to have tense rules. On the other hand, a diglossic language can shape a more polite culture.

All aspects of competence above become main consideration for either speakers or hearers in encoding as well as decoding the messages in interaction. They will skillfully exploit language and adjust to everything existing in the discourse in which an interaction is going on. For example, after effective consideration, a Javanese speaker will respond to a direct dinner invitation with a refusal to check whether it is genuine or only phatic. This might happens twice or three times as the inviter might repeat the invitation. After recognizing the genuity of the invitation the hearer then has the point to accept it or refuse it. This will not work for a similar invitation delivered by an English speaker with English cultural background. In addition, getting meaning of an interaction might also involve other semiotic system existing in a culture. Messages sent in written mode will have these semiotic systems to support the verbal exploitation in providing the meaning. For example, types of font, types of case, color of the ink, even color of the paper will contribute meaning to the whole message. This is what is suggested by the term of *multimodal semiotic system* working in one culture (Levine & Scollon, 2004). All discourse is multimodal, that is, language in use, whether this is in the form of spoken language or text, is always and inevitably constructed across multiple modes of communication, including speech and gesture not just in spoken language but through such 'contextual' phenomena as the use of the physical spaces in which we carry out our discursive actions or the design, paper, and typography of the documents within which our texts presented.

The acquisition of competencies above is expected to shape the personality to be wiser. With a strong competence s/he will be able to understand to what is going on and to provide proper reaction to an going on event. On the hand, limited competence might lead to an understanding, especially in an intercultural interaction (Djatmika, 2004). Many cases can happen in such situation. For example, a phatic question of "Are you taking a bath?" executed by a Javanese speaker to a native English speaker who is clearly going to take a bath will become a big question. This is considered to be a too personal question, while for the speaker this is only a phatic question. For Javanese, greeting is executed in many types of utterances such as a question, a command, an invitation, a comment, and so on, while in English it is only accommodated by the expressions of good morning, good afternoon, and good evening. All in both languages function to *maintain social relationship*.

### **Concluding Remarks**

To be perform an intercultural communication needs competencies ranging from language to aspects beyond the language. This is due to the fact that each language has its own systems and rules and it works in a different culture to other languages. Learning a language must be supported with learning social and cultural aspects. On that account, to be able to use one language, someone must also understand social and cultural background behind the language.

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## COMPETENCES IN INTERLINGUAL COMMUNICATION

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### Abstract

*This paper suggests that a translation is a means of communication which can be produced only by those who are at least competent in two languages. This does not mean, however, that bilingualism can guarantee the production of a quality translation. While bilingual competence is considered the foundation of translation competence, other competences are needed to perform an interlingual communication effectively*

### 1. Introduction

Verbal communication can be categorized into intralingual and interlingual communication. The former involves one language while the latter includes at least two languages. Whether someone is engaged in a verbal intralingual communication or a verbal interlingual communication, she or he must have multivarious competences to ensure that the communication process occurs effectively.

In an intralingual communication situation, the sender and the receiver are expected to have enough common ground for communication to be successful. The same may not be assumed in an interlingual communication. This is due to the fact that an interlingual communication, also called translation, is characterized by divergences between the two languages in terms of system and culture. Apart from the linguistic barrier, the cultural background, expectations and the world view of the sender may differ to such an extent that meaningful communication cannot take place. In such a case, a translator is not only a linguistic mediator but also a cultural one.

### 2. Translator versus Bilingual

As mentioned earlier, translation is a means of communication. It is "an intercultural verbal activity" (Lvovskaya, 2000: 28) which is needed when there is a communication gap between an author of the source language text and readers of the target language text. This kind of intercultural verbal activity requires the presence of a translator to eliminate the communication barrier.

What is a translator? This question can be answered simply that a translator is someone who has the capability to transfer written ideas from one language to another language. However, can someone who translates a source language text into a target language be called a translator? The answer to the question is surely 'No'. Otherwise, "a bilingual capable of using two languages should be categorized as a translator. Psycholinguistics which is also interested in studying the basic cognitive mechanism underlying translation, for instance, tends to deal with bilinguals as 'language users rather than as translators'" (Presas, 2000: 22).



The tendency to deal with bilinguals as language users rather than as translators is not without reason. Like translators, bilinguals can communicate in two languages. They have a multi component communicative competence consisting of grammatical competence, sociolinguistic competence, discourse competence, and strategic competence (Bell, 1991: 41), which is also shared by translators. Unlike translators, however, bilinguals do not necessarily have transfer competence (Neubert, 1994: 412).

Interference and code-switching are inherent in the language use of bilinguals. Interference refers to the use of features of one language while speaking or writing another (Mackey, 1970). This phenomenon occurs involuntarily and unconsciously and is often understood as the incapability of the speaker or writer to use the second language. Code-switching which occurs voluntarily and consciously refers to "the alternating use of two languages in the same proposition or within a single conversation" (Presas, 2000: 26). The switches, according to Holmes (1992), "are often very short and they are made primarily for social reasons - to signal the speaker's ethnic identity and solidarity with the addressee" (p. 41). While interference and code-switching may also occur among translators, the purpose of code-switching in the context of translation is different. For translators, translation is not merely a code-switching activity. In the field of translation studies, the exercise of the profession is thought to involve more than bilingualism (Seguinot, 1997: 106). It is a multi-faceted activity and involves decision-making strategies. It can be said, therefore, that all translators must be at least bilinguals, but not all bilinguals are translators.

### 3. Translation competence and competencies

Translating is a complex activity (Schaffner and Adab, 2000: viii). Richard (1953, as cited in Brislin, 1976: 1) even states that translating 'is probably the most complex type of event yet produced in the evolution of the cosmos'. One may ask what knowledge, skills and competences translators should have in order to perform the task effectively.

Competence is the underlying system of knowledge and skills that enable someone to do particular things. Thus, translation competence can be defined as "the underlying system of knowledge and skills needed to be able to translate" (PACTE, 2000: 100). In a similar vein, Shreve (1997) states:

Translation competence is a specialized form of communicative competence. It is about knowing about translation and about knowing how to do translation. It is about producing translations that are well formed, referentially accurate with respect to source texts, and socially appropriate in their cultural contexts (pp. 120-121).

It is widely accepted that translators should have knowledge to enable them to translate. They should have *declarative knowledge* (knowing what) and *procedural knowledge* (knowing how) (Schaffner and Adab, 2000; Anderson, 1983, as cited in PACTE, 2000). These two kinds of knowledge underlie competence, which is used as a cover term to encompass skills and expertise elements.

As a specialized form of communicative competence, translation competence must consist of some competences on which it is grounded. In relation to this, Neubert (2000: 6) identifies five qualitative parameters of translation competence: language competence, textual competence, subject competence, cultural competence, and transfer competence. These five qualitative parameters of translation competence are expanded below.

(a) **Language competence.** Translators should be competent in source and target languages. They should know the morphological, grammatical and lexical systems of

the two languages. In addition, they should be aware of changes in lexical items within the source and target languages generally reflected in dictionaries or other references.

(b) **Textual competence.** It is rarely found that translators work on isolated sentences. In general, they deal with texts of various types. Therefore, they should be familiar with how sentences are combined into paragraphs, and paragraphs into a text. Depending on the domains of discourse they are translating, translators should be proficient in how the source and target language texts are structured. In short, "they must be sensitised to identify textual features in addition to linguistic ones" (Neubert, 2000: 8).

(c) **Subject matter competence.** Competency in linguistic systems of the source and target languages and familiarity with the textual features of the source and target language text do not guarantee the production of a quality translation. Familiarity with the subject matter being translated is another important aspect. It should be noted, however, that being competent in the subject matter does not necessarily mean that translators must have highly specialist knowledge, "but they must know the ways and the means of how to access this when they need it" (Neubert, 2000: 9).

Familiarity with the subject matter could enhance the comprehension process of the source language text, which in turn could affect the production process of the target language text. It also gives possible solutions to translators with regard to how unfamiliar technical terms should be rendered.

(d) **Cultural competence.** There is a misunderstanding among those outside of translation or even novice translators that cultural competence is required only in translation of literary texts. If we accept the idea that the production process of the target language text, whether it is academic, technical or literary, is culturally bound, cultural competence is inevitably needed. In addition, if we look at the role of a translator as "agent for affecting a symbiosis of the source culture and target culture at the linguistic level" (Mohanty, 1994: 28), it becomes apparent that translators must know source and target cultures. They have to be "biculturally competent" (Witte, 1994: 71).

(e) **Transfer competence.** Transfer competence refers to "tactics and strategies of converting L1 texts into L2 texts" (Neubert, 2000: 10). While bilinguals may have the four competences described above, it is the transfer competence that distinguishes translators from other communicators (Neubert, 1994: 412). Neubert argues that translation competence "is where translators are judged" (2000: 10). He states further:

Whatever they may boast about their knowledge, their amazing individual competences, their language skills and their multifarious erudition or their in-depth specialists expertise, even their profound understanding of two or more cultures, all these competences are feathers in the translators' cap. But if this excellent equipment is not matched by the unique *transfer competence* to produce an adequate replica of an original they have failed. It is not enough to know *about* translating, it has to be *done* (p. 10).

The range of knowledge, skills and competences expected of translators may seem overwhelming and is sometimes not recognized in the level of compensation for the work. The requirements described above, however, are necessary for translators to accomplish their primary task of producing a target language version of the source language text (Danks Griffin in Danks et al., 1997: 164).

#### 4. Development of translation competence

Bilingual competencies underlie translation competence. It is probably the reason why some translation scholars consider bilingualism as an important aspect in any account of the development process of translation competence.

Harris (1977) and Harris and Sherwood (1978) introduced the concept of natural translation, positing that bilinguals 'naturally' acquire an ability to translate in line with the development of their competencies in two languages. Toury suggests that "bilinguals have an innate translation competence comprising bilingual and interlingual ability, as well as transfer competence" (Toury, 1984: 189-190) and considers bilingual competence as the foundation of translation competence (1986). In addition, Toury sees that competence in two languages intersects and the point of intersection is the transfer competence, that is the ability to transfer texts. However, he does not believe that translation abilities are a necessary derivative of bilingualism (cited in Shreve, 1997: 121).

Lorscher (1986, 1995) sees that natural translation is "a result of a translation ability evidenced by bilinguals communicating in real mediating situations" (cited in Shreve, 1997: 122). He distinguishes natural translation competence from the translation competence of second language learners, which is formed through didactic or formal instructional settings rather than real communication situations. In addition, he claims that a translation ability, which is acquired naturally, is sense oriented while the translation skill of the second language learners is sign oriented. In Loscher's view, professional translation is "a developed form of natural translation" (Shreve, 1997: 122).

Harris and Sherwood's concept of natural translation, Toury's idea about the intersection of competencies in both languages which results in translation competence, and Loscher's view of the different nature of translation competence acquired by bilinguals and second language learners are generally accepted. It is also widely recognized that bilingual competence is an ideal foundation of translation competence. However, the statement that professional translation evolves from natural translation is still debatable. A growing number of professional translations (which can be considered competent) are produced daily by professional translators who acquired their translation competence through didactic rather than real communication situations.

As has been described above, different scholars suggest different ideas about how translation competence develops. Despite the differences, however, there is agreement in the literature that variability is inherent in translation. Shreve (1997) states that "there is little evidence that professional translators translate identically" (p. 125). In a similar vein, Seguinot (1997) states:

Translators and people who study translation know that different text types require different approaches, and that different people can translate the same text in different ways. It is also clear that different levels of competence, familiarity with the material to be translated, as well as different interpretations of the nature of the assignment will lead to differences in processes and results (p. 104).

Seguinot (1997) identifies two general factors resulting in the variation of translation performance. The first factor is the variation in individual cognitive styles and the second factor is the variation in translation acquisition history (pp. 126-127). Shreve (1997) posits that variability in translation may result from the skill level of the translator and the use of different translation strategies (pp. 108-109).

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## WACANA HUMOR DALAM *STAND-UP COMEDY* WANITA KOREA-AMERIKA MARGARET CHO: *PSYCHO*

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### **Abstract**

*Humor is one of the language phenomena that has spread around the world. It is used to entertain people in their daily activity. Basically, the main objective of the humor is to entertain the people. However, from day to day, humor can also be used to satirize something, whether it is for positive or negative things. Nowadays, people recognize so many types of humor, such as meme, stand-up comedy, humor tagline in an advertisement, sitcom, humor in a comic strip, humor in a serial comic, etc. There are many researchers conducting researches about humor, however the research about stand-up comedy is still less than the other types of humor. This research uses stand-up comedy by Margaret Cho entitled "PsyCHO" as the object of the study. The aim of this research is to explore the characteristics especially the structure and language aspects of the stand-up comedy conducted by Margaret Cho. The researcher uses descriptive qualitative method and pragmatic approach in conducting this research. As a preliminary conclusion, the researcher finds that there are various structures of stand-up comedy by Margaret Cho. Moreover, from the language aspects, the researcher also finds the maxim violation on that stand-up comedy which is used to build the humor situation.*

**Keywords:** pragmatics, Margaret Cho, female stand-up comedy.

### **PENDAHULUAN**

Salah satu fenomena kebahasaan yang berkembang dalam masyarakat saat ini adalah wacana tentang humor. Humor sering diinterpretasikan sebagai cerita pendek yang menceritakan kejadian lucu dengan harapan dapat membuat seseorang menjadi tertawa karena hiburan yang disajikan oleh humor tersebut. Menurut Wijana (2003) dalam buku *Kartun: studi tentang Permainan Bahasa*, humor merupakan sebuah bentuk permainan kata di mana permainan kata ini dapat merangsang manusia untuk tersenyum dan tertawa bagi orang yang melihatnya.

Hingga saat ini, penggunaan humor semakin meningkat di dalam masyarakat. Banyak sekali humor yang bermunculan seperti humor dalam bentuk komik strip, kartun komik, humor yang dikemas dalam bentuk film, humor yang dikemas dalam bentuk meme, humor dalam tagline iklan-iklan di televisi, *stand-up comedy*, bahkan humor yang terdapat dalam spanduk-spanduk yang ada di pinggir jalan. Hal ini terjadi karena adanya penyimpangan terhadap kaidah-kaidah penggunaan bahasa. Sebagai suatu hal yang dapat mengundang tawa, humor ternyata juga memiliki beberapa fungsi seperti yang dikatakan oleh Suyasa (2010) dalam makalahnya yang berjudul "Identifikasi Jenis Humor: Lucu, Lucu, dan Lucu" yaitu (a) sebagai pelengkap dalam keterampilan memimpin, (b) sebagai fasilitas untuk berkomunikasi, (c) untuk menghambat agresifitas, (d) sebagai perantara untuk proses terapi, dan (e) untuk mengurangi tingkat stress.

Memproduksi humor menjadi salah satu kemampuan yang dimiliki oleh manusia. Kemampuan ini akan selalu berkembang seiring dengan adanya perkembangan kebudayaan dan perkembangan waktu. Para pelaku humor pun tidak hanya identik dengan pria saja, namun saat

ini kaum wanita pun berlomba-lomba untuk menjadi komedian yang handal di masyarakat, salah satunya menjadi komedian atau komik dalam sebuah *stand-up comedy*. *Stand-up comedy* merupakan salah satu humor yang berkembang pesat pada masa kini. Humor dalam bentuk *stand-up comedy* lebih mengedepankan komunikasi verbal dengan seorang komik (sebutan untuk pelaku *stand-up comedy*) berdiri di depan para penonton, diikuti dengan menceritakan hal-hal yang lucu sehingga membuat para penonton menjadi terhibur dan tertawa (Double, 2014). Dalam melakukan *stand-up comedy*, seorang komik tidak memerlukan banyak peralatan, yang dibutuhkan hanyalah sebuah mikrofon dikombinasikan dengan kemampuan untuk menarik perhatian para penonton menggunakan gerakan tubuh dan ekspresi wajah sambil bercerita hal-hal lucu.

Humor dalam bentuk *stand-up comedy* juga dapat menjadi sarana untuk membuat kritikan atau sindiran, bahkan dalam *stand-up comedy* Amerika, seorang komik lebih berani untuk menciptakan materi yang merujuk pada hal-hal berbau rasis atau menyindir suatu etnis tertentu. Beberapa komik terkenal Amerika juga memiliki ciri khas masing-masing dalam menyampaikan materi komedinya, diantaranya adalah Christ Rock yang materi komedinya lebih kearah politik dan ras, Ellen Degeneres yang memiliki materi komedi tentang kehidupan sehari-harinya sebagai seorang lesbian, George Charlin yang sering bersinggungan dengan topik berbau religi, dan Margaret Cho yang selalu mengandalkan topik tentang politik, ras, perempuan, dan hal-hal berbau seksual. Dalam membuat sebuah kritikan atau sindiran, para komik selalu menyuguhi materi komedinya dengan sesuatu yang dinamakan *mock language* atau dikenal dengan nama plesetan. Ketika seorang komik menggunakan *mock language*, mereka meyakini bahwa para penonton akan paham mengenai topik yang dibicarakan oleh komik tersebut dan kritik apa yang disampaikan secara tidak langsung oleh komik tersebut dalam *stand-up comedy*nya. Salah satu komik Amerika yang terkenal dengan *mock language* nya adalah Margaret Cho. Chun (2004) dalam penelitiannya menyebutkan bahwa *mock Asian* sering digunakan oleh Margaret Cho sebagai bentuk dari sindiran dan kritik sosial yang dilakukan olehnya. Kritik sosial dan sindiran ini dikemas dalam bentuk humor *stand-up comedy* yang hingga saat ini sangat dinikmati oleh para penggemarnya.

Pada penelitian ini, peneliti mengambil humor sebagai objek penelitian. Oleh karena semakin berkembangnya kemampuan manusia untuk memproduksi humor, maka semakin banyak pula penelitian-penelitian yang khusus mengkaji tentang humor. Jenis humor yang akan diteliti dalam penelitian ini adalah *stand-up comedy*, karena hingga saat ini baru sedikit peneliti yang terjun untuk mengambil objek penelitian tersebut. Penelitian ini mengambil objek dari salah satu *stand-up comedian* wanita, Margaret Cho, yang merupakan seorang wanita keturunan Korea namun dibesarkan di wilayah Amerika. Margaret Cho terkenal dengan materi komedinya yang "keras" karena hampir seluruh materi komedi yang dia sajikan merupakan hasil dari pengalaman buruk di masa lalunya.

Berdasarkan latar belakang yang telah dijabarkan tersebut, penelitian ini memiliki dua tujuan yaitu untuk menjelaskan struktur wacana *stand-up comedy* berjudul PsyCHO yang dibawakan oleh Margaret Cho dan untuk menjelaskan permainan bahasa yang terdapat dalam *stand-up comedy* tersebut sehingga dapat menimbulkan efek humor bagi para penonton. Semua data dalam penelitian ini pada dasarnya akan dianalisis menggunakan pendekatan pragmatik karena pragmatik lebih mengedepankan konteks dalam sebuah wacana.

## **METODE PENELITIAN**

Penelitian wacana humor *stand-up comedy* ini menggunakan metode deskriptif kualitatif. Terdapat beberapa tahapan yang dilakukan oleh peneliti, yaitu tahapan pengumpulan data, tahap analisis data, dan tahap penyajian hasil analisis data (Sudaryanto, 1993). Tahap pengumpulan data merupakan tahap pertama yang dilakukan dalam penelitian ini. Peneliti mengambil data dari salah satu acara *stand-up comedy* Margaret Cho yang berjudul PsyCHO. Peneliti mendengarkan dan melihat video berdurasi kurang lebih 1 jam tersebut yang diunduh dari *youtube*, kemudian mentranskrip data-data lisan tersebut ke dalam bentuk tulisan.

Tahap kedua yang dilakukan oleh peneliti adalah tahap analisis data. Pada tahap ini, peneliti mencoba menjawab rumusan masalah yang telah dicantumkan pada bagian latar belakang. Pada bagian pertama, peneliti akan menjelaskan tentang struktur wacana *stand-up comedy* berjudul PsyCHO yang dibawakan oleh Margaret Cho dengan menggunakan teori struktur internal humor. Menurut Hockett (1960) terdapat tiga komponen dalam *stand-up comedy* yaitu *build-up* di mana pada bagian ini seorang komik memperkenalkan humor yang akan dibawakan olehnya. Pada bagian ini seorang komik mulai membuat tertarik para penonton akan hal yang sedang dibicarakannya. Komponen yang kedua adalah *pivot* atau poros yang dikemas dalam bentuk kata, frasa, atau kalimat yang biasanya bermakna ambigu. Komponen yang terakhir adalah *punch line* di mana seorang komik akan memberikan efek kejutan sehingga membuat penonton menjadi tertawa. Selain itu Papan (2012) juga menjelaskan beberapa istilah dalam *stand-up comedy* seperti premis, bit, pengantar, *punch line*, *1<sup>st</sup> story*, dan *2<sup>nd</sup> story*.

Pada bagian kedua, peneliti akan menjelaskan permainan bahasa yang ada dalam *stand-up comedy* berjudul PsyCHO dengan menggunakan pendekatan pragmatik, salah satunya teori humor yang berkaitan dengan maksim. Menurut Grice (dalam Wijana, 1996), terdapat 4 indikator dalam percakapan. Pertama adalah Maksim Kuantitas (*Maxim of Quantity*) yang membuat para penuturnya agar memberikan informasi yang cukup sesuai dengan kebutuhan lawan bicara. Kedua adalah Maksim Kualitas (*Maxim of Quality*) yang menuntut penutur untuk memberikan informasi sesuai dengan hal yang sebenarnya. Ketiga adalah Maksim Relevansi (*Maxim of Relevance*). Maksim ini disebut juga Maksim Hubungan di mana penutur dituntut untuk dapat berkontribusi secara relevan dalam sebuah percakapan. Terakhir adalah Maxim Pelaksanaan (*Maxim of Manner*) yang menuntut seorang penutur untuk menyampaikan tuturannya secara jelas, hal ini bertujuan untuk menghindari ketidakjelasan dan ketaksaan.

Tahap ketiga yang dilakukan adalah tahap penyajian hasil analisis data. Metode penyajian hasil analisis data yang akan digunakan dalam penelitian ini adalah kaidah penggunaan bahasa secara informal, di mana penyajiannya menggunakan kata-kata. Selanjutnya, penelitian ini juga akan disajikan secara formal yaitu menggunakan tabel untuk mempermudah pemahaman pembaca.

## **TEMUAN DAN DISKUSI**

### **Struktur Wacana Humor *Stand-up Comedy* oleh Margaret Cho**

Berdasarkan hasil analisis yang dilakukan, struktur wacana humor *stand-up comedy* yang dilakukan oleh Margaret Cho secara umum memiliki struktur yang terdiri dari satu premis yang didalamnya terdapat bagian-bagian seperti *build-up* atau *set-up* dan *punch line*. Berikut adalah beberapa hasil yang ditemukan:



**Datum 1:**

<b>No.</b>	<b>Struktur Wacana</b>	<b>Contoh</b>
1.	Premis	Rasisme
2.	<i>Build-up</i>	<p><i>And, um... I have to say, though, whenever, uh, black and white people fight, Asians and Mexicans don't know what to do. You know?</i></p> <p>‘Dan, hm... Aku harus mengatakan hal ini, bahwa, dimanapun, hm, orang kulit hitam dan orang kulit putih berkelahi, orang-orang Asia dan orang-orang Meksiko tidak tahu apa yang harus mereka lakukan. Kau tahu?’</p>
3.	<i>Punch Line</i>	<p>We’re like...”Are we... are we white?”</p> <p>“Not sure. Not sure.”</p> <p>‘Kita seperti..... apakah kita termasuk golongan kulit putih?’</p> <p>‘Entahlah. Tidak yakin.’</p>

Bagian *build-up* atau *set-up* merupakan bagian yang mengawali seorang komik untuk mengenalkan situasi atau konteks yang akan dibicarakan oleh seorang komik. Pada bagian *build-up* dalam datum 1, Margaret Cho mulai menarik perhatian para penontonnya secara tidak langsung dengan mengeluarkan pernyataan betapa rasisme benar-benar kental diantara orang-orang kulit hitam dan kulit putih, kemudian Cho memberikan sebuah pernyataan serta pertanyaan lagi kepada para penonton dengan mengatakan ‘Dimanapun orang kulit hitam dan orang kulit putih berkelahi, hal ini membuat orang Asia dan Meksiko tidak tahu apa yang harus mereka lakukan. Kau tahu kenapa?’ Hal ini dilakukan oleh Margaret Cho supaya para penonton mulai berpikir dan masuk ke dalam bagian humor yang dilakukan oleh Cho tersebut. Kemudian, Margaret Cho langsung mengeluarkan bagian *punch line* yang langsung membuat para penonton tertawa, yaitu pada bagian saat dia mengatakan ‘karena orang-orang Asia dan Meksiko tidak memiliki identitas yang jelas apakah mereka tergolong orang-orang berkulit putih atau hitam.’ Kalimat tersebut menjadi penutup dalam mini bit yang ada dalam *stand-up comedy* tersebut dan kalimat tersebut sekaligus membuat para penonton tertawa sambil bertepuk tangan.

**Datum 2:**

<b>No.</b>	<b>Struktur Wacana</b>	<b>Contoh</b>
1.	Premis	Rasisme
2.	<i>Build-up 1</i>	<p><i>Sometimes I get accused by white people of being racist against Asians, which I think is weird. Like, I had... I had a problem. In, um, January I did the Golden Globes. And I played a...</i></p>

'Terkadang aku dituduh oleh orang kulit putih karena aku terlalu rasis terhadap orang Asia, dan sepertinya hal ini sangat aneh bagiku. Semacam aku mempunyai masalah dengan mereka. Pada Januari lalu, aku memenangkan *Golden Globes*. Dan aku berperan sebagai.....'

3. *Punch Line 1* *I played a North Korean general who had to get a selfie with Meryl Streep.*  
'Aku berperan sebagai seorang Jenderal Korea Utara yang harus berswafoto bersama artis Meryl Streep.'
4. *Build-up 2* *It was very exciting and, uh, you know, because I'm Korean so this was very... you know, it was a good thing. 'Cause I'm, like, the only person, really, that can make fun of Koreans and...*  
'Hal ini sangat menyenangkan bagiku, dan, hmm, kau tahu, karena aku seorang Korea. Jadi ini merupakan hal baik bagiku karena aku satu-satunya orang Korea yang bisa bertindak lucu, dan....'
5. *Punch Line 2* *not be put in a labor camp.*  
'bukan seorang Korea yang dipekerjakan di kemah para buruh.'
6. *Build-up 3* *So, it's-it's rewarding for me and, uh, you know, I did it, and I got a selfie with Meryl Streep, and she kissed me after. It was... oh, my God, it was so exciting. And then, um, Benedict Cumberbatch photobombed us, which was great, 'cause*  
'Jadi ini semacam hadiah untukku, dan, huh, kau tahu, aku melakukannya, aku berswafoto bersama Meryl Streep, dan setelah itu dia menciumku. Hal ini seperti, Oh, Tuhan, aku sangat senang sekali. Kemudian datanglah, Benedict Cumberbatch secara tiba-tiba untuk berfoto bersama kami, dia sangat hebat, dan menyebabkan...'
7. *Punch Line 3* *I'm such a Cumberbitch.*

‘Aku seperti seorang perempuan jalang.’

Pada contoh datum 2, dalam satu premis terdapat 3 *build-up* dan 3 *punch line* yang dilakukan oleh Margaret Cho dalam *stand-up comedy* tersebut. Pada *build-up* yang pertama, Cho menarik perhatian para penonton dengan memberikan sebuah contoh dengan menceritakan pengalamannya mendapat *Golden Globes* sambil mengatakan bahwa dia berperan sebagai Jenderal Korea Utara yang harus berswafoto bersama Meryl Streep yang merupakan artis terkenal Amerika berkulit putih. Pernyataan terakhir dari Cho ini merupakan sebuah *punch line*, di mana tidak mungkin seorang Jenderal Korea Utara bisa berswafoto bersama seorang artis Amerika. Hal ini membuat para penonton menjadi tertawa karena penyimpangan yang dilakukan oleh Cho sendiri. Kemudian *punch line* kedua dilanjutkan dengan pernyataan ‘bukan seorang Korea yang dipekerjakan di kemah buruh’, karena pada dasarnya Jenderal Korea Utara juga memiliki tugas untuk mengawasi *labour camp* yang ada di negaranya, bukan untuk berswafoto bersama seorang artis. Bagian *punch line* ketiga diakhiri dengan pernyataan *I’m such a Cumberbitch*. Hal ini merupakan permainan bahasa yang dilakukan oleh Cho terhadap salah satu artis terkenal asal Inggris, Benedict Cumberbatch. Cho memlesetkan nama belakang *Cumberbatch* menjadi *Cumberbitch*, di mana di sisi lain *Cumberbitch* sendiri memiliki makna ‘perempuan jalang’.

#### Permainan Bahasa dalam *Stand-up Comedy*: PsyCHO

Apabila dilihat dari aspek kebahasaannya, terdapat penyimpangan prinsip kerja sama dalam *stand-up comedy* yang dilakukan oleh Margaret Cho. Berikut adalah contoh analisis dari data-data yang ada:

#### No. Struktur Wacana Contoh

##### 1. *Build-up*

*Sometimes I get accused by white people of being racist against Asians, which I think is weird. Like, I had... I had a problem. In, um, January I did the Golden Globes. And I played a...*

‘Terkadang aku dituduh oleh orang kulit putih karena aku terlalu rasis terhadap orang Asia, dan sepertinya hal ini sangat aneh bagiku. Semacam aku mempunyai masalah dengan mereka. Pada Januari lalu, aku memenangkan *Golden Globes*. Dan aku berperan sebagai.....’

##### 2. *Punch Line*

*I played a North Korean general who had to get a selfie with Meryl Streep.*

**‘Aku berperan sebagai seorang Jenderal Korea Utara yang harus berswafoto bersama artis Meryl Streep.’**

Pada contoh data *stand-up comedy* di atas, pada bagian *punch line* terdapat pelanggaran maksim pelaksanaan yang dilakukan oleh Margaret Cho. Pada dasarnya, maksim pelaksanaan menghendaki setiap penutur untuk berbicara secara jelas, tidak taksa, dan dilakukan secara rasional (Wijana, 1996). Namun, prinsip tersebut bertolak belakang dengan apa yang dilakukan oleh Cho. Pada saat Margaret Cho memberikan pernyataan ‘Pada Januari lalu, aku memenangkan *Golden Globes*, dan aku berperan sebagai.....’, sebagai *punch linenya*, Cho lalu

mengatakan 'Aku berperan sebagai seorang Jenderal Korea Utara yang harus berswafoto bersama artis Meryl Streep.' Hal ini tentu saja melanggar prinsip kerja sama terutama maksim pelaksanaan yang menuntut penutur untuk berbicara secara rasional. Bagian *punch line* yang dikatakan oleh Cho sangatlah tidak rasional. Mengingat pada kenyataannya hubungan Korea Utara dan Amerika kerap diwarnai ketegangan yang tinggi. Namun justru dari pelanggaran maksim pelaksanaan tersebut, Cho berhasil menciptakan efek humor dalam materi komedinya.

#### No. Struktur Wacana Contoh

##### 1. Build-up

*So, it's-it's rewarding for me  
and, uh, you know, I did it,  
and I got a selfie with Meryl Streep,  
and she kissed me after.  
It was... oh, my God, it was so exciting.  
And then, um, Benedict  
Cumberbatch photobombed us,  
which was great, 'cause*

'Jadi ini semacam hadiah untukku, dan, huh, kau tahu, aku melakukannya, aku berswafoto bersama Meryl Streep, dan setelah itu dia menciumku. Hal ini seperti, Oh, Tuhan, aku sangat senang sekali. Kemudian datanglah, Benedict Cumberbatch secara tiba-tiba untuk berfoto bersama kami, dia sangat hebat, dan menyebabkan...'

##### 2. Punch Line

*I'm such a Cumberbitch.*

**'Aku seperti seorang perempuan jalang.'**

Pada data di atas, terdapat pelanggaran maksim yang dilakukan oleh Margaret Cho, yaitu pelanggaran maksim kuantitas. Maksim kuantitas menuntut penutur untuk memberikan kontribusi yang sevuksunya bagi lawan tutur (Wijana, 1996). Namun hal tersebut bertolak belakang dengan apa yang dikatakan oleh Cho. Penggunaan ejekan yang dilakukan oleh Cho terkait nama belakang Benedict Cumberbatch menjadi *Cumberbitch* sifatnya sedikit berlebihan oleh karena *Cumberbitch* sendiri dapat diartikan sebagai perempuan jalang (Cho melabeli dirinya sendiri sebagai wanita jalang). Adanya pelanggaran ini justru membuat efek humor dalam *stand-up comedy* yang dilakukan oleh Margaret Cho.

#### SIMPULAN

Berdasarkan beberapa tahap penelitian awal yang telah dilakukan, dari beberapa data yang sudah dianalisis, peneliti mengambil simpulan bahwa beberapa mini bit dalam *stand-up comedy* yang dilakukan oleh Margaret Cho dengan judul PsyCHO menggunakan struktur wacana humor yang bervariasi. Dalam satu premis, terdapat masing-masing satu bagian *build-up* dan *punch line* atau bahkan dalam satu premi bisa terdapat lebih dari satu bagian *build-up* dan *punch line*. Selain itu, apabila dilihat dari aspek permainan bahasanya, terdapat penyimpangan maksim dalam *stand-up comedy* tersebut. Beberapa pelanggaran yang sudah ditemukan berupa pelanggaran maksim pelaksanaan dan maksim kuantitas. Penelitian sederhana ini masih sangat jauh dari sempurna, oleh sebab itu akan diadakan penelitian lebih lanjut dengan skala yang lebih besar dan lebih detail yang akan dituangkan ke dalam sebuah tesis.

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## MODALITY ORIENTATION IN *THE JUNGLE BOOK* MOVIE: SYSTEMIC FUNCTIONAL LINGUISTICS

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### **Abstract**

*The study about modality does not only deal with type, value, and form but also with its orientation. The modality orientation represents speaker's authority on the text. Modality orientation reveals the subjectivity and objectivity of the speaker about preposition or proposal that she/he said. This research aims to analyze the modality orientation in the movie entitled The Jungle Book. This research is a descriptive qualitative research. The data in this research are words, phrases and clauses as the marker of modality orientation in the movie. Modality orientation is categorized into subjective, objective, implicit and explicit. The modality orientation is realized by the use of finite modal operator, mood adjunct, modalization verb, and modulated verb. In this research, modality orientation was obtained through content analysis based on Systemic Functional Linguistics (SFL) theory as proposed by Halliday & Matthiessen (2014). The findings show that the types of orientation of modality are subjective implicit, subjective explicit, and objective implicit. Besides, the findings show that the characters in the movie tend to show his/her judgement subjectively. Implicitly subjective orientation is realized by the use of finite modal operator (must, have to, will, may, suppose to, going to, etc), explicitly subjective orientation is realized by the use of modalization verb (I think, I know, I imagine), and implicitly objective orientation is realized by the use of mood adjunct and modulated verb. Implicitly subjective orientation is found in modulation (inclination and obligation) and modalization (probability), then explicitly subjective orientation is only found in modalization verb (probability). Besides, implicitly objective mostly found in modalization (usuality).*

**Keywords:** *Modality orientation, objective implicit, subjective explicit, subjective implicit, Systemic Functional Linguistics.*

### **INTRODUCTION**

As social beings, people need to interact with each other to fulfill their needs. It can be done through communication. The most important mean of communication is language. Systemic Functional Linguistics (SFL) is a theory proposed by Halliday which discusses about the function of language use. In Systemic Functional Linguistics, there are three functions, namely ideational metafunction, interpersonal metafunction, and textual metafunction. The interpersonal metafunction is the function of language which is represented in communication as transaction among people (Halliday & Matthiessen, 2014). Interpersonal metafunction is realized by mood system, modality, and appraisal.

When communicating with other people, the speaker conveys information, thoughts, ideas, feelings, exchange opinions, and ask other people to do something. In her/his speech, speaker sometimes gives additional judgement or attitudes to which/ whom he/she is talking to/about. In Systemic Functional Linguistic, Halliday & Matthiessen,(2014, p. 5) states that "modality means the speaker's judgement of the probabilities or the obligations, involved in what he is saying". Modality lies between the areas of meaning "yes" and "no" and also between positive and negative polarity. Modality is divided into two types, namely modalization and modulation. The use of the modality depends on the function in the clause. If the clause has the meaning of "giving or exchanging information" (proposition), the clause is realized by indicative. Meanwhile, if the clause has the meaning of "exchanging/requesting goods or services" (proposal), is realized by imperative(Halliday & Matthiessen,2014, p.691). In SFL, modalization shows the meaning of proposition and modulation indicates the meaning of the proposal(Santosa,2003, p. 112).

**(data: 001/00:01:33,301/TJB)**

- a. Bagheraa: you are the very worst wolf I've seen.
- b. Bagheraa: you must be the very worst wolf I've seen.

These samples show that Mowgli is the very worst wolf whom Bagheraahas ever seen. But example (a) only tells a fact as a preposition that gives information. In example (b),Bagheraa expresses its judgement about probability about what it said is realized by high degree of finite modal operator *must*. *Must* in there does not tell about obligation but it tells about probability of something. The use of finite modal operator indicates that the modality has subjective implicit orientation. That orientation also shows that Baghera is the source of the judgment.

Modality does not only deal with type (i.e. modalization that expresses meaning of probability and usuality or modulation which expresses meaning of obligation and inclination), but also with value (high, medium, and low) and its orientation (subjective, objective, implicit, explicit). Modality has been conducted by many researchers. Khristianto&Whulandary (2014)and Wicaksono (2017) analyze the meaning and value of modality in Indonesian editorial and tv debate. Wicaksono focusses his reseach only on modalization. Another researcher, Yang, Zheng, & Ge (2015) analyze value and orientation in medical research articles. Then, Royani, (2016) and Pastor & Luisa (2012) simplify their research only on epistemic modality. Besides, Jaime & Pérez-Guillot (2015) compare modal auxiliary in technical and general English. From the result of the previous studies review, the researcher has not found any research on the modality orientation in the movie which is a representation of authority (Halliday & Matthiessen, 2014).

In *Halliday's Introduction to functional Grammar*, Halliday & Matthiessen (2014, p. 962) states that orientation is related to the authority in context. Halliday differentiates subjective and objective orientation based on its function in the language (subjective – interpersonal and objective – ideational) and its relation to the utterance (Verstraete, 2001, p. 1509). Orientation of modality can be expressed through the use of finite modal operator, modalization verb, modulated verb, and mood adjunct (Halliday & Matthiessen, 2014, p.693). Orientation can be said as implicit if the modality uses finite modal operator, mood adjunct and modulated verb (usually, possibly, must, be going to) or explicit if the modality uses modalization verb and relational clause with modal complement ( I think that ....., its likely that ..... ).Orientation can also be subjective if the modality uses ( I think that ..., I know that ..... ) or objective if the modality uses ( it is likely that ....., it is usual that ...). Orientation shows the source of modality and shows how speaker is responsible for the judgment that he/she expresses through linguistic

forms (Thompson, 1996). The orientation is subjective when the speaker shows that he/ she is the source of modality and uses pronoun "I". Then, the orientation is objective when the speaker gives suggestion or judgment about possibility of something in an objective way, which is the used of pronoun "it". (Eggins, 2004; Thompson, 1992: 62 cited in Yang et al., 2015, p. 3).

The researcher uses movie as a data source because movie reflects many aspects of life in real life such as social, culture, and science. Movie also reflects people communication in real life. Moreover, in this paper, the researcher uses *The Jungle Book* movie that was released in 2016. This movie which was directed by Favreau is popular not only for kids but also for adults. It is proved that this movie has 7.5 rating from 10 rating (m.imdb.com) Besides, this movie was released twice, that is in 1967 with cartoon version and in 2016 with animation version.

## METHODOLOGY

This research was a descriptive qualitative study. This research is also an embedded-case study because the research design has been decided before the researcher conducted it. The data in this research are words, phrases and clauses as the marker of modality orientation in the movie. The subject of the research was *The Jungle Book* movie which was released in 2016 with 106 minutes duration. The data were obtained through content analysis based on Systemic Functional Linguistics as proposed by Halliday (Halliday & Matthiessen, 2014).

## FINDINGS AND DISCUSSION

**TABLE 1** Distribution of modality orientation in *The Jungle Book* movie

Modality Type	Modality realization	Orientation		
		SI	SE	OI
probability	Finite modal operator	36		
	Mood adjunct			7
	Modalization verb		32	
Usuality	Mood adjunct			32
obligation	Finite modal operator	47		
	Modulated verb			6
inclination	Finite modal operator	47		
	Modulated verb			1
ability	Finite modal operator	30		
JUMLAH		160	32	46

(SI= Subjective implicit; SE= subjective explicit; OI: Objective Implicit)

Table 1 shows the distribution of modality orientation in *The Jungle Book* movie. There are 238 data which were found in the movie. The types of orientation of modality which were found in those data are subjective implicit, subjective explicit, and objective implicit orientation. Subjective implicit has higher frequency (160 data using finite modal operator) than the others. Then, implicit objective consists of 41 data (7 data are using modulated verb and 39 data are using mood adjunct). In addition, subjective explicit has 32 data using modalization verb. Based on the table, it shows that subjective implicit orientation with obligation and inclination meaning are used dominantly by the characters in the movie. It means that the characters in the movie tend to be subjective and have self-intention when they communicate with other characters. Moreover, the characters also have high power in the jungle, so they have authority to ask or command subjectively. Besides, they choose to speak implicitly rather than explicitly.



**a. Subjective Implicit**

**1. Probability**

**(002/00:01:36,436/TJB)**

Mowgli: Yeah, but if the branch didn't break, I would've made it

*Would've* expresses a meaning of probability. The speaker (Mowgli) expresses his high certainty about the possibility that he would succeed in hunting if the branch where he stood didn't break. That modality is realized by the use of finite modal operator, so the orientation of modality is subjective implicit.

**(156/00:52:33,300/TJB)**

Bagheraa: He may not know your game, but I do.

In the example above, Bagheraa is not sure enough about the possibility that Bagheraa knows everything about Baloo. In the context of situation, Bagheraa is angry with Baloo because Baloo asks Mowgli to collect a lot of honey in the cliff for his hibernation. He expresses his certainty using finite modal operator *may* with low value. The orientation of modality is subjective implicit because the modality form in that sample is finite modal operator.

**2. Obligation**

**(141/00:46:14,100/TJB)**

Shera Khan: But, the one you haveto watch out for is the cuckoo bird.

The speaker (Shera Khan) has high power in the jungle, so it has authority to ask or command other animals. His authority can be seen from the use of modal finite "have to" which has high value. That modality expresses a meaning of obligation. "have to" has a meaning that the addressee is obligated to do what the speaker asks. The orientation of modality is subjective implicit orientation. Table 1 shows that finite modal operator has higher frequency than the others. It is because finite modal operator is used in all types of modality either in modalization or modulation (Halliday & Matthiessen, 2014, p. 177-178). Besides, finite modal operator has more variations than other markers.

**(097/00:38:49,000/TJB)**

Baloo: You can do it!

In English utterance, Baloo convinces Mowgli that he can climb the cliff. *Can* has a meaning of obligation with low value. *Can* in that example has a meaning that the speaker commands the addressee that he can climb the cliff. Because the modality has low value, the addressee does not have obligation to do what the speaker said". *Can* is finite modal operator. It indicates that the modality orientation is subjective implicit orientation.

**3. Inclination**

**(039/00:14:46,400/TJB)**

Bagheraa: I am the one who brought him to you. And now I ll return him to where he belongs.

In the example, Bagheraa expresses his willingness to send Mowgli to the manvillage. Bagheraa is using finite modal operator *will*. The modality orientation is subjective implicit. Bagheera has self-intention to do something toward Mowgli, so he speaks subjectively.

#### 4. Ability

(064/00:18:26,000/TJB)

Bagheraa: Only man can protect you now.

*Can* in English utterance expresses the meaning of ability. *Can* there has implicitly subjective orientation because it is indicated by the use of finite modal operator.

#### b. Subjective Explicit

##### 1. Probability

(082/00:31:19,400/TJB)

A snake: I know what you came from.

(134/00:45:04,000/TJB)

Baloo: And I think it would be interesting to see just how much honey

Subjective explicit orientation is indicated by the use of modalization verb. The modalization verb is showed by the use of mental clauses such as *I know*, *I bet*, *I suppose*, *I think*, *I imagine*. It is only used in probability. The modalities in the examples above have different value (*I know* has high value and *I think* has medium value). However, both of them have explicitly subjective orientation.

#### c. Objective Implicit

##### 1. Probability

(046/00:14:40,300/TJB)

Bagheraa: Maybe I can be of help.

*Maybe* is a mood adjunct. This marker is only used to express probability meaning. *Maybe* there has low value. Based on the context of situation in that sample, Bagheraa offers Akela to send Mowgli to the man village, but Bagheraa doesn't have high certainty about his ability to help Mowgli. The modality orientation is objective implicit.

##### 2. Usuality

(054/00:16:50,700/TJB)

Mowgli: You always said we're not supposed to go near a man village.

*Always* is a modal adjunct which has a meaning of usuality. Modal adjunct is divided into two, namely mood adjunct and comment adjunct. Usuality always uses mood adjunct such as *always*, *usually*, *sometimes*, *never*, *ever*, etc. It is proved by Thompson (2007) that "A part from verbal operator. Modality may also be signaled in Mood by a modal adjunct. In fact this, rather than a modal operator is normal way of expressing usuality". Mood adjunct is a realization of objective implicit orientation. In table 1, the objective implicit orientation has the second highest frequency in the data. Objective implicit orientation is realized by mood adjunct and modulated verb. But, in this study, mood adjunct was mostly found in the objective implicit orientation. It is because mood adjunct is always used in usuality and the rest is used in probability.

235/01:31:50,500/TJB

Baloo: No. We were never friends.

Based on the context of situation, Baloo pretends that he and Mowgli are never friends. It is because Baloo wants Mowgli to leave jungle and go to man village. *Never* in that utterance has a meaning of usuality. That modality has implicitly objective myself.

*Will never* in that example above expresses a meaning of usuality. The form of that modality is mood adjunct. Based on the context of the situation, *will* does not stand alone but *will* and *never* are a unit which expresses the speaker's judgement about the frequency of something which is happening. In that case, Bagheraa "*willnever*" forgives herself if something bad happens to Mowgli. That modality has implicitly objective.

### 3. Obligation

Halliday stated that modulation has objective implicit orientation if the form of modality is modulated verb.

(033/00:14:00,900/TJB)

Wolf's children: Mowgli, you're ***not supposed to*** go up there!

(014/00:03:09,700/TJB)

Bagheraa: Akela, was a just and noble leader, he ***allowed*** Mowgli to dwell among them.

*Not supposed to* and *allowed* in that utterances are examples of modulated verb. That modality expresses obligation meaning. But, those modalities do not have the same value. Sample 033 has medium value and sample 014 has low value. Both modalities are objective implicit orientation.

### 4. Inclination

(011/00:03:09,700/TJB)

Akela: If he was ***going to*** survive, I knew he needed a people.

*Going to* expresses the meaning of willingness. Based on the context of situation, the speaker gives an explanation to Akela that Mowgli has to go to a human village if he wants to survive from Shera Khan because only humans that could protect Mowgli.

## CONCLUSION

From this study, it can be concluded that types of modality orientation that are found in the movie are subjective implicit, subjective explicit and objective implicit. Subjective implicit orientation is mostly used in the movie. It is realized by the use of finite modal operator. Finite modal operator is mostly found in the utterances because that marker is used in all types of modality, either in modalization or modulation. Besides, finite modal operator has more variations than other markers. Subjectively implicit orientation with obligation and inclination meaning are used dominantly in the movie. It means that the characters in the movie tend to be subjective and have self-intention when they communicate with other characters. Moreover, the characters also have high power in the jungle, so they have authority to ask or command subjectively to the others. However, they choose to speak implicitly rather than explicitly. Subjective implicit orientation is only found in probability. It is realized by the use of modalization verb (*I think, I know, I imagine, I suppose, etc.*). Then, objective implicit orientation is mostly found in modalization, especially in usuality. It is realized by the use of mood adjunct, like *always, never, ever, sometimes, etc.*

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## **PENANDA JAMAK PADA NOMINA DALAM BAHASA INGGRIS DAN BAHASA INDONESIA: ANALISIS KONTRASTIF**

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### **Abstrak**

*Bahasa Indonesia mempunyai ciri-ciri umum dan kaidah-kaidah tertentu yang membedakannya dengan bahasa-bahasa lainnya di dunia ini, baik bahasa asing maupun bahasa daerah. Salah satunya adalah kaidah mengenai penandaan jamak nomina dalam sebuah kalimat. Salah satu cara untuk mencari kesamaan dan perbedaan dua bahasa atau lebih merupakan pengertian dari analisis kontrastif (James, 1980). Hal ini juga sepaham dengan pendapat Umi Hijriyah dalam bukunya bahwa Analisis kontrastif, berupa prosedur kerja, adalah aktivitas atau kegiatan yang mencoba membandingkan struktur bahasa ibu dengan struktur bahasa asing yang dipelajari, untuk mengidentifikasi perbedaan-perbedaan di antara kedua bahasa (Hijriyah, 2014). Penelitian ini menggunakan teori morfologi untuk menganalisis pembentukan penanda jamak dan linguistik kontrastif sebagai teori dalam perbandingan bahasa. Penelitian ini mengkaji: 1) bentuk-bentuk penanda jamak dalam Bahasa Indonesia, 2) bentuk-bentuk penanda jamak dalam bahasa Inggris, dan 3) menentukan perbedaan dan persamaan atas kedua bahasa tersebut pada pengklasifikasian penanda jamak. Penelitian ini menggunakan metode kualitatif dan pengumpulan data menggunakan metode introspeksi. Teknik penyajian data menggunakan metode informal (Mahsun, 2005, p.116-117). Hasil penelitian ini menunjukkan bahwa penanda jamak pada bahasa Inggris dan Bahasa Indonesia memiliki kesamaan dan perbedaan yakni dari pembentukan jamak, pemarkah, dan kata serapan yang digunakan.*

**Kata kunci:** Jamak, Nomina, Kontrastif

### **A. PENDAHULUAN**

Bahasa Indonesia mempunyai ciri-ciri umum dan kaidah-kaidah tertentu yang membedakannya dengan bahasa-bahasa lainnya di dunia ini, baik bahasa asing maupun bahasa daerah. Dengan ciri-ciri umum dan kaidah-kaidah pokok ini pulalah dapat dibedakan bagaimana struktur bahasa Indonesia, bahasa asing, dan bahasa daerah. Salah satunya adalah kaidah mengenai penandaan jamak nomina dalam sebuah kalimat. Masing-masing Bahasa memiliki kaidah penandaan jamak dalam nomina meskipun begitu kaidah-kaidah ini memiliki persamaan maupun perbedaan diantara keduanya. Salah satu cara untuk mencari kesamaan dan perbedaan dua bahasa atau lebih merupakan pengertian dari analisis kontrastif (James, 1980). Hal ini juga sepaham dengan pendapat Umi Hijriyah dalam bukunya bahwa Analisis kontrastif, berupa prosedur kerja, adalah aktivitas atau kegiatan yang mencoba membandingkan struktur bahasa ibu dengan struktur bahasa asing yang dipelajari, untuk mengidentifikasi perbedaan-perbedaan di antara kedua Bahasa (Umi Hijriyah, 2014).

Penelitian ini sudah banyak diminati oleh akademisi yang meneliti mengenai struktur internal sebuah kata dan kalimat. Beberapa penelitian terdahulu adalah penelitian Hayatul Cholsy mengenai Penanda Jamak Dalam Bahasa Perancis Dan Bahasa Indonesia (2005). Dalam penelitiannya, Hayatul Cholsy menyatakan bahwa penanda jamak pada Bahasa Perancis terdapat di dalam bahasa tulis dan bahasa lisan. Didalam Bahasa tulis penanda jamak dapat diketahui dari penambahan [-x], [-s], atau perubahan-perubahan berdasarkan aturannya pada nomina dan

adjektif serta kesesuaian subjek dan predikat dalam kalimat kala, pasif dan majemuk sedangkan dalam Bahasa lisan dapat diketahui dari pengucapan artikel pada nomina jamak yang mengikutinya. Beliau juga menemukan bahwa penanda jamak dalam Bahasa Indonesia terdapat pada reduplikasi nomina, verba, dan adjektif. Pada kesimpulannya, penanda jamak Bahasa Indonesia sangat berbeda dengan Bahasa Perancis karena bahasa Indonesia tidak memiliki penanda jamak yang khas seperti Bahasa Perancis, baik dalam bahasa tulis maupun bahasa lisan. Penelitian lainnya adalah penelitian Aliyatul Himmah dan Ribut Wahyudi mengenai A Contrastive Analysis of Arabic and English Noun Plural Markers (2014). Dalam penelitian ini, Aliyatul Himmah dan Ribut Wahyudi menyatakan bahwa konsep jamak pada Bahasa Inggris dimulai sejak hitungan kedua sedangkan Bahasa Arab terhitung dari hitungan ketiga. Kedua Bahasa itu memiliki pola beraturan dan tidak beraturan. Penulis juga menemukan bahwa kebanyakan jamak dalam Bahasa Inggris lebih ditemukan pada nomina sedangkan pada Bahasa Arab, jamak dapat ditemukan pada nomina dan adjektif. Dalam penelitian ini, penulis berusaha meneliti mengenai: 1) bentuk-bentuk penanda jamak dalam Bahasa Indonesia, 2) bentuk-bentuk penanda jamak dalam Bahasa Inggris, dan 3) menentukan perbedaan dan persamaan atas kedua Bahasa tersebut pada pengklasifikasian penanda jamak. Berdasarkan dengan penelitian-penelitian sebelumnya, penulis berharap dalam penelitian ini dapat mengidentifikasi dan mampu mendeskripsikan perbedaan serta persamaan penanda jamak nomina pada Bahasa Inggris dan Bahasa Indonesia.

## **B. LANDASAN TEORI**

### **1. Morfologi**

Secara etimologi kata morfologi berasal dari kata morf yang berarti "bentuk" dan kata logi yang berarti "ilmu". Jadi secara harfiah kata morfologi berarti "ilmu mengenai bentuk" (Chaer, 2008, p.3). Menurut Haryanta (2012, p.172) menyatakan bahwa yang dimaksud dengan morfologi adalah cabang linguistik yang mengidentifikasi satuan-satuan dasar bahasa sebagai satuan gramatikal. Morfologi mempelajari seluk-beluk bentuk kata serta pengaruh perubahan-perubahan bentuk kata terhadap golongan dan arti kata, baik fungsi gramatik maupun fungsi semantik. Hal ini juga sejalan dengan pendapat J.W.M. Verhaar (2008, p.97) yang mengatakan morfologi adalah bidang linguistik yang mempelajari susunan bagian kata-kata secara gramatikal, karena setiap kata dapat dibagi atas segmen yang terkecil yang disebut fonem tetapi tidak harus berupa morfem.

Morfem sendiri memiliki pengertian sebagai unit terkecil dari tata bahasa yang memiliki arti. Morfem tidak dapat dibagi menjadi bentuk yang lebih kecil dari bahasa lagi. Dalam tata bahasa Inggris, morfem berfungsi untuk membedakan bentuk jamak (plural), mengatakan masa lalu (past tense), dan sebagainya tergantung pada proses morfologis yang dialaminya. Proses morfologis ataupun disebut dengan proses morfemis adalah proses pembentukan kata dari sebuah bentuk dasar melalui pembubuhan afiks (dalam proses afiksasi), pengulangan (dalam proses reduplikasi), pemendekan (dalam proses akronimisasi), dan perubahan status (dalam proses konversi). Proses morfologi melibatkan komponen (1) bentuk dasar, (2) alat pembentuk (afiksasi, reduplikasi, komposisi, akronimisasi, dan konversi), (3) makna gramatikal, dan (4) hasil proses pembentukan (Chaer, 2012, p. 25).

### **2. Analisis Kontrastif**

Linguistik kontrastif merupakan salah satu bagian subdisiplin linguistik yang berkonsentrasi pada perbandingan dua atau lebih Bahasa atau subsistem Bahasa untuk menentukan kedua

perbedaan dan persamaan diantara mereka (Fisiak, 1981, p.1).Linguistik kontrastif dibagi menjadi dua yakni linguistik kontrastif teoritikal dan linguistik kontrastif terapan. Linguistik kontrastif teoritikal adalah ilmu linguistik yang membandingkan perbedaan dan kesamaan antara dua Bahasa atau lebih, yang didasari oleh kaidah teoritikal yang sama. Sedangkan linguistik kontrastif terapan adalah salah ilmu linguistik terapan yang mempelajari perbedaan dan persamaan kedua Bahasa atau lebih untuk dicari manfaat dalam proses pembelajaran kedua Bahasa tersebut (Fisiak, 1981, p. 2-9).

Salah satu cara untuk mencari kesamaan dan perbedaan dua bahasa atau lebih merupakan pengertian dari analisis kontrastif (James, 1980). Hal ini juga sepaham dengan pendapat Umi Hijriyah dalam bukunya bahwa Analisis kontrastif, berupa prosedur kerja, adalah aktivitas atau kegiatan yang mencoba membandingkan struktur bahasa ibu dengan struktur bahasa asing yang dipelajari, untuk mengidentifikasi perbedaan-perbedaan di antara kedua Bahasa (Hijriyah, 2014).

### C. METODOLOGI

Penelitian ini dilakukan dengan metode kualitatif. Dalam pengumpulan data, penulis menggunakan metode introspeksi. Metode introspeksi merupakan sebuah metode yang berupaya melibatkan atau memanfaatkan sepenuh-penuhnya atau seoptimal mungkin peran peneliti sebagai penutur bahasa tanpa melenyapkan peran penelitian (Mahsun, 2005, p.102-104). Dalam teknik analisis data, peneliti menggunakan metode agih karena objek penelitian tidak keluar dari unsur kebahasaan yang dikaji. Dalam teknik penyajian datanya, peneliti akan menggunakan metode informal (Mahsun, 2005, p.116-117). Metode informal perumusan dengan menggunakan kata-kata biasa, termasuk penggunaan terminologi yang bersifat teknis.

### D. ANALISIS

#### 1) ANALISIS PENANDA JAMAK NOMINA DALAM BAHASA INDONESIA

❖ Dalam Bahasa Indonesia, penanda jamak nomina ditunjukkan dengan pemarkah-pemarkah khusus seperti reduplikasi utuh, reduplikasi sebagian, numeralia dan leksem bermakna jamak. Seperti yang telah dijabarkan oleh Alwi dkk (2003, p.284-286) bahwa dalam Bahasa Indonesia, konsep tunggal itu ditandai oleh pemakaian kata seperti satu, sesuatu, sedangkan jamak umumnya dinyatakan dengan perulangan.

#### 1. Bentuk pemarkah reduplikasi utuh

Bentuk reduplikasi ini dibentuk dengan pengulangan bentuk dasar nomina secara utuh. Reduplikasi ini digunakan pada penandaan jamak pada nomina yang dapat dihitung. Berikut ini contoh reduplikasi utuh:

- **Anak-anak** itu berlarian di halaman sekolah
- **Orang-orang** berbondong—bondong berebut sembako yang dibagikan aparat pemerintah.
- **Monyet-monyet** itu bergelantungan di dahan pohon.

Reduplikasi ini dapat juga diimbui akhiran {-an} dalam bentuk pengulangan nomina yakni:

- Daun-daunan
- Sayur-sayuran
- Batu-batuan

Akan tetapi kaidah ini berlaku hanya pada kata-kata tertentu saja karena beberapa kata yang menggunakan pengulangan nomina disertai dengan akhiran {-an} tidak memiliki arti jamak melainkan menyerupai nomina (tiruan) seperti Mobil-mobilan.

#### 2. Bentuk pemarkah reduplikasi sebagian

Bentuk reduplikasi ini dibentuk dengan pengulangan sebagian bentuk dasar nomina. Reduplikasi ini juga dapat digunakan untuk penandaan jamak pada nomina yang berupa kata majemuk. Reduplikasi ini dilakukan sebagai efisiensi kata dalam kalimat. Berikut ini contoh reduplikasi sebagian:

- *surat-surat kabar* \**surat kabar-surat kabar*
- *kereta-kereta api* \**kereta api-kereta api*
- *kapal-kapal terbang* \**kapal terbang-kapal terbang*

Penanda jamak juga dapat diketahui dari pengulangan suku kata pertama nomina yang diikuti dengan vocal {-e} dan adanya akhiran {-an}, hanya saja penggunaan kaidah ini sangat terbatas dan berlaku pada kata tertentu saja seperti:

- **Rerumputan**
- **Bebatuan**
- **Dedaunan**

### 3. Bentuk pemarkah numeralia

Bentuk pemarkah numeralia adalah penanda jamak yang menyatakan bilangan/jumlah jamak seperti *dua*, *banyak*, *beberapa*, *sejumlah*, *sekumpulan*, *seorang*, *kaum*, *para* dan lain sebagainya. Untuk pemarkah numeralia dapat dibedakan menjadi dua yakni pemarkah numeralia yang menunjukkan jumlah untuk nomina yang dapat dihitung dan pemarkah numeralia yang menunjukkan takaran untuk nomina yang tidak bisa dihitung. Berikut ini contoh bentuk pemarkah numeralia untuk menunjukkan benda yang dapat dihitung:

- Anita terkena denda meminjam **tiga buku** di perpustakaan
- **Sejumlah perhiasan** ditemukan tersimpan dalam lemari besarnya.
- **Beberapa orang** berkumpul di balai desa untuk pertemuan rutin desa.

Apabila sudah menggunakan pemarkah numeralia, bentuk dasar nomina tidak diulang kembali khususnya untuk penggunaan nomina yang dapat dihitung. Berikut ini contoh bentuk pemarkah numeralia untuk menunjukkan benda yang tidak dapat dihitung:

- Dek, ibu sudah buat **segelas** susu.
- Jangan lupa masukkan **setengah sendok** teh garam nak!

### 4. Bentuk leksem bermakna jamak

Bentuk pemarkah yang terakhir adalah bentuk kata yang sudah memiliki makna jamak bahkan dapat berupa kata serapan seperti *datum* – *data*, *alumnus* – *alumni*, dan lain sebagainya. Berikut ini contoh leksem bermakna jamak:

- Aksi **massa** yang sering terjadi belakangan ini telah banyak memakan korban jiwa.
- Kasus pelecehan agama yang dilakukan Ahok telah menjadi sorotan utama **publik**.
- Masyarakat Indonesia merupakan **masyarakat** multikultural yang terdiri dari berbagai budaya dan etnis.

### 2) ANALISIS PENANDA JAMAK NOMINA DALAM BAHASA INGGRIS

- ❖ Dalam Bahasa Inggris, penanda jamak banyak terlihat pada perubahan yang terjadi pada nomina baik secara morfologi dan fonologi. Penanda jamak juga dapat menggunakan pemarkah numeralia.

#### 1. Penanda jamak melalui penambahan akhiran *es/s* dan *-en*

Penanda bentuk jamak dilakukan melalui adanya penambahan akhiran *es/s* dan *-en* pada nomina. Umumnya penanda bentuk jamak ini digunakan untuk bentuk nomina yang dapat



dihitung. Penanda bentuk jamak es/s pada penambahan akhiran ialah -es, -ies, dan -ves. Berikut ini penanda jamak akhiran s.

- dipakai jika kata benda tersebut berakhiran dengan huruf mati (consonant) kecuali huruf yang berakhiran s, sh, ch, x, z. Contoh :
  - cat → cats
  - dog → dogs
  - chair → chairs
- dipakai jika kata benda tersebut berakhiran dengan huruf Y yang didahului dengan huruf hidup (vowel). Contoh :
  - ashtray → ashtrays
  - key → keys
- dipakai jika kata benda tersebut berakhiran dengan huruf e yang didahului dengan consonant kecuali huruf f. Contoh :
  - table → tables
  - kite → kites
- 4. dipakai jika kata benda berakhir dengan huruf e tapi didahului dengan huruf f (tapi huruf f harus diganti dahulu dengan huruf v kemudian tambahkan s). Contoh :
  - wife → wives
  - knife → knives

Sedangkan berikut ini merupakan bentuk jamak akhiran es:

- dipakai jika kata benda tersebut diakhiri dengan huruf O. Contoh :
  - mango → mangoes
  - volcano → volcanoes
- dipakai jika kata benda tersebut diakhiri dengan huruf s, sh, ch, x, z. Contoh :
  - cockroach → cockroaches
  - box → boxes
  - dish → dishes
- dipakai jika kata benda tersebut diakhiri dengan huruf Y yang didahului dengan huruf mati (tapi ganti huruf Y tersebut dengan huruf i kemudian tambahkan es). Contoh :
  - fly → flies
  - battery → batteries
- Berikut ini penanda jamak melalui penambahan akhiran -en:
  - ox → oxen
  - child → children

## 2. Penanda jamak melalui struktur internal kata yakni perubahan bunyi vocal

Perubahan bunyi vocal ini terjadi di beberapa leksem untuk menandakan jamak yakni:

- |    |       |   |       |
|----|-------|---|-------|
| a. | Man   | → | Men   |
| b. | Woman | → | Women |
| c. | Tooth | → | Teeth |
| d. | Foot  | → | Feet  |
| e. | Mouse | → | Mice  |
| f. | Louse | → | Lice  |
| g. | Goose | → | Geese |

Pada contoh (a,b,c,d,h) di atas dapat terlihat bahwa vocal /a, o/ berubah menjadi menjadi /e/ ketika nomina menjadi jamak. sedangkan vocal (ou) berubah menjadi /i/ pada (e,f).

### 3. Penanda jamak melalui zero morfem

Dalam bahasa inggris ada pula beberapa kata yang dari bentuk tunggal ke bentuk jamak tidak mengalami perubahan bentuk sama sekali.

- deer - deer
- sheep - sheep
- fish – fish
- swine-swine

Akan tetapi terjadi pengecualian pada bentuk jamak *fish* → *fish* karena bentuk jamak *fish* → *fishes* ditemukan di beberapa penggunaan. Penggunaan jamak *fishes* ini ditemukan dalam istilah biologi yang mana *fishes* digunakan untuk merujuk pada berbagai spesies ikan. Contohnya pada kalimat:

- a. I saw four **fish** coming to me while scuba diving.
- b. I saw four **fishes** coming to me while scuba diving.

Pada kalimat (a) makna *fourfish* disini memiliki makna jumlah total individual ikan adalah empat sedangkan pada kalimat (b) *four fishes* berarti empat jenis spesies ikan yang dimungkinkan jumlahnya tidak diketahui.

### 4. Pemarkah penanda jamak

Dalam Bahasa inggris, pemarkah jamak yang menyatakan jumlah seperti *two, some, few, a lot of, both, several, various, many, much, a little*, dan lain sebagainya. Pemarkah jamak ini penting karena dapat menyatakan apakah nomina itu merupakan nomina yang dapat dihitung atau tidak. Pada kata *family* kita merasa bahwa kata tersebut sudah mengandung jamak karena dalam kata *family* terdapat kata *son, daughter, father* dan *mother*. Akan tetapi jika ada kalimat seperti ini *there is a family that recently moved here*, maka *family* disini menunjukkan satuan unit yang dinyatakan dengan pemarkah *a*. apabila *family* dijamakkan maka bentuknya berubah menjadi *families*. Begitu pula dengan kata *shoe* yang apabila dijamakkan akan menjadi *shoes*. Akan tetapi makna *shoes* disini akan berubah yang tadinya jamak menjadi tunggal atau singular dengan adanya penambahan pemarkah *a pair of* seperti *a pair of shoes*.

Pemarkah jamak numeralia dapat menentukan makna dari nomina yang didampinginya. Untuk pemarkah numeralia dapat dibedakan menjadi dua yakni pemarkah numeralia yang menunjukkan jumlah untuk benda yang dapat dihitung dan pemarkah numeralia yang menunjukkan takaran untuk benda yang tidak bisa dihitung. Akan tetapi ada juga pemarkah yang dapat dipasangkan dengan nomina yang dapat dihitung dan yang tidak dapat dihitung. Berikut ini merupakan contoh pemarkah berdasarkan dengan nomina:

Tabel 1. Pemarkah Jamak Berdasarkan Pada Nomina

Nomina yang dapat dihitung	Nomina yang tidak dapat dihitung	Nomina yang dapat dihitung dan tidak dapat dihitung
How <b>many</b> child do you have?	How <b>much</b> sugar do you want?	I got <b>a lot of</b> time today
I only wrote <b>a few</b> letters	I think I have a <b>little</b> dizzy	I had <b>a lot of</b> friends in my previous school

I have **several** boots for you      Is there any **glass of** water

I love **both of** you                      Do you want a **slice of** pizza

There are **various** type of      There is a **box of** cereal

books in the library                      I want a **cup of** tea

Dalam penggunaan pemarkah jamak numeralia khususnya untuk nomina yang dapat dihitung, nomina akan didahului oleh pemarkah jamak numeralia dan akhiran pemarkah jamak -s. seperti berikut ini:

- **Two**                      book    -s  
NUM                      NOM JAMAK
- **Several**                boot    -s  
NUM                      NOM JAMAK

### 3) ANALISIS PERBEDAAN DAN PERSAMAAN PENANDA JAMAK NOMINA DALAM BAHASA INDONESIA DAN BAHASA INGGRIS

Perbedaan penanda jamak nomina terlihat pada kaidah pembentukan penanda jamak nomina. Dalam Bahasa Indonesia penanda jamak nomina lebih banyak terbentuk dari reduplikasi nomina baik reduplikasi secara utuh, sebagian maupun hanya suku depan nominanya. Sedangkan dalam Bahasa Inggris, penanda jamak nomina lebih banyak terjadi akibat adanya infleksi pada nomina seperti adanya penambahan akhiran -s dan -en, dan pengubahan bunyi vocal.

Tabel 2. Perbedaan Penanda Jamak Pada Bahasa Inggris dan Bahasa Indonesia

Bahasa Indonesia	Bahasa Inggris
------------------	----------------

- |  |   |
|--|---|
| <ul style="list-style-type: none"> <li>• <b>Reduplikasi utuh</b></li> <li>✓ Anak-anak</li> <li>✓ Orang-orang</li> <li>✓ Burung-burung</li> <li>• <b>Reduplikasi utuh + {-an}</b></li> <li>✓ Daun-daunan</li> <li>✓ Batu-batuan</li> <li>✓ Sayur-sayuran</li> <li>• <b>Reduplikasi sebagian</b></li> <li>✓ surat-surat kabar</li> <li>✓ kereta-kereta api</li> <li>✓ kapal-kapal terbang</li> </ul> | <ul style="list-style-type: none"> <li>• <b>Adanya penambahan akhiran -s</b></li> <li>- cat → cats</li> <li>- wife → wives</li> <li>- mango → mangoes</li> <li>- cockroach → cockroaches</li> <li>- fly → flies</li> <li>• <b>adanya penambahan akhiran -en</b></li> <li>- ox → oxen</li> <li>- child → children</li> <li>• <b>Adanya perubahan bunyi vokal</b></li> <li>- Man → Men</li> </ul> |
|--|---|

- |                                   |                  |              |
|-----------------------------------|------------------|--------------|
| • <b>Reduplikasi suku pertama</b> | - <b>Woman</b> → | <b>Women</b> |
| ✓ Rerumpunan                      | - <b>Foot</b> →  | <b>Feet</b>  |
| ✓ Bebatuan                        | - <b>Mouse</b> → | <b>Mice</b>  |
| ✓ Dedaunan                        | - <b>Goose</b> → | <b>Geese</b> |

Perbedaan kedua Bahasa ini terhadap kaidah pembentukan penanda jamak dapat dilihat dalam penggunaannya terhadap pemarkah numeralia. Seperti pada contoh di bawah ini:

- I buy *three* *book* *-s* for my brother.  
I buy NUM (JAMAK) NOM JAMAK for my brother.
- Saya membeli *tiga* *buku* untuk adik laki-lakiku.  
Saya membeli NUM (JAMAK) NOM untuk adik laki-lakiku.

Pada contoh diatas bisa kita lihat bahwa dalam Bahasa Inggris, kaidah penyusunannya adalah Numeralia diikuti dengan Nomina berakhiran jamak. Sedangkan pada terjemahan Bahasa Indonesia, *books* tidak diterjemahkan menjadi buku-buku ketika didahului oleh Numeralia. Selain perbedaan yang terlihat pada kedua Bahasa tersebut, persamaan penanda jamak juga dapat dilihat dari bagaimana perubahan yang membentuk jamak itu berasal dari proses yang sama yakni proses morfologi. Persamaan kedua adalah kaidah penggunaan pemarkah numeralia khusus untuk nomina yang tidak dapat dihitung sama-sama ditandai dengan ukuran takaran dan tempat, seperti:

- Can you get me a glass of water?
- Bisa pesan secangkir teh panas?

Pada contoh kalimat di atas, penggunaan pemarkah numeralia didasari oleh takaran tempat nomina. Hal lainnya adalah bagaimana kedua Bahasa ini mengambil dan menggunakan bentuk tunggal dan jamak dari serapan Bahasa asing. Dibawah ini beberapa kata serapan yang digunakan dalam Bahasa Inggris maupun Bahasa Indonesia.

Dalam bahasa Indonesia, terdapat beberapa kata serapan yang dalam berbagai bahasa asalnya misalnya: Kata *muslimin* adalah bentuk jamak dari *muslim* (Arab), kata *muslimin* berarti 'para penganut agama Islam', Kata *hadirin* dari *hadir* (Arab), kata *hadirin* berarti 'semua orang yang hadir', kata *alumni* dari *alumnus* (Latin), kata *alumni* berarti 'orang-orang yang telah mengikuti atau tamat dari suatu sekolah atau perguruan tinggi', dan *data* dari *datum* (Latin), yang berarti 'keterangan yang benar dan nyata',

Dalam bahasa Inggris, terdapat beberapa kata serapan yang berasal dari bahasa Latindan kata serapan yang berasal dari bahasa Yunani, yakni:

Latin

Yunani

- Nebula
  - Radius
  - Bacterium
  - Vortex
  - Crux
  - Thesis
  - Ganglion
  - Carcinoma
  - Larynx
  - dan lain sebagainya
- Nebulae
  - Radii
  - Bacteria
  - Vortices
  - Cruces
  - Theses
  - Ganglia
  - Carcinomata
  - Larynges

Tabel 3. Bentuk Kata Serapan Tunggal-Jamak dalam Bahasa Inggris dan Bahasa Indonesia

Kata Serapan Tunggal-Jamak Dalam Bahasa Inggris		Kata Serapan Tunggal-Jamak Dalam Bahasa Indonesia			
um – ia	agendum	Agenda	is –a	Hipotesis	Hipotesa
	bacterium	Bacteria		Analisis	Analisa
	datum	Data	um-a	Datum	Data
	medium	Media	us-i	Alumnus	Alumni
	curriculum	Curricula			
	stadium	stadia, stadiums			
on – a	criterion	Criteria			
	phenomenon	Phenomena			
is – es	analysis	Analyses			
	crisis	Crises			
	basis	Bases			
	hypohthesis	hyphotheses			
	oasis	Oases			
	thesis	Theses			
a – ae	antenna	antennas, antennae			
	alga	Algae			
us – i	radius	radii, raiuses			
	fungus	fungi			
	alumnus	alumni			
	cactus	cacti			

	nucleus	nuclei			
	focus	foci			
ex/ix – ices	index	indices, indexes			
	matrix	matrices			
	appendix	appendices, appendixes			
o – i	graffito	graffiti			
	concerto	concerti			
	virtuoso	virtuosi			

## E. KESIMPULAN

Dari analisis yang telah dilakukan maka dapat disimpulkan bahwa penanda jamak pada Bahasa Inggris dan Bahasa Indonesia memiliki kesamaan dan perbedaan. Dalam Bahasa Indonesia, penanda jamak terlihat lebih banyak pada pengulangan nomina atau reduplikasi yang terjadi. Sedangkan pada Bahasa Inggris, penanda jamak lebih banyak terlihat dengan adanya imbuhan {-s} pada nomina itu. Meskipun begitu, kedua Bahasa memiliki kaidah penanda jamak yang cukup mirip yakni keduanya sama-sama mengalami proses morfologi, lalu pemarkah numeralia bagi nomina yang tidak dapat dihitung sama-sama ditandai oleh ukuran nomina dan tempat(wadah). Hal lainnya yang perlu dilihat adalah adanya penggunaan Bahasa serapan dikedua Bahasa sebagai penanda jamak.

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## REPRESENTASI BUDAYA JEPANG DALAM PENGGUNAAN VERBA BERMAKNA "SERAH TERIMA"

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### *Abstract*

*Japanese has a language degree as the result of the system of social stratification within certain groups. Japanese is a language that always represents both the speaker's and the interlocutors' feelings. One way to express these feelings is through the expression of yarimorai. Yarimorai is the Japanese way to express his feelings in an act of handing over both services and objects. This research aims at investigating the realization of yarimorai verbs. The data were collected by library non-participant observation method, that is, to look closely the sentences using verbs of yarimorai that describe the status relationship among the speakers. The result showed that there is a different relationship pattern in the use of verbs yarimorai when used in an expression that consider the value of sense and purpose of the speaker's feelings towards the interlocutors. The relationships that appear in the expressions of yarimorai always describe the speakers' consideration based on a hierarchy of office or position, social status, closeness, intimacy, and inclusiveness in interacting with the interlocutors*

**Keywords:** yarimorai, relationship patterns, handover

### **PENDAHULUAN**

Bahasa adalah alat komunikasi utama dalam kehidupan manusia. Bahasa yang digunakan sebagai alat komunikasi akan sangat dipengaruhi pemakainya, antara lain faktor status sosial antarpener, situasi percakapan, topik pembicaraan, tuturan resmi dan tidak resmi, bahasa lisan dan tulisan, dan lain-lain (Poedjosoedarmo, 1979). Sebagai produk sosial dan budaya, tentu bahasa merupakan wadah aspirasi sosial, kegiatan, ekspresi perilaku masyarakat, wadah penyingkapan budaya, termasuk teknologi yang diciptakan oleh masyarakat pemakai bahasa itu. Bahasa bisa dianggap sebagai "cermin zaman", artinya bahasa itu dalam suatu masa tertentu mewadahi apa yang terjadi dalam masyarakat (Sumarsono, 2008:20). Oleh karena itu, mengkaji suatu budaya tidak bisa dilepaskan dari pembahasan mengenai bahasanya.

Perkembangan bahasa dalam masyarakat melahirkan bidang ilmu yang berkaitan dengan fenomena sosial dan linguistik, yaitu ilmu sosiolinguistik. Sosiolinguistik memandang bahasa sebagai tingkah laku sosial (*social behavior*) yang dipakai dalam komunikasi. Selain itu bahasa juga dianggap sebagai produk sosial atau produk budaya, bahkan merupakan bagian tak terpisahkan dari kebudayaan itu. Kajian sosiolinguistik adalah bidang ilmu yang membahas penggunaan bahasa dalam tatanan sosial berkaitan dengan tata aturan tindak tutur berbahasa. Kajian ini akan sangat mudah ditemukan dalam masyarakat berbahasa, karena bahasa tidak terlepas dari aktivitas penutur bahasa itu sendiri. Penutur bahasa dalam kehidupan sosial dibedakan dalam posisi, tingkatan dan status sosial baik dalam masyarakat maupun asosiasi tertentu, sehingga aktivitas bahasa dan sosial dimungkinkan untuk diteliti.

Sebagaimana halnya bahasa-bahasa lain di dunia, bahasa Jepangpun memiliki keanekaragaman tingkatan bahasa jika ditinjau dari sudut sosiolinguistiknya. Bahasa Jepang sebagai bahasa yang mengenal tingkatan bahasa memungkinkan terjadinya tingkatan bahasa

sebagai akibat adanya sistem stratifikasi sosial dalam golongan tertentu. Selain itu, bahasa Jepang juga mengenal gaya bahasa dengan ciri introvert dan inklusif sebagai mana orang Jepang yang selalu memperhatikan dan mendahulukan kepentingan perasaan orang lain dalam kehidupan sehari-harinya. Gaya bahasa dengan ciri introvert dapat dilihat dari sikap pembicara beranggapan statusnya berada di bawah mitra wicara, sedangkan ciri inklusif dapat dilihat dari sikap pembicara beranggapan tindakan tersebut diperuntukkan bagi pembicara dan lingkungannya sendiri. Cara mendahulukan kepentingan orang lain yaitu dengan menyembunyikan keinginan pribadi. Sikap seperti ini sangat mempengaruhi bahasa yang digunakannya, sehingga terkadang unsur-unsur bahasa Jepang tidak dapat dimaknai secara semantik saja namun juga harus difahami secara integral dari semua unsur internal dan eksternal pembentuk tuturan dalam bahasa tersebut.

Ciri bahasa Jepang yang inklusif ini terkadang menyulitkan pembelajar bahasa Jepang di luar orang Jepang. Terkadang untuk menyampaikan suatu perasaan dalam tuturan tertentu penutur Jepang cukup menambahkan atau mengubah kata kerja tertentu secara struktural, sehingga hal ini akan memunculkan makna pragmatis yang memuat nilai rasa subjektif dari si penuturnya. Cara seperti ini akan sangat mempengaruhi penggunaan kata kerja atau verba dalam bahasa Jepang. Salah satu contohnya adalah verba *yarimorai*.

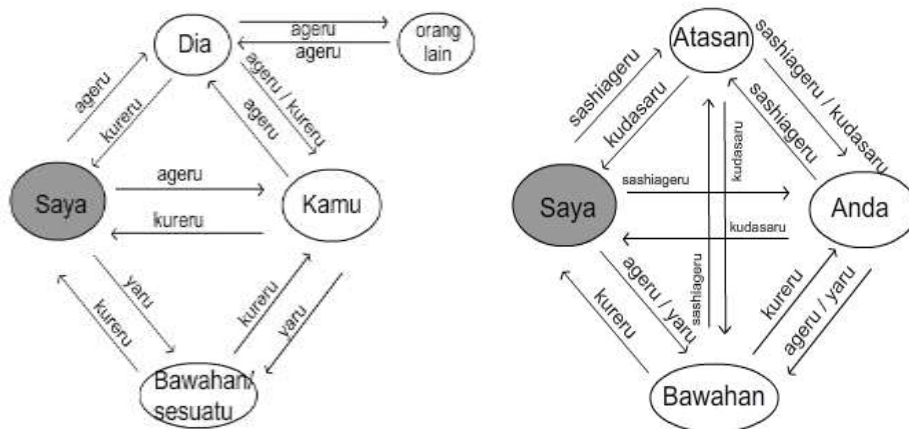
Verba *yarimorai* berasal dari kata *yari* yang artinya 'memberi; melakukan' dan *morai* yang artinya 'menerima'. *Yarimorai* sering juga diistilahkan sebagai *jujhyougen* (ungkapan serah terima) jika ia difungsikan sebagai verba bantu dalam sebuah kata kerja. Menurut *Kihon Bunpou Jiten* verba yang termasuk katagori *jujhyougen* atau *yarimorai* adalah *ageru*, *kureru*, dan *morau*. Kata kerja *ageru* dan *kureru* sama-sama menggambarkan adanya perpindahan benda atau hak kepemilikan, dan sebagainya, sedangkan kata kerja *morau*, pada prinsipnya sama dengan *ageru* dan *kureru*, hanya saja penerima (benda atau hak kepemilikan) pada verba *morau* berposisi sebagai subyek. Penentuan penggunaan verba tersebut selain ditentukan oleh faktor-faktor lingustik, seperti sudut pandang pembicara, juga dipengaruhi oleh faktor-faktor ekstralingustik, seperti hubungan pemberi dengan penerima benda, hubungan antara pembicara dengan pemberi atau penerima benda, hubungan antara pembicara dengan lawan bicara. Oleh karena itu, ketika pengguna menggunakan verba *yarimorai* dengan tepat, berarti pengguna memahami budaya yang direpresentasikan dalam verba tersebut.

Tujuan artikel ini adalah menjelaskan perubahan makna verba *yarimorai* yang ditentukan oleh pola hubungan antarpenerutur bahasa Jepang dan merupakan salah satu representasi dari budaya Jepang. Dalam penulisan artikel ini penulis mendeskripsikan perubahan makna dan pola hubungan yang ada dalam penggunaan verba *yarimorai*.

Teori yang digunakan dalam penelitian ini antara lain teori kajian sosiolinguistik yang dikemukakan oleh Makiko Ikegami (1998: 99), Kridalaksana (1978: 94), Fishman (1972: 4) Sedangkan teori yang berkaitan dengan aspek-aspek *yarimorai* didasarkan pada teori konsep *yarimorai* menurut Iori (2001), Tomomatsu (2007) dan aspek tinjauan pola hubungan kebahasaan dalam aktifitas sosial menggunakan teori Nobuyuki (1986), Kikuchi (1994).



Secara ringkas teori konsep *yarimorai* digambarkan sebagai berikut.



## METODOLOGI

Jenis penelitian dalam artikel ini adalah penelitian kepustakaan, yaitu penelitian dengan cara pengkajian korpus data yang diperoleh melalui referensi buku atau teks wacana tertulis. Dalam kajian ini terdapat data primer dan data sekunder, data primer adalah data pokok yang menjadi objek kajian, dan data sekunder adalah data pendukung yang menjadi contoh pembanding bagi data primer.

Metode yang digunakan berupa pendekatan dari sudut pandang sociolinguistik karena objek kajian berkaitan dengan penggunaan bahasa dalam situasi dan konteks tertentu yang terjadi antarpelaku bahasa dalam hubungan sosial masyarakat. Secara khusus metode penelitian analisis yang digunakan untuk menelaah pola hubungan antarpemuter adalah metode padan referensial, translasional dan pragmatik. Pola hubungan tersebut ditinjau berdasarkan hubungan status, kedekatan, kekerabatan, maupun hubungan yang netral melalui kajian sociolinguistik.

Data dikumpulkan dari buku-buku bahasa Jepang dengan teknik pustaka dan data yang diambil dibatasi hanya pada kalimat yang mengandung verba *yarimorai*. Selanjutnya analisis data dilakukan dengan memisahkan data yang menggunakan verba *yarimorai* berdasarkan atas variasi verba yang digunakan, lalu masing-masing kalimat tersebut dilihat unsur-unsur internal pembentuk *yarimorai* secara struktural dan pragmatik, yang kemudian dari analisis tersebut dikembangkan pada unsur-unsur eksternal yang mempengaruhi tindak tutur. Kemudian, menjelaskan penggunaan verba *yarimori* dan difokuskan terutama pada representasi budaya yang muncul seperti hubungan netral, hubungan *jouge* (atas-bawah), hubungan *senpai-kohai*, hubungan *uchi-soto* dan hubungan kekerabatan antarpemuter bahasa Jepang.

Penyajian hasil penelitian dan pembahasan dilakukan dengan menggunakan metode informal dan formal. Singkatan dan lambang digunakan untuk mempermudah dan menyederhanakan hasil analisis data, seperti Nama Diri disingkat dengan ND, Partikel disingkat dengan Part, dan Verba *Yarimorai* disingkat dengan VY, Verba *Yarimorai* bentuk Hormat disingkat VYH. Kemudian data ditulis dengan menggunakan huruf Jepang dan disertai cara bacanya. Penulisan glos gramatikal ditandai dengan tanda petik satu (‘) pada awal dan akhir kalimat, sedangkan glos semantis ditandai dengan tanda kurung ( ).

## PEMBAHASAN

Verba *yarimorai* yang ditemukan dalam data penelitian adalah *ageru* (memberi), *kureru* (memberi), *yaru* (memberi), *morau* (menerima), *sashiageru* (memberi), *kudasaru* (memberi), dan

*itadaku* (menerima). Verba *yarimorai* digunakan untuk *serah-terima benda* dan *serah-terima jasa*. Kalimat yang menggunakan verba *yarimorai* menggambarkan perasaan senang penutur, sedangkan kalimat yang tidak menggunakan verba *yarimorai* tidak melibatkan perasaan penuturnya.

### 1. Verba *Ageru* (memberi), *Yaru* (memberi), dan *Sashiageru* (memberi).

Verba *ageru*, *Yaru* dan *sashiageru*, dalam bahasa Indonesia memiliki arti yang sama, yaitu *memberi*, tetapi dalam bahasa Jepang penggunaannya berbeda. Verba *agemasu* merupakan verba yang mengekspresikan proses memberi yang dilakukan oleh suatu pihak, dimana pihak pemberi merupakan si pembicara atau seseorang yang secara psikologis memiliki kekerabatan yang dekat kepada pihak penerima. Verba ini digunakan dalam bentuk *sashiagemasu* ketika penerimanya secara tingkat social memiliki kedudukan yang lebih tinggi. Verba *agemasu* juga digunakan dalam bentuk *yarimasu* apabila ditujukan untuk binatang. Verba *yarimasu* juga ditujukan untuk pihak penerima dalam lingkungan keluarga, ketika pihak pemberi ingin menginformasikan kepada seseorang yang berada di luar keluarga bersangkutan (Tomomatsu, 2007:25). Berikut pembahasan dari contoh data penelitian.

1) A : ワットさんが来月イギリスへ帰ります。

B : そうですね。お土産に何をあげたらいいでしょうか。

(MN II Hyoujun Mondaishuu)

A: Wattosan ga raishuu Igrisu e kaerimasu.

‘ ND part minggu depan Inggris part V ‘

A: (Sdr. Watto minggu depan ke Inggris.)

B: Sou desuka. Omiyage ni nani o agetara ii deshou ka.

‘ K oleh-oleh Part apa Part VY sebaiknya Part ‘

B: (Oh ya? Sebaiknya **memberi** apa untuk oleh-oleh?)

Pada kalimat (1) *ageru* (pada contoh *agetara*: ‘memberi’) menunjukkan bahwa ‘kita’ (saya dan kamu) memberi kepada orang lain dalam hal ini adalah Mr. Watt. Verba *ageru* digunakan untuk menyerahkan benda (pada contoh diwakili oleh kata tanya *nani* (apa) yang menunjukkan kata tanya untuk benda, dan dalam kalimat (1), tidak mengandung nuansa makna yang lain.

Sedangkan konteks pembicaraan yang terjadi antara penutur, mitra tutur, dan orang yang sedang dibicarakan pada kalimat (1), memiliki pola hubungan yang netral yaitu hubungan dekat dan tidak membedakan status, atau kedudukan mana yang lebih superior, melainkan menunjukkan hubungan seajar.

2) 今日はいつもより早く帰らせてあげますよ。

kyou wa itsumo yori hayaku kaerasete agemasu yo  
‘hari ini Part biasa daripada cepat VY Part ‘

(Hari ini saya **mengijinkan pulang** cepat daripada seperti biasanya)

(Gendai Nihongo Hyougen Buntan)

Pada kalimat (2), *ageru* pada *kaerasete agemasu* menunjukkan makna ‘*memberi ijin pulang*’. *Ageru* (dalam contoh berubah menjadi *agemasu*) dikonjugasikan dengan verba *kaerasemasu* (menyuruh pulang) berubah menjadi verba bantu *~te agemasu*, seperti yang dikemukakan oleh Morita Yoshiko dan Matsuki Masae (1989: 294-298) bahwa kata kerja bernuansa memberi-menerima yang melekat pada verba bentuk *~te* dianggap sebagai kata kerja

bantu *yarimorai* dalam aktivitas serah-terima jasa baik secara pragmatis maupun semantis. Verba bantu *~te agemasu* menunjukkan *serah terima jasa*, yaitu *kaerasete* (menyuruh pulang).

Nuansa makna yang muncul dari *kaerasete agemasu* (memberi ijin pulang) adalah rasa senang hati pembicara dan tanpa paksaan. Jika kalimat tersebut tanpa *agemasu*, maka kalimat tersebut tetap mengandung makna perijinan, namun tidak mengandung nilai rasa dari pembicara, karena ijin tersebut bisa saja bukan dari pembicara melainkan karena suatu keputusan di luar keinginan pembicara.

Selanjutnya pola hubungan yang nampak adalah *senpai-kohai* (senior-junior). Hubungan senioritas bagi orang Jepang adalah sesuatu yang harus dipertahankan demi menjaga dan memelihara kepatuhan, penghormatan, dan kedisiplinan kerja. Senioritas tidak dimaknai sebagai arogansi senior terhadap junior, melainkan sebagai pembelajaran yang harus dipatuhi secara moral. Sistem hubungan ini tidak membatasi usia atau pun status keluarga melainkan siapa yang lebih dulu memahami nilai suatu pekerjaan, atau orang yang dianggap sudah lebih dulu belajar, maka akan dihormati dan dianggap sebagai senior. Menurut konsepsi hubungan ini, seorang senior haruslah benar-benar sebagai pelindung bagi juniornya, sehingga junior merasa nyaman yang efeknya junior tersebut akan memberikan penghormatan sebagai tanda kesetiaan pada seniornya itu. Hubungan ini bisa terjadi dalam lingkungan perusahaan, organisasi, atau lembaga pendidikan. Pola hubungan senior-junior berarti pola hubungan yang terjalin antara seseorang yang sudah lebih dulu dan orang yang kemudian.

Konteks verba bantu *~te agemasu* pada kalimat (2), adalah pembicara mengizinkan seseorang untuk pulang kepada lawan bicara, meskipun lawan bicara tidak nampak. Dalam konteks ini, pembicara tidak mempertimbangkan pengutaraan bahasa halus atau bukan, melainkan kelumrahan pengutaraan bahasa yang cenderung diucapkan oleh seorang senior ke juniornya.

3) あの方のお荷物は私が持ってさしあげましょう。

ano kata no onimotsu wa watashi ga **motte sashiagemashou**

'orang itu Part barang-barang Part saya Part VY '

(Barang-barang orang itu biar saya **bawakan**)

(Gendai Nihongo Hyougen Buntan)

Pada kalimat (3), *ageru* berubah menjadi verba bantu *~te sashiagemashou*. *Sashiagemashou* bentuk penawaran bantuan yang berkonjugasi *~mashou* dari kata dasar *sashiageru* menjadi *sashiagemasu.motsu* (membawa) + *sashiagemashou* = *motte sashiagemashou* (mari saya bawakan). Nuansa makna verba bantu *~te sashiagemashou* adalah pembicara 'memberi bantuan untuk membawakan' barang-barang orang yang dianggap lebih superior daripada dirinya.

Konteks yang terjadi pada situasi kalimat tersebut adalah seorang pegawai (*office boy*) berbicara kepada atasannya untuk menawarkan membawa barang tamu/customernya. Munculnya ungkapan *sashiagemashou* yang diutarakan si pegawai karena ia berbicara kepada atasannya sebagai suatu rasa penghormatan kepada atasannya, bukan sebab menghormati tamunya. Penggunaan *sashiagemashou* pada kalimat di atas digunakan pada kondisi bahwa orang yang sedang dibicarakan tidak di tempat pada waktu tuturan terjadi, ungkapan di atas bertujuan hanya menghormati mitra tutur, atau ungkapan penawaran bantuan tidak disampaikan secara langsung kepada orang yang bersangkutan (tamunya). Apabila si pegawai itu langsung menawarkan bantuan dengan menggunakan ungkapan *sashiagemashou* kepada tamu tersebut, maka dalam bahasa Jepang, kalimat seperti ini justru tidak baik, artinya tidak tepat dalam tata aturan

kesopanan, umumnya yang menggunakan ungkapan *sashiagemasu* dalam konteks langsung adalah orang yang statusnya lebih superior kepada yang inferior bukan malah sebaliknya.

Pola hubungan yang terjadi pada konteks kalimat tersebut adalah bahwa pembicara beranggapan statusnya berada di bawah mitra wicara oleh karena itu bahasa yang digunakan biasanya bahasa hormat. Bahasa Jepang adalah salah satu bahasa yang mengenal tingkat tutur yang dipengaruhi oleh posisi atau kondisi pembicara, mitra wicara, atau pun topik pembicaraan. Berbagai variasi cara tuturan ditunjukkan melalui pengungkapan kata atau ungkapan tertentu atau perubahan kata tertentu. Tingkat tutur bahasa dalam bahasa Jepang biasa dinyatakan dengan pengungkapan bentuk formal dan bentuk hormat yang disebut ekspresi *keigo*. *Keigo* digunakan untuk menyatakan rasa hormat pembicara terhadap mitra wicara atau orang yang menjadi topik pembicaraan berdasarkan pertimbangan status atau hubungan yang jelas. Pembicara biasanya menggunakan bentuk *keigo* kepada orang yang harus dihormati berdasarkan hubungan hirarkis atau status sosial. *Keigo* merupakan ungkapan rasa penghormatan yang berupa ungkapan bahasa yang didasarkan pada pemahaman kedekatan atau adanya perbedaan derajat antar pembicara dan mitra wicara (Mariko Okabe dkk, 1998: 138).

4) かわいい犬でしょう？でも、毎日水とえさをやるのは大変なんです。

kawaii inu deshou? demo, mainichi mizu to esa o  
 'lucu anjing K ? tetapi setiap hari minum dan makan Part

**Yaru** nowa taihen nan desu.

VY Part merepotkan Part K '

(Anjing yang lucu ya? tetapi setiap hari **memberi** makan dan minum, itu merepotkan ya.)

5) 私は毎晩弟の勉強を見てやります。

Watashi wa maiban otouto no benkyou o **mite yarimasu**  
 'saya part setiap malam adik Part V Part VY '

(Setiap malam saya **melihat (mengawasi)** adik belajar)

(Gendai Nihongo Hyougen Buntan)

Kata *Yaru* pada kalimat (4) menunjukkan bahwa seseorang memberi sesuatu (pakan/umpan) kepada binatang (anjing), dan kata *Yaru* digunakan juga jika seseorang atau sesuatu yang menerima perlakuan atau yang diberi perlakuan atau sesuatu itu statusnya lebih rendah kedudukannya daripada pembicara atau penutur, hal ini berarti bahwa sesuatu atau orang tersebut dianggap tidak perlu diberi penghormatan secara verbal oleh pembicara (contoh kalimat (5)).

Pola hubungan seperti ini umumnya terjadi dalam anggota keluarga, pertemanan yang akrab, komunitas superior kepada komunitas inferior atau senior kepada juniornya terutama yang sering terjadi pada lingkungan pendidikan dan perusahaan yang memiliki tingkatan senioritas, dan memberi perlakuan kepada binatang piaraan, seperti dalam contoh kalimat (4) dan (5).

## 2. Verba *kureru* (memberi) dan *kudasaru* (memberi)

Verba *kuremasu* memiliki arti *memberi*. Penerima adalah si pembicara atau biasanya merupakan diri sendiri ataupun seseorang yang berada dalam pihak keluarga ataupun teman yang memiliki kekerabatan yang dekat. Verba *kuremasu* juga dapat digunakan dalam bentuk *kudasaimasu* apabila pihak pemberi merupakan seseorang yang berada pada tingkat sosial yang lebih tinggi (Tomomatsu, 2007:77).

6) A: 太郎君はおばあちゃんが好きですか。

B: はい、好きです。おばあちゃんはいつもお菓子をくれます。

(Minna no Nihongo I)

A: Taroukun wa obaachan ga suki desu ka.

‘ ND Part nenek Part suka K Part ‘

A: (Apakah Tarou suka sama nenek?)

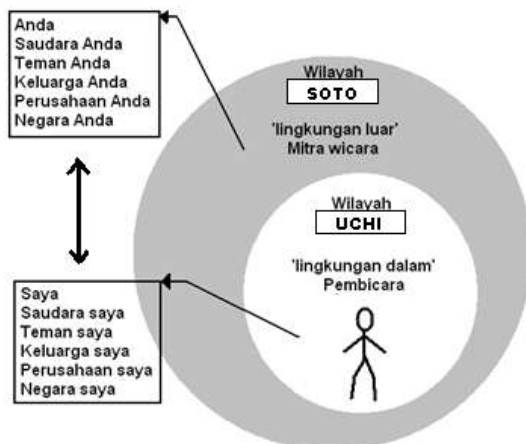
B: ‘Hai, suki desu. Obaachan wa itsumo okashi o **kuremasu.**’  
ya suka K .nenek Part selalu kue Part VY

B: (Ya, suka, Nenek selalu **memberiku** kue.)

Kata *kureru* (pada contoh *kuremasu*: ‘memberi’) pada kalimat (5) menunjukkan bahwa orang lain (nenek) memberi kepada pembicara (si B). Meskipun sang nenek sebagai yang dianggap superior statusnya daripada si cucu, tetapi bukan berarti si cucu harus menggunakan ungkapan hormat *kudasaru* (bentuk hormat dari *kureru*: ‘memberi’).

Pada konteks ini ada dua proposisi yang menyebabkan penggunaan *kureru* ini dipakai, yaitu pertama, si nenek berada di luar lingkungan percakapan saat tuturan berlangsung, jadi ia sebagai orang yang sedang dibicarakan, sehingga bukan *itadaku* yang digunakan, melainkan *kureru*, dan kedua, karena si nenek dianggap sebagai orang yang berada di lingkungan dalam atau kerabat yang hubungannya sudah dekat dengan penutur, sehingga pada situasi ini si cucu tidak lagi harus menggunakan ungkapan halus.

Pola hubungan seperti ini, dalam budaya Jepang, dikenal dengan hubungan *Uchi-Soto* (lingkungan dalam –lingkungan luar). menurut pemikiran orang Jepang hubungan *uchi-soto* ini juga mempunyai pengaruh yang besar terhadap penggunaan ungkapan serah-terima dalam bahasa Jepang. Sering kita dengar bahwa orang Jepang luwes sekali berkomunikasi dengan orang-orang di dalam grupnya sendiri (*uchi*) dan sebaliknya kurang luwes berkomunikasi dengan orang-orang di luar grupnya (*soto*). Hal ini disebabkan oleh *frame* dalam lapisan masyarakat Jepang itu sendiri yang mengklasifikasikan pendekatan yang ada di dalamnya. Seperti yang dikemukakan oleh Nobuyuki (1986 : 318) bahwa orang Jepang hanya mengembangkan hubungan yang ada dalam grupnya sendiri, sehingga akan nampak kaku jika mengadakan hubungan dengan dunia luar yang memang mempunyai budaya yang berbeda, oleh karena itu orang Jepang sulit untuk memasukkan atau menggunakan orang lain yang ada di luar grupnya.



Berdasarkan hubungan *uchi-soto* inilah orang Jepang biasa berkomunikasi ke dalam dengan baik seperti dalam satu keluarga yang saling bergantung diri dan saling membantu dalam berbagai hal. Tetapi di sisi lain terdapat jarak yang membedakan orang-orang dalam dan orang-orang luar baik secara psikis maupun sosial. Kalau pembicaraan itu terjadi di antara anggota keluarga sendiri, misalnya pembicaraan anak terhadap orang tua, maka sikap dan ungkapan yang dipilih akan berbeda dibanding dengan jika berbicara dengan orang di luar anggota keluarga, seperti yang nampak pada kalimat (5).

- 7) あの人はいつも子供たちにいろいろな物をくださいました。  
ano kata wa itsumo kodomo ni iroiro na mono  
'orang itu part selalu anak-anak Part macam-macam Part barang

o **kudasaimashita**

Part VYH '

(Orang itu selalu **memberi** macam-macam barang kepada anak-anak)

(Gendai Nihongo Hyougen Buntun: 171)

Kata *kudasaru* (*kudasaimashita*) pada kalimat (6) menunjukkan bahwa orang lain yang dihormati pembicara memberi sesuatu kepada pembicara atau orang-orang yang berada di lingkungannya atau orang-orang yang dekat hubungannya dengan pembicara. Verba ini tidak digunakan kepada pemberi yang merupakan anggota keluarga atau kelompok pembicara. Konsep ini juga mengacu kepada pola hubungan *uchi-soto* dalam budaya masyarakat Jepang.

### 3. Verba *morau* (menerima) dan *itadaku* (menerima)

Verba *moraimasu* memiliki arti menerima. Pihak penerima disini dapat merupakan si pembicara ataupun orang yang dekat dengan si pembicara. Verba ini juga dapat hadir dalam bentuk *itadakimasu*, apabila pihak pemberi memiliki tingkat sosial yang lebih tinggi. (Tomomatsu, 2007:388).

- 8) 友達はやなぎさんからお土産をもらいました。

tomodachi wa Yanagi-san kara omiyage o **moraimashita**  
'teman Part ND dari oleh-oleh Part VYH '

(Teman saya menerima oleh-oleh dari Sdr. Yanagi)

Kata *morau* (*moraimashita*) pada kalimat (8) menunjukkan bahwa pembicara menerima sesuatu dari orang lain. Pola hubungan yang terjadi antara pembicara dengan Mr. Yanagi adalah sejajar meskipun bisa jadi antara mereka tidak saling kenal, namun pembicara menganggap orang tersebut bukanlah orang yang harus dihormati secara verbal. Ungkapan seperti ini biasanya berlaku manakala orang yang sedang dibicarakan tidak berada di tempat pada saat tuturan terjadi. Pola hubungan seperti ini disebut sebagai pola hubungan netral. Hubungan netral bisa diutarakan dalam bentuk hormat ataupun bentuk biasa berdasarkan aturan kebahasaan dalam bahasa Jepang. Pengutaraan dalam bentuk hormat atau sopan semata-mata menghormati mitra tutur bukan karena adanya kedekatan atau keterikatan secara sosial antara penutur dan mitra tutur, melainkan karena secara budaya dan situasi yang menuntut demikian.

Hubungan ini juga terlihat dari contoh kalimat dibawah ini.

- 9) 人にわざわざ何かをやってもらうよう頼む場合は、いきなり頼むのではなく、あらかじめ[すみません][ちょっと]などの前置きをするのが普通である。

Hito ni wazawaza nani ka o **yatte morau**  
 'seseorang Part sengaja sesuatu Part VY

you tanomu baai wa, ikinari tanomu no dewa naku,  
 Part V saat Part sekonyong-konyong V Part begitu saja

arakajime 'sumimasen' 'chotto' nado no maeoki o suru  
 sebelumnya 'maaf' sebentar dll Part didahului Part V

no ga futsuu de aru  
 part biasanya K '

(Saat **meminta** seseorang agar melakukan sesuatu, tidak sekonyong-konyong meminta begitu saja, tapi biasanya didahului kata seperti 'maaf', 'maaf, sebentar' dll.)

Kalimat (9) dikutip dari prakata sebuah buku dan menjelaskan tentang topik bagaimana menyatakan 'ingin menerima perlakuan dari orang lain', atau saat seseorang akan meminta orang lain melakukan sesuatu untuk dirinya dan tindakan tersebut dianggap sebagai sesuatu yang mungkin mengganggu. Kalimat ini merupakan uraian penjelasan mengenai suatu topik kepada pembacanya. Pada kalimat (9), subjek yang *menerima* perlakuan itu adalah diri pembicara, pola hubungan yang terjadi dalam tuturannya, penulis menggunakan kata *morau* di atas untuk menunjukkan bahwa kaitan antar penulis dengan pembaca adalah netral, penulis tidak memperhitungkan hubungan status secara hirarkis, posisi, dan peran antara kedudukan pembaca dengan dirinya, karena pembaca dianggap sebagai penikmat yang berasal dari semua kalangan.

Hubungan netral dalam perasaan bangsa Jepang yang diutarakan dalam bentuk hormat biasanya tetap memperhatikan perasaan mitra wicara sebagaimana karakter bangsa Jepang yang selalu mengutamakan perasaan orang lain dengan cara menekan perasaan pribadi. Konsep prilaku penghormatan seperti ini menurut Brown and Levinson (1987:77) dianggap sebagai *degree of imposition* atau derajat rendah atau tinggi dalam kesantunan bahasa Jepang yang mengacu pada level penekanan yang didefinisikan sesuai budaya dan situasi tertentu.

10) すみません、駅へどう行くか教えていただけませんか。

Sumimasen, eki e dou iku ka **oshiete**  
 'maaf setasiun Part bagaimana menuju Part

**itadakemasen deshouka**

VYH '

(Maaf, bisakah Anda **menunjukkan** kepada saya bagaimana menuju stasiun?)

*Itadakemasen deshou ka* berasal dari *oshieru* (mengajar/menunjukkan) + *itadakemasen* (tidak bisa menerima). Konjugasi kedua kata tersebut menjadi *oshiete itadakemasen* yang berarti tidak bisa menerima untuk menunjukkan. Tetapi makna *itadakemasen deshou ka* pada kalimat (10) bukan pengingkaran, melainkan cara bertanya dalam bentuk negatif dengan tujuan mendapatkan jawaban positif atau memperhalus pertanyaan supaya terdengar lebih sopan.

Kata *itadakemasen deshou ka* adalah bentuk halus dari *moraemasen ka*. Ungkapan perasaan yang tertuang dalam kalimat (10) adalah bahwa kalimat tersebut diutarakan oleh pembicara kepada orang lain yang belum dikenal. Pola hubungan yang terjadi pada konteks ini menunjukkan bahwa pembicara menggunakan bahasa sopan untuk menghormati orang yang ditanya, konteks seperti ini berlaku karena bagaimana pun pembicara mengharapkan bantuan

dari orang lain yang belum ia kenal sehingga tata aturan kebahasaan pun terjadi, yaitu dengan melalui pengungkapan yang menggunakan bahasa sopan. Oleh karena itu, ungkapan sopan pembicara bukan berdasarkan pada keterkaitan sosial secara khusus atau karena adanya perbedaan status melainkan karena penghargaan terhadap orang lain yang tidak dikenalnya. Ditinjau dari perbedaan pandangan hubungan sosial, pengungkapan menggunakan *itadakemassen ka* biasanya dapat digunakan kepada orang yang belum dikenal atau orang yang sudah dikenal namun dianggap sebagai orang yang harus dihormati dari sudut pandang pembicara. Sedangkan konteks pengungkapan menggunakan kata *moraemassen ka* sebenarnya bisa digunakan manakala pengungkapan bahasa itu ditujukan kepada orang yang sudah dikenal dan hubungannya sudah dekat atau akrab.

## PENUTUP

Dari berbagai contoh kalimat dan tuturan yang sudah dijabarkan pada bagian pembahasan bisa diketahui bahwa verba bantu *yarimorai* (*ageru, yaru, kureru, morau, sashiageru, kudasaru, itadaku*) digunakan dalam kalimat berdasarkan sudut pandang dan nilai rasa pembicara dan mitra wicara. Dengan demikian, pola hubungan yang muncul pada ekspresi *yarimorai* selalu menggambarkan adanya pertimbangan pelaku tutur berdasarkan hirarki jabatan atau posisi, status sosial, keamatan, kekerabatan dan inklusifitas dalam berinteraksi dengan mitra tuturnya yang ada dalam budaya masyarakat Jepang. Verba bantu *itadaku, kudasaru, dan sashiageru* digunakan pada pola hubungan *jouge, uchi-soto, dan senpai-kohai*. Sedangkan *kureru, morau, ageru* dan *yaru* digunakan pada pola hubungan netral dan akrab, namun demikian khusus untuk verba bantu *kureru* bisa juga digunakan pada pola hubungan *uchi-soto*.

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# THE CAUSES STUDENTS DO NOT SPEAK ENGLISH IN AN ENGLISH MEDIUM SCHOOL (A CASE STUDY IN SCHOOL X KELAPA GADING JAKARTA)

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## *Abstract*

*Creating a school environment that uses English is one way for students to be exposed and used to speak English. There are many schools that require students to speak English, one of them is X high school in Kelapa Gading, North Jakarta. But the rules of using English in the school do not automatically make students always speak English. Through the observation in the canteen of school X, there are still many students who do not speak English. To find out why the students did not use English, 6 students were randomly selected to be interviewed. From the interview results a number of reasons non-English speaking students are categorized into two, namely external factors from the interlocutors and internal factors from within students. External factors are the absence of strict sanctions if students do not speak English and the influence of teachers and other students who do not speak English. Internal factors from within students are, students more comfortable and accustomed to using the Indonesian language and students can express feelings better using the Indonesian language.*

*Keywords: TEFL, speaking, language learning barrier.*

## **1. INTRODUCTION**

One way of learning a second language is by immersion method. The second language learner is placed in an environment that uses the target language that the learners is exposed to the target language naturally. It is hoped that the learner is able to absorb the target language and eventually use it. In other words the students are subconsciously learning the language even though the students do not intend to learn. (Brown, 2007).

Living and staying for a long time in a targeted country or territory is an immersion program that is often held for students. But there is also another way, namely by making an educational institution as an immersion place for students. Teachers, school staff, and students who interact in target language are expected to make students absorb the language better and faster. According to Mitchell and Myles (2004) target language interaction is not merely an input but a central role in language leaning. Interaction in the target language must be held in a meaningful situation. Thus, interaction which is not merely practicing target language inside class is needed.

The X School in Kelapa Gading, which is a combination of junior and senior high schools, is a school that requires all teachers to use English in lessons and communication. Students and school staff are also required to speak English in interaction. But there is no formal sanction if students, teachers, or school staff do not speak English. Nevertheless, teachers sometimes admonish students or head teachers to admonish non-English speaking teachers and employees. The overall level of English use is still considered to be lacking by

the principal so it has been discussed several times in teacher meetings. According to a quick glance by the author, the use of English either by students, teachers, or employees is not too high.

Previously the author gave a questionnaire contains questions about the use of English to 20 students of grade 7. The results show the majority of students assume that their level of use of English is high, both inside and outside the classroom. The findings are quite contrary to the glance at the authors and their English teachers. The authors conclude that students might choose the ideal choice (using English) in answering the questionnaire.

The authors felt the need to make documented observations and interviews of students for deeper findings. Through these observations and interviews, not only the level of English use to be known but also the cause of students not using English. The author aware that there is one obvious reason why students do not speak English which is, English is more difficult for them than Indonesian. But there maybe other causes the author might find.

### **1.2 Research Questions**

From slight observations in schools and from the previous results of research, the authors formulated some of the following research questions:

1. What is the level of English usage in school X ?
2. What causes the students not to use English?

### **1.3 Purpose**

The purpose of this study is to provide recommendations for the application of full English use in schools so the immersion goal is achieved, making students speak in the target language.

### **1.4 Scope of Research**

This research centered on the level of students' English use in School X in Kelapa Gading. This study also discusses the causes of students not using English. The level of English use by teachers and school staff and the cause is not researched because students are considered the primary target of English language usage obligations in school X.

## **2. METHODOLOGY**

This research uses qualitative and quantitative. Qualitative data as primary data and quantitative data are used to support qualitative data. Qualitative data obtained from semi-structured interviews on students and qualitative data from observation of English language use in the school.

Interviews amounted to 6 students from high school level consists of 3 female students and 3 male students. High school students are chosen because of the consideration of maturity and more straightforward express opinion than junior high school students. Sampling is according to purposeful sampling principle because high school students are believed to be more helpful to understand the phenomenon to be studied (Creswell, 2012). While the subject of research for observation is all the school students who go to the canteen at the time of observation done .There are a total of 25 classes with the number of students ranging from 12-23 people per class and the total number of students around 400 students.

The students interviewed were randomly selected outside the classroom. They are asked for a willingness to be interviewed with the tape recorder and informed that the interview record will be used for the author's assignment. Observations were conducted in

the canteen hall to determine the level of English use. Two co-authors record students who use English, Indonesian or a mixture of both.

Observations were done in the cafeteria and class hallways used tally count. The passage to the canteen was chosen as a place of observation because the assumption of the majority of students would pass through the aisle when the bell breaks at 11:40. Canteen is not a point of data collection because the recorder will have difficulty with crowd voices. Through the halls, students tend to pass along with friends while chatting and not simultaneously in a large group. There are two entrance halls to the canteen which will be used as data collection post. The recorder records the number of students who are passing to the canteen and the language used. Students walking from the cafeteria return to class are not counted. The language used is divided into 3, namely English, Indonesian, and mixed of Indonesian and English. If the student overheard inserting at least one word in English sentence and vice versa, then the language is counted as a mixed language. There are several students of South Korean, Taiwanese and Singaporean foreigners, to ease the recording, students who use Mandarin and Korean are classified into Bahasa Indonesia. The students who do not speak while passing the hall is not counted. Observation in the canteen hall lasted for about 30 minutes based on the duration of school break time.

The semi-structured interview was conducted on 3 male students and 3 female students from high school level. They are randomly selected outside the classroom. High school students were selected because the authors felt they were more mature and straightforward in opinion than junior high school students. Semi-structured has main questions as starters and not limited to those questions (Nunan, Bailey, 2009). There are 4 core questions asked to all respondents. First, the question of English language obligation at school. Then their opinion about the level of English use in their school. Next, their opinion on the cause of students is not using English. Finally, about student responses if the level of English use is low. Data obtained from interviews analyzed using descriptive analysis. Observational data were analyzed quantitatively using Microsoft Excel charts.

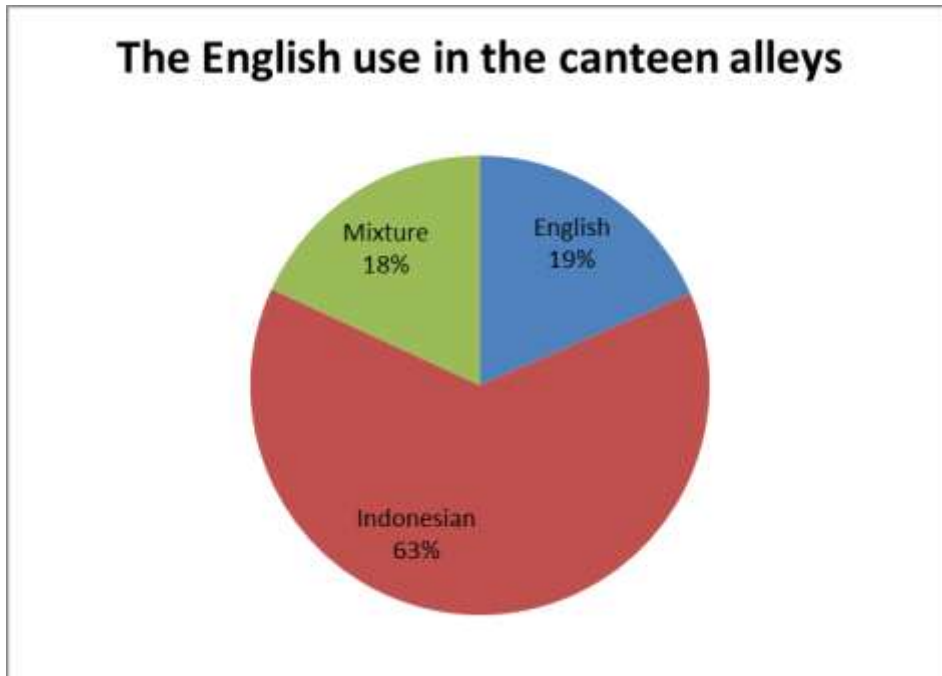
### 3. FINDINGS AND DISCUSSIONS

Based on the analyzed data of both interview and observation these are the findings:

#### 3.1 Level of English use in school X

All students are aware that the school requires students to speak English at school but from the interview it is found that students feel the level use of English in school X is still low. According to a student, among the students the level of English use is only about 40 percent. But the use of English is higher when talking to teachers. Furthermore, students feel the need to use English when interacting with expatriate teachers and foreign students. The use of English is higher inside than outside the classroom. The canteen became the place where Indonesian language oftenly spoken. Place and speaking partner determine the level of English use. From the interview, it can generally be concluded the use of English is about 60 percent overall.

The results of observations show lower results of English use. Observations in two canteen aisles were only able to record 257 students from about 400 students in the school. One reason, not all students walk into the canteen because some bring lunch and eat in class. Of the 287 students only 53 students used English, 182 students used the Indonesian language. There were 52 students who used mixture of Indonesian and English. By using the diagram the percentage is as follows:



The use of English is only 19 percent. If the mixed language is considered English then the use of English goes up to 37 percent. The high use of Indonesian language in the canteen is concluded because students interact with students there. These results support the findings of interviews that the canteen is a place where students do not speak English because many interact with their own friends. Prediction of a student that only about 40 percent of English use between students is in line with the results of this observation.

### 3.2 Causes for not Using English.

From the interview, the author classified two type of causes, i.e causes from students' external situation and from within students themselves. The author then divides the causes as follows :

#### a. External causes

- i. Students' speaking partner does not speak English, either other students or teachers.
- ii. There are no sanctions from the school if students do not speak English
- iii. Teachers are not firm in the use of English.

#### b. Internal causes

- i. More and comfortable and natural to speak Indonesian .
- ii. Students could express feelings better in the Indonesian.

The first cause is the language used by speaking partner . If the other person uses English, the students will follow speak English. Even if English teachers invite them to speak in Indonesian then students tend to speak Indonesian. The presence of expatriate teachers and foreign students becomes a strong driver for students to speak English. It is like a troublesome circle if students wait for their friends to start speaking English and none start speaking English. It corresponds to the essence of language as one's identity. So if a student identifies himself as part of a group then he will behave like that group.

Next, the absence of clear sanctions if students do not speak English makes students feel free to use English. According to the students, if the teacher is firm about the English language rules then the students will speak English. There are two language teachers who require students to pay a fine of 5000 rupiah for each Indonesian word or sentence spoken in their class so the level of English usage is really high in their class.

For the internal causes, students feel more comfortable to speak Indonesian especially to friends. Their feelings can also be more channeled with the Indonesian language. A student believes that jokes in Indonesian are more striking than English. But the student will be self-imposed, although it may not be as comfortable as the Indonesian language, speaking in English if the teacher is firm. Students are also "forced" to speak English if students have to speak to expatriate teachers or foreign students. On the contrary, there is one case of an eighth grader of South Korean citizens becoming more fluent and comfortable speaking Indonesian than English for being "forced" to speak Indonesian to his Indonesian friends. Thus, strict and compelling rules from schools and teachers can be considered to make students use English more often.

Students' attitudes toward the phenomenon of low use of English in school X is various. Some are not worried about it because they believe their English skills are strong enough. One student thought he was able to change the language automatically and believed that the English system was "embedded" in his mind. He only needs to remove it if needed. Others believe that not using English for long periods of time in school does not diminish his skills because he can speak English elsewhere, reading and watching English-language materials and others. While some students are worried if English is not used often then their ability will be lost. One student argues that it is unreasonable if a school with an "international" label does not speak English. Some students would complain if there are teachers who do not speak English well in class.

#### 4. CONCLUSIONS

The level of English usage in School X can be said to be low even though students know they are required to speak English at all times in school. Causes that can be concluded are external factors namely; non-English speaking counterparts, no sanctions, and teachers who are less resolute. Factors from within students are; they feel used to speak English and can express their feelings better. Students' attitudes toward the phenomenon of low use of English in school X vary, some do not consider it important and some worry their English skills are affected.

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## THE USE OF COMPLIMENTS AND RESPONSES TO COMPLIMENTS USED BY KEMAL AND FUSUN WITHIN 44 DAYS IN ORHAN PAMUK'S *THE MUSEUM OF INNOCENCE*

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### *Abstract*

*Compliments are one of the kinds of speech acts to express solidarity between speaker and hearer. People use compliments in order to show social harmony. Compliments in English often function as a "Social Lubricant" helping the social relationships to go smoothly (Ishihara and Cohen, 2010:57). Besides, compliments are usually used to negotiate solidarity with a hearer in order to make feel good. So, compliments are related to the concept of face in Politeness Theory (Brown & Levinson, 1987). The aim of this study was to find the kinds of topics of compliments are used by Kemal when he communicates with Fusun within 44 days in Orhan Pamuk's novel The Museum of Innocence, to describe the functions of his compliments, and to describe how Fusun gives her responses to Kemal's compliments. In analyzing the data, it employed a qualitative approach since the data are collected in the form of utterances, while the method applied was content analysis method in order to get the descriptive information related to the phenomena occurred in their dialogues. The results showed there are two topics of compliments and four functions applied by Kemal and there are two kinds of responses to compliments given by Fusun.*

**Keywords:** *Compliments, Compliment Responses, The Museum of Innocence*

### **INTRODUCTION**

Language is a means of communication. When people communicate, they might share their ideas, wants, or feelings one another. Unconsciously, they also build relationship among others. An important aspect of human interaction is politeness. Politeness is an essentially social phenomenon which concerned with the representational function of language (Papi, 2009:155). In line with this statement, Yule (2011:60) stresses that politeness in an interaction is as means employed to show awareness of another person's face. Face is public self-image of a person which refers to the emotional and social sense of self that everyone has and expects everyone else to recognize (see Yule, 2014:132, 2011:60, Brown and Levinson, 1987:61, Goffman, 1967:5). Besides, when people communicate, if it pays attention in detail, they do not only produce the utterances, but they perform actions through their utterances. Actions performed through utterances are called speech acts (Austin, 1962). The action can be quite pleasant, such as in the compliment performed ("You're so delicious"); the acknowledgement of thanks ("You're welcome"), or the expression of surprise ("You're crazy"), (see Yule, 2011:47).

Compliments are one of the kinds of speech acts to express solidarity between speaker and hearer. People use compliments in order to show social harmony. Compliments, in English, often function as a "Social Lubricant" helping the social relationships to go smoothly (Ishihara

and Cohen, 2010:57). Compliments are usually used to negotiate solidarity with a hearer in order to make feel good. So, compliments are related to the concept of face in Politeness Theory (Brown & Levinson, 1987). There are researches concerned with compliments done by researchers up to now. It can be captured that compliments are an interesting and challenging topic to be analyzed. The recent researches are done by (1) Jin-Pai Zhang in 2013 conducted a research entitled "Compliments and Compliment Responses in Philippine English; (2) Majed Mohamed. Hasan.Drbse, from Canadian University College in 2015 did a research entitled "The Use of English Compliments and Compliment responses by the Arab Students at Jordan University in Jordan"; and (3) Wahyudiet.al. from Universitas Sebelas Maret in 2017 conducted a research entitled "An Analysis of Compliment Speech Act in Subtitte Film Twilight Series and Translation Quality". Since the existence of the previous studies are not based on Pamuk's novel *The Museum of Innocence*, the present study bridges the gap by dwelling on compliments and responses to compliments employed by the main characters, Kemal and Fusun, within 44 days of their meeting in Orhan Pamuk's *The Museum of Innocence*. This present study conducted in order to find the kinds of topics of compliments used by Kemal when he communicates with Fusun within 44 days in Orhan Pamuk's novel *The Museum of Innocence*, to describe the functions of Kemal's compliments and to describe how Fusun gives her responses to Kemal's compliments.

Understanding the utterances which are produced by a speaker, it must be considered a certain theory in order to interpret the utterances. Black (2006: 17) points how utterance meanings revealed, it should apply the pragmatic components which include speech acts, classification of speech acts, felicity condition, co-operative principle, and conversational implicature. Pragmatics is the study of the relationships between linguistic forms and the users of those forms. Since pragmatics is concerned with spoken aspects of language and how words are interpreted so the relationship between language, its users, and its contexts of use should be accounted. Context is clearly crucial in interpreting the utterances and pragmatics extends the analysis of meaning beyond grammatical and word meaning to relationship between the participants and the background knowledge they bring to a situation (see Holmes, 2013: 365). When ones express themselves, actually they not only produce utterances which contain grammatical structures and words, but also they perform action through their utterances. Actions performed through utterances are called speech acts.

Speech act proposed by Austin, the British Philosopher, in 1962. He distinguished three levels of action within utterances, namely locution, illocution, and perlocution. While Searle (1969) developed the idea of speech acts, especially illocution, in more detail which called five Searle's categories of speech acts, namely declarations, representatives, expressives, directives, and commissives. While, Yule (2011:47) adds that speech acts are actions performed via utterances and, in English, are commonly given more specific labels, such as apology, complaint, compliments, invitation, promise, or request. In addition, normally either in formal situation or in informal situation, a speaker expects that her utterances are understood by the hearers. Therefore, the communication can run smoothly if the interlocutors give and respond each other. These automatic sequences are called adjacency pairs in which they always consist of a first part and a second part produced by different speakers (see Yule, 2011: 77). However, when they interact, there is rule to be considered in order to maintain their interlocutor's face.



Face is the positive social value a person effectively claims for himself by the line other assume he has taken during a particular contact or understood as something that show public self-image (Goffman, 1967:5). The notion of "face" has been used by Brown and Levinson (1987) in developing the theory of politeness. They state that in order to enter into social relationships, it must be acknowledged and showed an awareness of the "face", the public self-image, the sense of self, of the people that are addressed. Face and politeness are universal characteristic across cultures so the speakers should respect each other's expectations regarding self-image, account of their feelings, and avoid face threatening acts (see Cutting, 2002: 45).

A compliment is a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed, for some 'good' possession, characteristic, skill, etc) which is positively valued by the speaker and the hearer (Holmes, 1986 in Zhang, 2013: 26). While a compliment response is a verbal acknowledgement that the recipient of the compliment heart and reacted to the compliment. So compliment or compliment response interactions have been referred to as adjacency pairs (see Cutting, 2002:160-161). Compliments and responses to compliments are among the most investigated speech acts, along with apologies, requests, and refusals. Compliments not only express sincere admiration of positive qualities, but they also replace greetings, thanks, or apologies, and minimize face-threatening acts, such as criticism, scolding, or requests (Brown & Levinson, 1987; Holmes, 1988, and Wolfson, 1983, 1989 in Ishihara, : 64).

There are 6 (six) functions of compliments (Ishihara and Cohen, 2010:57-58), they are (1) To express admiration or approval of someone's work/ appearance/ taste; (2) To establish/ confirm/ maintain solidarity; (3) To serve as an alternative to greetings/ gratitude/ apologies/ congratulation; (4) To soften face-threatening acts such as apologies, requests, and criticism; (5) To open and sustain conversation (conversation strategy); (6) To reinforce desired behavior.

Furthermore, Ishihara and Cohen, (2010:59-60), add that semantically, common responses to compliments can be categorized into 3, namely acceptance, mitigation, and rejection. While each category has sub-categories, they are (1) Accept, which is divided into (a) token of application, for instance "Thanks/ Thank you"; (b) acceptance by means of a comment, for example "Yeah, it's my favorite, too"; (c) upgrading the compliment by self-praise, such as "Yeah, I can play other sports well too"; (2) Mitigate, which covered (a) comment about history, for example "I bought it for the trip to Arizona"; (b) shifting the credit, such as "My brother gave it to me/ It really knitted itself"; (c) questioning or requesting reassurance or repetition, for instance :Do you really like them?"; (d) reciprocating, such as "So's yours"; (e) scalling down or downgrading, such as "It's really quite old"; (3) Reject, which included disagreeing, for instance : (A: "You look good and healthy" , B: "I feel fat"); (4) No Response; (5) Request Interpretation which covers addressee interprets the compliment as a request, such as "You wanna borrow this one too?"

## METHODOLOGY

The approach used in this study is qualitative approach since the data are in the form of utterances which are taken from the dialogues between main characters in the novel *The Museum of Innocence*. Qualitative methodologies refer to research procedures which produce descriptive data (Bogdan and Biklen, 1998:29). Creswel also says that qualitative research is a means for

exploring and understanding the meaning individuals or groups describe to a social or human problem (2009: 4).

The method used in this study was content analysis method. It was used in order to achieve a better understanding of the phenomena occurred (Borg and Gall, 1991:511). The procedures of data collections were done as follows: (1) reading a novel carefully, (2) segmenting the dialogues into fragment based on the topic, (3) identifying the data. While the steps to analyze the data are (1) classifying the kinds of topics of compliments used by Kemal when he communicates with Fusun, (2) describing the functions of Kemal's compliments, and (3) describing how Fusun gives her responses to Kemal's compliments.

## DISCUSSION AND FINDINGS

The novel entitled *The Museum of Innocence* was written by Orhan Pamuk. He is a Turkish novelist born on 7 June 1952 in Istanbul. In 2006 he won the Nobel Prize for Literature—the first Nobel Prize to be awarded to a Turkish citizen. *The Museum of Innocence* was his first novel published in 2008 after winning the Nobel Prize for Literature and finally this novel to be International Bestseller.

The novel, *The Museum of Innocence*, tells a tragic love story. Kemal, a thirty-year old, unmarried scion of one of Istanbul's wealthiest families, promises married to Sibel, the daughter of another prominent clan. However, Kemal meets Fusun, an eighteen-year old, beautiful shop-girl and poor distant relation at The Sanzelize Boutique, and he falls in love with her on first sight. They enter into a relationship, but once they violate the code of virginity, a rift opens between Kemal and the world of the westernized Istanbul bourgeoisie. Realizing Kemal is engaged to Sibel, Fusun disappears because she hates the fact that Kemal went ahead and got engaged to Sibel, even though Kemal loves her. In his pursuit of Fusun over the next eight years, Kemal becomes a compulsive collector of objects that chronicle his love-lost. The series of events and coincidences change Kemal's entire life.

Since there are three parts of the events in the story of the novel *The Museum of Innocence*, the researcher took one of them so-called the first part of the events. This event occurred for 44 days. Therefore, this analysis conducted as a preliminary analysis of compliments produced by Kemal and responses to compliments given by Fusun.

The series of events and coincidences that were to change Kemal's entire life had begun a month before when Sibel happened to spot a handbag—designed by the famous Jenny Colon in a shop window when they were walking along Valikonag Avenue, enjoying the cool spring evening. The following day Kemal came to the shop in order to buy a handbag for Sibel. Arriving at The Sanzelize Boutique, Kemal asked for the handbag on the mannequin in the window to the shop-girl. When the shop-girl gave him the handbag, Kemal remembers that the shop-girl at The Sanzelize Boutique is Kemal's distant relation, Fusun. This was a moment where Kemal met Fusun for the first time since she grew up. From their communication, it can be known that Kemal produced his compliments to Fusun and on the other hand Fusun also gave her responses to Kemal's compliments. The followings are the description of the extracts quoted from the communication between Kemal and Fusun which are related to the first event of the story in the novel *The Museum of Innocence* within 44 days.

The conversation in extract 1 (see appendix) takes place at The Sanzelize Boutique. Kemal wants to buy a handbag designed by famous Jenny Colon for his fiancée, Sibel. Without knowing, the shop-girl of the Boutique is his distant relation, Fusun. Kemal applies a compliment toward Fusun by uttering (1) "Hello, Fusun. You're all grown up!". In this case, the function of Kemal's compliment is to serve as alternative to greetings and to express admiration or approval of Fusun's appearance. Besides, Kemal also goes on his compliment by saying "Perhaps you don't recognize me" in order to open and sustain conversation. Fusun is the addressee of the compliment. Fusun accepts Kemal's compliment by giving her compliment response in the form of acceptance by means of a comment (2) "Not at all, Cousin Kemal, I recognized you right away, but when I saw you did not recognize me, I thought it would be better not to disturb you."

While the conversation in extract 2 (see appendix) takes place still at The Sanzelize Boutique but it occurred at the following day after buying a handbag for Sibel, his fiancée. Knowing the handbag is not a genuine Jenny Colon, an imitation handbag, and the price is very expensive to this fake handbag, Sibel asks Kemal to go back to The Sanzelize Boutique and ask for the money back. Arriving at The Sanzelize Boutique, the shop was so gloomy that Kemal thought no one was there. Gradually, it seemed the shadow of the shop-girl, Fusun. When she saw Kemal, she smiled sweetly. Then Kemal says, (1) "You seem busy". Kemal's utterances is indicated as compliments which function to establish or confirm. Fusun is the addressee of the compliments. Fusun accepts Kemal's compliments by giving her compliment responses in the form of acceptance by means of a comment (2) "We're just about finished," "I saw you walking down the street yesterday evening." After explaining the condition of the handbag, Kemal asked Fusun to back the money, but Fusun cannot give back the money directly. She explained that for lunch time, SenayHanim, the owner of the Boutique, goes home and locks the case and takes the key with her. Fusun will give back the money the day after if Kemal promises not to come to the shop at all. Fusun will give the money to Kemal's mother but Kemal disagrees if his mother involved in this case. Finally Kemal initiated, it is better to leave the money at Kemal's family Apartment. Kemal and Fusun agreed to meet at The Marhamet Apartment at 2 till 4 pm.

The conversation in extract 3 (see appendix) takes place at The Marhamet Apartments. Kemal sat in the Marhamet Apartments between 2 and 4 pm, waiting for Fusun, who never come. The next day, Kemal went back to the apartment, but Fusun did not come again. The following day, Kemal was back again to the apartment, but he decided to forget about Fusun, the fake handbag, and everything else. Twenty minutes later, Fusun came to the Marhamet Apartments, then rang the bell. How happy Kemal was, he ran to the door and open the door by uttering (1) "Well, well, well, I thought you'd forgotten all about me. Come on in." Kemal's utterances can be indicated as compliments which functions to serve as alternative to gratitude. Fusun gave responses to compliments in form of acceptance by means of a comment. Based on the description above, it can be summarized in the form of table, as follows:

### Findings of Kemal's Compliments and Fusun's Responses to Compliments

No	Extracts/ Data	Compliments		Responses to Compliments
		Topics	Functions	
1	1(1)-(2)	Appearance	To serve as alternative to greetings  To express admiration  To open and sustain conversation	Acceptance by means of a comment
2	(3)-(4)	Performance / skills/ abilities	To establish/confirm	Acceptance by upgrading the compliment by self-praise
3	(5)		To express admiration	
4	2(1)-(2)	Appearance	To establish/confirm	Acceptance by means of a comment
5	(29)-(30)	Performance	To express admiration or approval of someone's work	Mitigation by reciprocating
6	3 (1)-(2)	Performance	To serve as alternative to gratitude	Acceptance by means of a comment
7	(5)-(6)	Appearance	To express admiration or approval of someone's appearance	Acceptance by appreciating a token
8	(11)-(12)	Appearance	To express admiration or approval of someone's appearance	Acceptance by means of a comment

From the table above, it can be known that there are two topics of compliments from three kinds of topics applied by Kemal, the main character of the novel entitled *The Museum of Innocence*. They are the topic of appearance/ possession and the topic of performance/ skills/

abilities. The topic of appearance can be seen in extract 1 data (1), extract 2 data (1), extract 3 data (5) and (11). The topic of performance occurred in extract 1 data (3), extract 2 data (29), extract 3 data (1). While the functions of compliments employed by Kemal are (a) to serve as alternative to greeting and gratitude, it can be looked at in extract 1 data (1), extract 3 data (1); (b) to express admiration or approval of someone's work and appearance, it can be seen in extract 1 data (1) and (5), extract 2 data (29), extract 3 data (5) and (11); (c) to open and sustain conversation, it occurred in extract 1 data (1); and (d) to establish/ confirm/ maintain solidarity, it can be seen in extract 1 data (3), extract 2 data (1). The responses to compliments which are given by Fusun are (a) acceptance by means of a comment, can be seen in extract 1 data (2), extract 2 data (2), extract 3 data (2) and data (12), acceptance by upgrading the compliment by self-praise, can be seen in extract 1 data (4), acceptance by appreciating a token, can be seen in extract 3 data (6); (b) mitigation by reciprocating, can be seen in extract 2 data (6)

## CONCLUSION

Based on the findings, it can be concluded that Kemal applied 4 kinds of functions of compliments from 6 kind of functions, they are to express admiration or approval of someone's work/ appearance/ taste, to establish/ confirm/ maintain solidarity, to serve as alternative to greetings/ gratitude/ apologies/ congratulation, and to open and sustain conversation. Those functions applied under the topic of appearance/ possession and performance/ skills/ abilities. While the responses to compliments which are used by Fusun are acceptance by means of a comment, acceptance by upgrading the compliment by self-praise, acceptance by appreciating a token and mitigation by reciprocating.

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## APPENDIX

### Extract 1

- (1) **Kemal**: "Hello, Fusun. You're all grown up! Perhaps you don't recognize me."
- (2) **Fusun** : "Not at all, Cousin Kemal, I recognized you right away, but when I saw you did not recognize me, I thought it would be better not to disturb you."
- (3) **Kemal**: "Well ... what are you up to these days?"
- (4) **Fusun**: "I'm studying for my university entrance exams. And I come here every day, too. Here in the shop, I'm meeting lots of new people."
- (5) **Kemal**: "That's wonderful".  
"So tell me, how much is this handbag?"
- (6) **Fusun**: "One thousand five hundred lira." "But I am sure SenayHanim would want to offer you a special price. She's gone home for lunch and must be napping now, so I can't phone her. But if you could come by this evening ..."
- (7) **Kemal**: "It's not important,"  
"Please give my respects to Aunt Nesibe and your father,"  
**(Pamuk, MoI, 2009: 5-6)**

### Extract 2

- (1) **Kemal**: "You seem busy,"
- (2) **Fusun**: "We're just about finished,"  
"I saw you walking down the street yesterday evening,"
- (29)**Kemal**: "Wonderful idea,". "But why don't I say the same thing to Senay Hanim?"

(30) **Fusun:** "No, don't you say anything to her," "Because she'll only try to trick you, to extract personal information from you. Don't come to the shop at all. I can leave the money with Aunt Vecihe."

(Pamuk, *MoI*, 2009:18-23)

### Extract 3

(1) **Kemal:** "Well, well, well, I thought you'd forgotten all about me. Come on in."

(2) **Fusun:** "I don't want to disturb you. Let me just give you the money and go."

(5) **Kemal:** "You were a child then," "Now you have become a very beautiful and enchanting young woman."

(6) **Fusun:** "Thank you. I should leave now."

(11) **Kemal:** "I've been spending a lot of time thinking about you," "You're very beautiful, very different from anyone else. I remember so well what a lovely little dark-haired girl you were. But I never imagined you would turn into such a beauty."

"So what did SenayHanim say?" I asked, changing the subject. "Did she happen to acknowledge that the handbag was a fake anyway?"

(12) **Fusun:** "She was very annoyed when she realized you had demanded your money back, but she didn't want to make a drama about it. She told me just to forget the whole thing. She knew the bag was a fake, I guess. She doesn't know I'm here. I told her that you'd stopped by at lunchtime to collect the money. I really have to go now."

(Pamuk, *MoI*, 2009: 27-32)

## LEXICAL AMBIGUITY FOUND IN THE UTTERANCES PRODUCED BY "DOTA 2" CHARACTERS

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### **Abstract**

*Language as a medium of communication is used either to express our feelings or to entertain people. In language use, there are some problems that may occur. One of them is ambiguity. Ambiguity is an error that causes misinterpretation of meaning of a linguistic form that contains more than one possible interpretation. One type of ambiguity intended is called lexical ambiguity. Lexical ambiguity is an ambiguity that happens when a word contains more than one meaning that creates multiple possible interpretations. The aim of this study is to identify the lexical ambiguities that can be found in the video game "DotA 2" and to analyze the lexically ambiguous words that are caused by the context in the video game that can be referred to the same word. This study applied semantic approach and the theory of ambiguity to judge the types of ambiguity which the uttered sentences belong to. The researcher collects the data by using text analysis method where the researcher uses a website where the characters' utterances are provided. The results showed that lexical ambiguity in the utterances happens because of the multiple interpretations that are apparent from various contexts in the video game itself that can be referred to the same word.*

**Keywords:** *Ambiguity, Lexical ambiguity, "DotA 2"*

### **INTRODUCTION**

Video game has become a very common alternative by many people as stress reliever. Video game has become popular among young people nowadays. There is a stereotypical saying that gamers are mostly teen boys, in fact a research in 2013 states that female gamers almost caught up with the numbers of the male players and showed that they came from every age group as their source of entertainment (Mitchell, 2013). Video games can also help people to learn as they play, as they can learn new language upon playing.

Although that it can help to improve their language skills, people who play the video game may not realize that the words that they heard may have more than one meaning than the one they already know. This happens because the words that the characters of the video game deliver may contain two or more meaning, thus creating an ambiguity to certain words. "Ambiguity is the condition whereby any linguistics form has two or more interpretations". For example, the word *club* has two meanings. The first one is as a *heavy stick* and the second one is as a *social group* (Kreidler, 1998). This research focuses on the lexical ambiguity which is ambiguity that refers to the word's ambiguous meaning.

In this research, the researcher uses some other studies to help conducting this research. The first related study that is being used is arranged by GedeArdiWiryanata titled "The Lexical Ambiguity Found in Food and Beverage Slogans". Where the researcher analyzes if there are any ambiguity that can be found from the provided slogans and what are the possible interpretation that can be created from the ambiguous slogans.



The second related study is written by Della Nur Wijiarti titled "Dampak Penggunaan Game Online Terhadap Pembelajaran Bahasa Inggris (Ditinjau dari persepsi Mahasiswa)". In her study, she analyzes the impacts and learning strategy by using online game in learning English based on Cohen and Chamot's theory. In Della Nur Wijiarti's research, she said that Cohen and Chamot differentiate the learning strategy into four parts which are listening, speaking, writing, and reading skills. And they are based on the function which are metacognition, cognition, affection, and social.

The theories that are used in this research are Semantics which concerned with the meaning of words and the meaning relationship among words (Fromkin, 2014, p. 570), Ambiguity which is a linguistic condition which can arise in variety of ways (Ullman, 1977, p. 156). Ambiguity is divided into three forms, which are: Phonological Ambiguity where the sound of language is uttered, Lexical Ambiguity when a word has more than one meaning and Grammatical Ambiguity, which happens where a clause or sentence create ambiguity because their structure may be interpreted more than one way.

In this research, the researcher investigates the dialogues uttered by the character in the video game "DotA 2". The brief explanation about the game is that "DotA 2" is a multiplayer online battle arena (MOBA) video game developed and published by Valve Corporation, where a character in the video game is given a set of dialogues that can be heard in the video game itself. The objective of the game is to destroy the enemy's *Ancient* which is the main objective of this game to destroy. Before getting into the enemy's *Ancient*, there are 11 *towers* that defend the *Ancient*. The *towers* are located on top, middle, and bottom lane and divided into 4 tiers, being the 1<sup>st</sup> tier is the furthest from the *Ancient*. There are *towers* that shoot projectiles to nearby opposing teams that came too near. There are 3 *towers* on each lane and 2 *towers* near the *Ancient*. To destroy the *Ancient*, the players need to destroy the tier 4 *towers* first, before getting to destroy the tier 4 *tower*, the player needs to destroy the tier 3, 2 and 1 *tower* first.

The teams divided into two factions and are called *Radiant* and *Dire* which have a goal to destroy each other's *ancient* with a river dividing their side of the map. Each team consists of 5 players where they are given the choice to choose between 115 characters that can be played, they are given turns to ban and pick the heroes they want. The role of the characters varies depends on the character's abilities, where some characters' roles are categorized as Carry, Nuker, Initiator, Disabler, Durable, Escape, Support, Pusher and Jungler. The characters also divided into three complexities on how to play them, which are Straightforward, Moderate, and Advanced. To help the players to achieve their goal, the players are given the time to kill *creeps* which is a minion that can be killed for gold and buying items. The items in the game are necessary to help strengthen the characters. The players are also provided with 2 *shrines* to help them regenerate each five minutes and seven *runes* which are *Arcane*, *Bounty*, *Double Damage*, *Haste*, *Illusion*, *Invisibility*, and *Regeneration Rune* to assist them in achieving their goal. The *runes* in this game provides some power boost to a certain player's to pick it up, whether to double his power or grant invisibility. The characters in the video game have their own specific responses according to the actions that they are making.

This research analyzes the lexical ambiguity found from the "DotA 2" characters' utterances whether the utterances that are said by the character in the video game ambiguous or not using the theory of ambiguity and the theory of meaning. As to identify the lexical ambiguity of the sentence uttered by the characters, it is required to understand the context of the video game itself to interpret whether the utterance is ambiguous or not.

## METHODOLOGY

This research is conducted by using the semantic approach since this research analyzes the lexical ambiguity contained in the video game "DotA 2". The semantics approach is applied in this research because semantics is an approach which study the meanings of word, phrase, or sentence that has multiple meanings, and in this research the study has ambiguity as one of the topic it discussed.

To conduct the research, the data are taken from the video game "DotA 2". The sentences that are taken to be analyzed are sentences uttered by the video game "DotA 2" characters. The sentence that are taken are only those that contain lexical ambiguity. The source of the data is from a website where the lists of the characters' utterances are available to be collected. To collect the data that is necessary to do the research, the researcher uses the text analysis method.

The first step is to obtain the data from the website that provides the utterances that the characters of the video game uttered, the link to the website is from [https://dota2.gamepedia.com/Category:Lists\\_of\\_responses](https://dota2.gamepedia.com/Category:Lists_of_responses). After collecting the data, they are then identified whether they contain lexical ambiguity or not. After that, the researcher searches the possible meanings of the ambiguous words using a dictionary (Oxford Advanced Learner's Dictionary 8<sup>th</sup> ed.) as reference. And then the words which ambiguous meanings are analyzed and explained by how the context of the game's environment can affect the possible interpretation.

## FINDINGS AND DISCUSSION

The object of the study is the "DotA 2" characters' dialogue which contains lexical ambiguity. The researcher found these following sentences.

**Table 1. Data of the character's name, their line and the possible meanings taken from Oxford Advanced Learner's Dictionary 8<sup>th</sup> ed.**

No.	Character's Name	Utterance	Possible meaning(s)
1.	Tinker	Get away from the <b>beam!</b>	<ol style="list-style-type: none"> <li>1. A long piece of wood, metal etc. used to support weight.</li> <li>2. A line of light, electric waves, or particles.</li> </ol>
2.	Razor	We <b>conduct</b> business	<ol style="list-style-type: none"> <li>1. To organize and/ or do a particular activity.</li> <li>2. To direct a group of people who are singing or playing music.</li> <li>3. To lead or guide somebody through or around.</li> <li>4. To allow heat or electricity to pass along or through it.</li> </ol>
3.	Juggernaut	Put me in the <b>vanguard</b>	<ol style="list-style-type: none"> <li>1. The leader of a movement in society, for example in politics, art, industry, etc.</li> <li>2. The part of an army, etc. that is at the</li> </ol>

			front when moving forward to attack the enemy.
4.	Enigma	My <b>horizon</b> expands	<ol style="list-style-type: none"> <li>1. The furthest that you can see, where the sky seems to meet the land or the sea.</li> <li>2. The limit of your desires, knowledge, or interests.</li> </ol>
5.	Razor	Path to least <b>resistance</b>	<ol style="list-style-type: none"> <li>1. Dislike or opposition to a plan, an idea, etc.; refusal to obey.</li> <li>2. The act of using force to oppose sb/sth.</li> <li>3. The power not to be affected by sth.</li> <li>4. The opposition of a substance or device to the flow of an electrical current.</li> <li>5. A force that stops sth moving or makes it move more slowly.</li> <li>6. Organization that resists authorities, especially in a country that an enemy has control of.</li> </ol>

The focus of the analysis in the sentence is the word with the **bold** font, these words are considered as ambiguous words because of the context that can be referred to the same word. The analysis of the ambiguous words is to find out another meaning that possibly has more than two meanings or interpretations. The following data below are the analysis of the data provided in **Table 1**:

1. Tinker: Get away from the **beam**!

The ambiguous contained in the word **beamis** occurred because of the environment of "DotA 2" where it contains some pillars that are scattered all around the map and the character **Tinker**'s abilities which is a laser beam. The character uttered the word **beamis** ambiguous whether it refers to the laser that he shot to kill the enemy or the beams/pillars that are scattered all around the map.

2. Razor: We **conduct** business.

The characteristic of the character Razor in the video game is portrayed as an electrical being where he uses an electrical whip as his main weapon. In this context, it is vague whether the character Razor use the word **conduct** as in to do a particular activity or to allow electricity to pass through.

3. Juggernaut: Put me in the **vanguard**.

The word **vanguard** in this sentence contain ambiguity whether the character "Juggernaut" implies a meaning if he wanted to be put in the front line of the battle field or meaning that he wanted to be the one in charge as the leader.

4. Enigma: My **horizon** expands.

The word **horizon** in this sentence is ambiguous because of the background of the character as a consumer of world. The DotA world also has a mechanic that gives their character a vision radius limit to how far they can see. This can mean whether that his desires to conquer grow even more or the vision of how far he can see is expanding.

5. Razor: Path to least **resistance**.

The characteristic of the character is described as an electrical being affect the word **resistance** where it means somewhere where there is less act of using force to

oppose somebody/ something or a way where there is less opposition of a substance or device to the flow of an electrical current

## CONCLUSION

This research has a purpose to show the lexical ambiguities that can be found in the video game "DotA 2" characters' dialogue. From the analysis of 5 lines that are uttered by the characters, those words that are considered as lexical ambiguity as they have more than one meaning that can cause a misinterpretation toward listening to the lines depends on the contexts. The contexts that can be referred to the same word that the characters in the video game uttered, whether the context is the environment of the video game or the background of the characters caused the ambiguity to occur. This research shows that the characters' dialogue in the video game "DotA 2" contains lexical ambiguous meaning. This lexical ambiguity can lead to misinterpretation and can be further analyzed by understanding the context of the video game itself.

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## THE STUDY OF CODE SWITCHING OF ENGLISH LANGUAGE EDUCATION STUDY PROGRAM LECTURERS IN GIVING INSTRUCTIONS

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### *Abstract*

*Language is an important medium which is always used to communicate with each other in daily life. In English Education Study Program (ELESP), particularly, English is used as the primary instructional language during the teaching and learning process and the interaction between lecturers and students. Several lecturers use code switching to assist students from the third semester in learning English. From the description, the researcher formulated two research questions. The first question is "what are the types of code switching used by ELESP lecturers in giving instructions?". The second question is "why do the ELESP lecturers code switch their language in giving instructions to their students?". This research is a basic interpretative research. It employed the interview guidelines to comprehend experiences of some lecturers who practiced code switching. To answer the first question, the researcher used the theory of code switching from Blom and Gumperz (1972) and Wardhaugh (2006) and the second question was answered using the theory from Hoffman (1991), Holmes (2001), and Wardhaugh (2006). The results showed that in terms of the types of code switching, the lecturers used both metaphorical and situational code switching. While, in relation to the reason of the use of code switching, the lecturers employed code switching due to the factors of topic, addressee, emphasis, persuasion, solidarity, and affection.*

**Keywords:** *code switching, ELESP lecturers, instructional language*

### INTRODUCTION

Language is an important medium which is always used to communicate with each other in daily life. Various scholars defined language differently according to their own opinions. According to Jose (2016), the key word to define language is "system" (p. 1). The system is then splitted into two parts; the system of sounds and the system of meanings. So, the system which employs the use of sounds and meanings is called language. Another definition was proposed by Bloomfield (1957) which defined language as "the totality of utterances that can be made in a speech community in the language of that speech community" (p. 26). It means that language is utterances which are used to build or construct communication in communities. Thus, it can be concluded that language is a mean or device which is employed to make a communication with each other.

Language plays an important role in the world of education, especially in the situation of teaching and learning processes in the classroom. Teachers or lecturers use language to convey and give instructions to their students. Giving clear instructions is not easy, particularly in the second or foreign language classroom since they have to use the simple but understandable

language. If teachers or lecturers can use the clear language, they will be able to deliver accurate instructions to their students in proper ways. In short, language is really important in giving instructions to students during the teaching and learning processes.

In Indonesia, it is important that teachers or lecturers master the language to do any activities which involve the use of English language in the English classroom. Harmer (2007, p. 132) stated that teachers or lecturers should understand English well in order to employ instructional activities to facilitate students in classes since they function as facilitators. It means that the facilitators will have to be able to use English so that they can teach the language to their students. The problem is, English language is not the mother tongue of Indonesian people. Even in the university, particularly in the English department, lecturers often find it difficult to convey the message in English. To overcome the difficulty, they would switch the second or foreign language back to their mother tongue. This switching process is called code switching.

In Sanata Dharma University, some lecturers of ELESP were found using code switching during giving instructions. Code switching is a language phenomenon which is used oftenly to people who speak different language or the language spoken is not the mother tongue of the community. According to Spolsky (1998), code switching is a process of "changing from one language to another language in the midst of an utterance" (p. 49). This phenomenon happens when a person changes the language to convey the messages easier to the person who does not know or speak the language. As stated by Holmes (2001, p. 36) that code switching happened when speakers changed from one language to another whether it is only one utterance, sentence, phrase, or even word. As English lecturers in Indonesia, they code switch the English language into Indonesia language when they give instructions in the classrooms sometimes in order to make their students understand materials delivered easier.

Due to the phenomenon of code switching which was used by the lecturers in English Education Study Program of Sanata Dharma University in giving instructions to their students, the researcher would like to study the types of code switching and reasons why they employed the code switching phenomenon during giving instructions to students. The researcher chose to analyse lecturers who taught in the fourth semester since the fourth semester students should have mastered English well. But, several lecturers still employed code switching for other different reasons.

## **METHODOLOGY**

This research used a qualitative approach to analyse and interpret the collected data. According to Grix (2004), qualitative approach "is characterised by the use of methods that attempt to examine 'inherent traits, characteristics, and qualities of the political objects of inquiry'" (p. 173). It means that by using qualitative approach, the researcher can investigate the qualities of certain objects which are going to be analysed. The qualitative researchers tend to analyse the data collected by using description rather than numericals. As shown in Ary, Jacobs, and Razavieh (2002) that "qualitative researchers seek to understand a phenomenon by focusing on the total picture rather than breaking it down into variables" (p. 25). In this research, the basic interpretative study was employed to comprehend the experience of the research participants who used code switching in their instructional languages.

To collect the data, the researcher chose five out of fourteen lecturers who taught in the fourth semester classes based on several fourth semester students. The participants' names were symbolised with P1-P5. Aside of that, the researcher became the primary research instrument in collecting and analysing by conducting an interview guideline. The procedure to analyse the data

of this research was adapted from Creswell's (2009) qualitative data analysis procedure as the main technique of the data analysis.

## **FINDINGS AND DISCUSSION**

There are two formulated questions which are discussed in this research. The first question is "what are the types of code switching used by ELESP lecturers in giving instructions?". The second question is "why do the ELESP lecturers code switch their language in giving instruction to their students?". The answers to the questions are discussed as below.

### **A. Types of Code Switching Used by ELESP Lecturers in Giving Instructions**

From the study, there were two types of code switching used by the research participants. They were situational and metaphorical code switching. Each description of the types of code switching are discussed below.

#### **1. Situational Code Switching**

The first type of code switching found in the lecturers' instructional language was situational code switching. According to Holmes (2001), situational code switching happened "when people switch from one code to another for reasons which can be identified" (p. 36). This type of code switching mostly occurs when people talk to others who come from different countries. They have to switch some difficult terms from one language into another, particularly. Thus, it means that situational code switching can be defined as the tendency of using different languages in different social contexts.

From the study, the researcher found that all of the participants used situational code switching in giving instructions. They used situational code switching when certain factors, especially settings, addresses, and activities, change speakers' language choices (Blom and Gumperz, 1972). The participants employed situational code switching due to the addresses. The table below showed the results of the interview over the participants.

**Table 1. The Addresses as Considered by the Participants for Employing Code Switching Utterances**

"Usually, I will employ code switching by looking at the condition or situation. It depends on the class which I enter to and I will employ it of necessary". (P1)

"To be frank, several students find it difficult to understand instructions which I deliver to them if I keep using English only. Therefore, by using code switching, I can reduce the difficulty in understanding the instructions and the switch makes the students understand better".(P2)

From the table 1 above, it can be seen that the participants used code switching by looking at or considering about the students' language mastery. The researcher also concluded that the participants would switch their codes when the students seemed difficult to understand instructions which were delivered by the participants. Since their mother language or first language (L1) was Indonesian, the participants switched the code from English to Indonesian so that their students could understand better. As an addition, situational code switching should be employed by the participants when they used the L1 to make their students understand. To be specific, P2 said that the students found it difficult to understand the instructions if he kept using English only as the instructional language. P2's utterance stated that he considered about when to switch the language that was understandable to the students.

## 2. Metaphorical Code Switching

Metaphorical code switching is a switch where every code symbolises a set of social meanings. Wardhaugh (2006) said that metaphorical code switching occurred in a situation when a change of topic in the conversation requires a change in the language used. Since the participants wanted to get special effects in communication, the change could enrich the situation and it made an allusion more than one social relationship within the situation. It means that the purpose of metaphorical code switching is to change the feeling of. From the interview, it was shown that the participants also used metaphorical code switching in giving instructions to their students. The participants wanted to enrich the situations which were discussed.

### Table 2. Code Switching Used to Enrich Situations

#### Utterances

*"Mudeng apa Muter?"*(P2)

*"You know what? Di Flores, ada sebutan bagi orang yang ngomong terus tapi dia tidak mau bekerja. Apa sebutannya? Yaitu pantat ayam. Kalian tahu pantat ayam?"*(P3)

According to the table above, it can be seen that P2 said *"Mudeng apa Muter?"* after she gave some instructions to work on their research paper in her Phonetics and Phonology class. There were two different languages or codes which were used; Indonesian and Javanese. The participant switched the code to enrich the situation in the forms of *"mudeng"* (understand) and *"muter"* (goes around). The use of *mudeng* and *muter* enriched the situation in the way that the code was understood by the participant and her students. The same thing happened in P3's situation. He used the code switching when his students were too noisy. Then, he calmed them by saying *"pantat ayam"*. The term *Pantat ayam* is metaphorical, which means that a person who likes to talk but does not want to work. It was similar to the students who were tasked to do exercises given but they did not do them, instead of talking only. Therefore, it can be inferred that using such a metaphorical code produced a special effect in communication that was understood well by the addresser and addressee.

### B. Reasons of Employing Code Switching in Giving Instructions

This section discusses about the reasons or factors that influence the participants in using code switching in giving instructions to their students. The researcher found that there were six reasons why the participants employed code switching in using instructional language; topic, addressee, emphasis, persuasion, solidarity, and affection. Below is the discussion of each factor.

#### 1. Topic

When someone talks about a certain topic, it can cause a switch, either due to the lack of facility in the relevant register or because particular items trigger off different connotations which are linked to experiences in a certain language (Hoffman, 1991). The results of the interview showed that several participants employed code switching because they knew that some Indonesian words did not have the relevance with English words. The examples are as below.

### Table 3. Code Switching Used Because There Was No Relevance between Indonesian and English Words

#### Utterances

*"If there is no a correspondent word when I talk about a certain topic, I shall use the original*



word so that there will be no meaning shift" (P2).

"I will still use Indonesian, as I said before like *baper*, *alay*, and *sotoy*" (P4).

From the utterances above, the researcher concluded that the participants used code switching to some particular words from English to Indonesian because of the lack of expressions in English. It did not matter to translate the words but the feeling would be different. Aside of that, P4 did not translate the words *baper* and *alay* because they were language phenomena formed by Indonesian's teens.

As an addition, the participants employed code switching on certain topics in order to make the students understood better on the topics which were being discussed. The participants were sure that by using code switching, their students could understand the idea delivered easier. Below is the table which shows that using code switching on particular topics can make students understand better.

**Table 4. Using Code Switching on Particular Topics to Make Students Understand Better**

**Utterances**

"In some courses, it will be easier to deliver concepts to students if both English and local language are used" (P2)

"Sometimes, I have to translate a complex topic which is difficult to students to understand". (P3)

From the table above, the researcher could conclude that the participants used code switching to help delivering ideas to students better. In this situation, code switching functioned as the bridge from a native language to a new foreign language content in order to transfer new meanings and contents. The switches were used when the participants discussed a complicated or complex topic which made students difficult to understand.

**2. Addressee**

The second factor which the researcher found was the addressee. The use of code switching was influenced by the addressees' backgrounds, relations to the speakers, and language mastery. The results of the interview showed that the participants mostly considered about their students' language mastery as the reason of employing code switching. The following table is the examples of the participants' utterances in using code switching to help students' understanding.

**Table 5. Code Switching Used to Help Students' Understanding**

**Utterances**

"I consider using code switching by looking at the situation of the students and whether I need to code switch or not". (P3)

"Since English is not the students' native language, we have to think about the limitation of the students. We cannot force students to understand instructions by only using English". (P4)

"I use code switching depends on the students I talk with" (P5)

The examples showed that the participants considered about their students' language mastery. The researcher concluded that the consideration was the example that students had not mastered English well yet. Furthermore, the researcher inferred that it was not a good idea to

force students to understand instructions given only in English. So, the participants used code switching to help students to understand better.

### 3. Emphasis

Being emphatic was one of the considerations to code switch a language. The speakers switch their language to make the students understand what are being emphasized. According to Hoffman (1991), the switch can be in the form of "repetition or interjection". The table 6 below shows the code switching which is used to emphasize the participants' messages.

**Table 6. Code Switching Used to Emphasize the Participants' Messages**  
**Utterances**

"I will use code switching to convey messages which my students must understand". (P1)

"For clarification and for a change as we need a chance ". (P5)

The table above shows that the participants used code switching as they wanted to emphasize several important things. In this case, the participants wanted to make the students understand useful messages. The participants considered the needs of clarification to their explanation so that they repeated the instructions by using code switching. Thus, the researcher concluded that the participants used code switching to deliver the necessary knowledge to the students for clarity.

### 4. Persuasion

The researcher found that the participants used code switching to have the students' attention. Nerghes (2011) stated that code switching could draw the participants' attention and improve their motivation to understand messages' given. Furthermore, Nerghes (2011) also said "code switching leads to systematic processing of information, particularly when it is associated with strong arguments" (p. 52). From the interview, the researcher found out that the participants used code switching to persuade their students to pay attention to them. Below is the examples showing how the participants used code switching to persuade students.

**Table 7. Code Switching Used to Persuade Students**  
**Utterances**

"*Jika kita berteman dengan kerbau lumpuh pasti juga akan ikut-ikutan lumpuh....* Do you know what it means? You need to be careful in choosing friends". (P3)

"*Bagaikan tikus mati di lumbung beras*" know what does it mean? *Kalian kuliah di Universitas Sanata Dharma, one of the best universities. You have great lecturers and facilities, semuanya baik. Books, libraries, internet are the best, but maybe not the best in Indonesia. Kalian beruntung, tapi kalian tidak mengerti hal itu, maka kalian bisa mati seperti tikus* (you are lucky, but you don't know about that, so you may die like a rat)". (P3)

From the utterances above, the researcher concluded that participants used code switching to persuade students to understand the participants' messages better. P3 used code switching when he tried to persuade his students to pay attention by emphasizing a life lesson. Moreover, P3 told his students to be careful in choosing friends because it would not be good if choosing friends randomly. Also, he told his students to pay attention to their ungrateful attitude towards the adequate facilities given by the campus: they might die like a rat in a barn which is full of rice.

### 5. Solidarity

From the interview, the researcher found that the participants employed code switching to show their solidarity to their students. As stated by Wardhaugh (2006), "code switching can arise

from an individual's choice or become a major identity marker to a group of speakers who need to deal with more than one language in their lives" (p. 101). Moreover, the participants used Indonesia language to show their solidarity as Indonesians.

**Table 8. Code Switching to Express Solidarity**

**Utterances**

"I think when I use Indonesian, students will feel like I become one of them. However, when I use English, I am just an ordinary English lecturer. If I talk using Indonesian, they will feel like I am also an English learner who shares my experience about English language. It is because teaching is not about transferring knowledge to our students, but it is about how we develop good trust and relationship with students and how to make them confident". (P3)

The table above show how the participant showed his solidarity with his students. It can be inferred that the participant wanted to be one of the parts of the students' community. From the utterance, the researcher concluded that the participant used code switching to show his solidarity. By creating a good relationship with his students, the participant could create a better atmosphere to help students actively participating in the classroom activities.

**6. Affection**

The participants usually showed the affection when they responded the students' attitudes in the classrooms. As stated by Rihane (2007) that speakers would use code switching to show certain attitudes and feelings. The examples can be seen in the table below.

**Table 9. Code Switching Used to Show the Participants' Feelings**

**Utterances**

"*Nek gak ada yang tanya berarti kalian semua udah paham* (if there is no one who wants to ask, it means you all have understood)". (P5)

"*Lalu bagaimana saya bisa membantu kalian kalau kalian punya masalah tapi nda mau membantu diri kalian sendiri dengan bilang ke saya?* (Then, how can I help you when you have a problem but you don't want to help yourselves by telling it to me?)". (P5)

The table above shows that the participants used code switching to express their feelings towards their students. P5 showed her feeling of upset when her students were afraid to ask. She found that a few students did not understand the materials after she explained theories in her Structure IV class. Therefore, she used code switching to show her feelings and motivate students not to feel afraid to ask.

**CONCLUSION**

From the research which has been conducted, the researcher concluded that there were two types of code switching which were employed by the ELESPP lecturers in their instructional language; situational code switching and metaphorical code switching. But, the participants mostly used the situational code switching to help their students understand instructions and materials given better. Aside of that, there were six different reasons or factors why the participants employed code switching. They were topic, addressee, emphasis, persuasion, solidarity, and affection. It could be seen that the participants really considered about when to use code switching. It was not because the students did not master English well, but it was used as a tool or technique to improve students' comprehension in the classroom during the teaching

and learning process. Through this research, the researcher hopes that the further researchers can conduct the same research quantitatively since there is rarely the same research whose data are analysed in a quantitative way. Furthermore, the researcher also hopes that this research can inspire students who put their passionate in studying code switching, particularly those who are taking the sociolinguistics course.

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## DO BUY THE FOOD BY ITS NAME: A STUDY ON ANTI-MAINSTREAM INDONESIAN FOOD AND BEVERAGE NAMES

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### *Abstract*

*Food is one of the primary needs and people try to fulfill their need of this material despite its name. When given an edible solid material made of wheat flour, a severely hungry person surely consumes it right away without thinking of its various names like bread, roll, bun, crepe, cake, noodle, spaghetti, chapatti, paratha, roti, kamir, bolu, or even like kue pancong, bluder, and martabak. As time goes by, common names like roti bakar coklat (grilled chocolate sandwich) and es susu coklat (iced chocolate milk) are somehow not strong enough to get the consumers back on the long line for the menu. However, roti bacok (bakar coklat) and suka mandi (susu coklat manis dingin) definitely capture the eyes for the first time, while hunger and thirst come later. In addition, with the influential changing factors like sex and technology, now people use their money not only on buying food and beverage, but also on spending costly fund to satisfy their curiosity over the food and the beverage themselves: their names. The analysis of this paper investigates unique ways of attracting and persuading consumers to buy the food product through the use of language as food name. The analysis includes three steps of research namely data collection, data analysis, and analysis result display.*

**Keywords:** *anti-mainstream, food, beverage, names*

### INTRODUCTION

In Indonesia, the words *kopassus*, *intel*, and *ganja* are closely related to army and police and somehow, people considered themselves unsafe when they mention these risky words. Yet, the same words surely can trigger ear-to-ear smiles, even bursts of laughter, when people find out that they mean something totally different from their lexical meaning, namely food and beverage. Instead of *Komando Pasukan Khusus* (Special Forces Command), *Kopasus* (with one letter 's') means *Kopi Pake Susu* (café au lait). *Intel* is not *Intelijen* (Intelligence), but it is *Indomie Telur* (Indomie® instant noodle with sunny-side-up or scrambled egg). Meanwhile, *ganja* stands for *degan saja* (plain young coconut) rather than Indonesian word for marijuana or cannabis. This condition can further question the significance of Shakespeare's well-known quotation in *Romeo and Juliet*, Act 2, Scene 2: *What's in a name?*

Food and beverage names themselves are unique since they are the results of creation process as the ultimate level of thinking process. Various used in different terms, they also become hints of signs that they have been existed for sometime as cultural products and heritage from the old generations to the young ones. The same basic ingredients might have been being used, yet the unusual part lies on the referential factor. People do understand about iced sweet tea or *es teh manis*, but not with *es tenis* or *teh obeng*. Therefore, to maintain the existence of certain food and beverage, people keep consuming them, although they are labeled with distinguished names.

As food becomes one of human's primary needs, people set their choice over food and also beverage based on their considerations; one of them deals with name. Name is an important

factor to mark the relationship between people as community or group members with its conventions, ideas, and complex ideologies. This topic has been thoroughly investigated in the journal article titled *Makna Semiotis Nama-nama Makanan dalam Sesaji Selamatan Tingkeban di Dukuh Pelem, Kabupaten Wonogiri* (Imam Baehaqie, 2017). Name as the local heritage marks long lasting culture maintained between different generations and this is also further examined in the thesis titled *Pengembangan Ensiklopedi Makanan Tradisional Daerah Istimewa Yogyakarta* (Setiabudi, 2016).

Researches on food and beverage names are in need to study multifaceted roles that these commodities try to have in their relationship with human beings and the other products of culture. As long as, humans are still around, so are the complex existence of food and beverage as the great signs of humans' development in life, emotional expressions, thinking process as well as characteristics and behaviors as food and beverage consumers. For that reason, this paper is intended to find out creative linguistic ways based on the characteristics of consumers in choosing food and beverage products through their names. The names are mostly in Indonesian and they do not follow the conventional principles and not use the general words as written in *Kamus Besar Bahasa Indonesia*.

Clearly, names have significant roles as one of the most influential factors in offering and choosing certain products. Philip Kotler (2003) in his book *Manajemen Pemasaran Perspektif Asia* mention that there are four P marketing factors in setting target customers and consumers, namely Promotion, Price, Place, and Product. In Product, there are some apparent crucial points in marketing and one of them is brand name. Azali (2016) in *Entrepreneur Academy* also supports this opinion by mentioning that brand name is the magnet attracting the consumers to any product or service. Among the 15 tips to make easy-to-remember names that Azali proposes, there are several points related to the use of language for brand name.

1. Adjust the brand name with the target consumers
2. Avoid the use of acronyms with consonants and numbers
3. Use unique and unusual brand name
4. Have easy pronunciation and short

Relating to how to form easy-to-pronounce brand name, morphological process of word forming takes place mostly in the form of clipping. Clipping is one of important morphological concepts when creating words. When doing clipping, a word is reduced or shortened without changing the meaning of the original word. There are four types of clipping, namely back clipping, fore-clipping, middle clipping, and complex clipping (Arnold, 1986).

Back Clipping (Apocope)	Fore-clipping (Aphaeresis)	Middle Clipping (Syncope)	Complex Clipping
a clipping process by removing the end of a word	a clipping process by removing the beginning of a word	a clipping process by retaining only the middle of a word	a clipping process by removing multiple parts from multiple words
gasoline → <i>gas</i> gymnasium → <i>gym</i> laboratory → <i>lab</i> photograph → <i>photo</i> teenager → <i>teen</i>	alligator → <i>gator</i> caravan → <i>van</i> hamburger → <i>burger</i> parachute → <i>chute</i> telephone → <i>phone</i>	apollinaris → <i>polly</i> detective → <i>tec</i> influenza → <i>flu</i> pyjamas → <i>jams</i> refrigerator → <i>fridge</i>	cable telegram → <i>cablegram</i> International Police → <i>Interpol</i> linoleum cut → <i>linocut</i>

			European Television → Eurovision situation comedy → sitcom
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Clipping should be differentiated with blending. Blending is the combination of two separate forms to produce a single new term. However, blending is typically accomplished by taking only the beginning of one word and joining it to the end of the other word (Yule, 2006). In some parts of the USA, there's a product that is used like *gasoline*, but is made from *alcohol*, so the 'blended' word for referring to this product is *gasohol*. To talk about the combined effects of *smoke* and *fog*, the word *smog* is used. Comparing to blending, the element of reduction that is noticeable in blending is even more apparent in the clipping process.

### METHODOLOGY

This paper uses descriptive qualitative method in which the research data are explained in verbal form and are analyzed without using statistic technique. This method is fundamentally interpretative and this means that the writer makes an interpretation of the data (Creswell, 2003). carried through three steps of research namely data collection, data analysis, and analysis result display (Sudaryanto, 2015).

Data are primarily collected from photos on social media like Instagram, WhatsApp, and Facebook January – February 2018. Inside the photos, there should be written texts mentioning the unusual food name.

### FINDINGS AND DISCUSSION

This paper finds that several food and beverage names are intentionally formed by using certain topics. Body parts, sex, horror, and romance are mostly found among anti-mainstream names for food and beverage.

#### 1. Sex

Item	Description	Price
059	MIYABI (Mie Yang tak Biasa)	8
060	MIE DOGGY (Mie goDOG GokYell)	8
061	MASTURBASI (Mie, nASi, TelUR BertAmpur dalam Satu porsi)	8
062	SOUPERMA (SOUP cream PERedam MAlasia)	7
063	EREKSI (Ekstra Telur serta nasi)	7



Item	Description	Price
GIGOLO TELUR		7
GIGOLO SOSIS		7
GIGOLO KORNET		7
GIGOLO EBI		7
GIGOLO TELUR SOSIS		8
GIGOLO TELUR KORNET		8
GIGOLO TELUR EBI		8

Item	Description	Price
SURGA	(SUsu Rasa mangGA)	3
MILK SEX	(Coklat, Strawberry, Vanilla)	6
WARNA WARNI HORN	(Kandungan Protein, Rasa, dan Vitamin yang tinggi)	6
SMOOTHY ORGASM	(Pisang, Gula, dan Susu)	6
C-SPOT	(Coklat, Strawberry, Vanilla)	6
HOT/ICE CHOCO		7
CHOCO LIARRRR	(Pisang, Susu, dan Coklatnya Bikin kamu ketagihan)	8

2. Body Parts



3. Horror



4. Romance





5. Others (animal, natural phenomenon, country's name, etc.)



Sex for food and beverage names is indeed interesting, yet the effect for this choice is people's objection toward the message behind the names and their demand to change the names. This happened with Kedai 24 in Sleman, Yogyakarta in 2015 since the place has arranged names related to sexual activities like masturbation or *masturbasi* that actually means *Mie, nASi, TelUR, BercAmpur dalam satu porSI* (rice bowl mixed with noodle and egg).

Sensation in experiencing the food and beverage with such names is important to certain consumers. It becomes their prestige in purchasing something and this also makes them want to be as sensational as the names by uploading photos showing the written words of the names. This condition shows that food and beverage names successfully attract the consumers to buy the products under the names and it fits the characteristics of Indonesian consumers (Irawan, 2009). Among others, those characteristics are:

**1. Dominated by unplanned behavior**

Indonesian consumers do not do fixed plan in choosing the urgently needed things. When they get the chance to get low-cost things or buy-two-get-one-free food, they will do impulse buying. The same happens when they are interested suddenly to try a bowl of *nasi goreng mak lampir* or sodomie (semangkok olahan Indomie). When they taste the food or beverage, they might regret their decision that their expectation over the food is not fully completed.

**2. Like to socialize**

Indonesian consumers like do gathering and this can make business like clubs, cafes, bistros, and restaurants established almost in everywhere. The owners of these places should do clever

marketing, at least through brand name, to persuade their prospective customers. Therefore, cafes providing food and beverage with names like *miras rangsang* or *janda baru* will surely get the people to stand in line to have a try.

### 3. Context- not content-oriented

The tendency to purchase product based on the outer look is closely related to Indonesian consumers. They prefer to read simple and easy-to-understand information. When choosing food and beverage, they prefer bombastic names although they might know that the ingredients of the food are similar to the one with general name. They might choose *Es Naga Blepotan* (*Es NAngka Nanas DeGAn BLEwah AIPOkat & KeTAN*) instead of *Es Campur* (Indonesian-style Halo Halo).

### 4. Putting prestige as important motive

Prestige is strongly adhered to Indonesian consumers. This character appears when the consumers do like to show off and to prove that they are much better than the others after purchasing certain things. When they are able to upload their photos through social media that they just had *oseng-oseng mercon* (extremely spicy stirred fried beef brisket) and *sutarbak* (susu dan martabak = milk and Indonesian thick pancake), they consider themselves successful to be prominent.

## CONCLUSION

Anti-mainstream food and beverage names do attract certain consumers and they can be formed through certain morphological way. They are indeed unique and they make the consumers try to be the first individual who experiences their sensation. The choosing process of the names is related to certain target of consumers and they are adjusted to the characteristics of Indonesian consumers that are dominated by unplanned behavior and put prestige as important motive.

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## ANALISIS CITRAAN PADA LIRIK LAGU TARLINGDUT DAERAH CIREBON KARYA YOYO SUWARYO (KAJIAN STILISTIKA)

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### Abstrak

*Seni sastra bila dipadupadankan dengan karya seni lainnya, seperti instrumen musik, akan menjadikan suatu karya seni yang memiliki nilai estetika yang tinggi meskipun karya tersebut sudah menjadi seni campuran karena berbentuk puisi yang dinyanyikan (lirik lagu). Berkaitan dengan hal tersebut, penelitian ini ditujukan untuk mendeskripsikan citraan lirik lagu Tarlingdut berbahasa Cirebon karya Yoyo Suwaryo. Judul tersebut dipilih karena citraan merupakan salah satu unsur terpenting yang digunakan penyair dalam seni sastra seperti pada karya sastra puisi. Sumber data penelitian ini meliputi sumber data primer dan sekunder. Sumber data primer yaitu kumpulan lirik lagu Tarlingdut karya Yoyo Suwaryo. Sumber data sekunder yakni artikel dari internet tentang Yoyo Suwaryo dengan permasalahan yang menjadi objek penelitian. Penelitian ini merupakan penelitian deskriptif kualitatif. Pengumpulan data menggunakan teknik penelitian kepustakaan, simak dan catat. Teknik analisis data dimulai dengan membaca semua lirik lagu Tarlingdut yang akan dianalisis, kemudian memahami makna lirik lagu tersebut, selanjutnya menemukan kata-kata yang mengandung citraan, lalu menganalisis citraan yang ditemukan berdasarkan teori stilistika, terakhir membuat kesimpulan. Citraan yang paling banyak ditemukan yaitu citra penglihatan sebanyak 13, disusul oleh citra erotika sebanyak 12 citraan, lalu citra gerak sebanyak 8 citraan, citra kekotaan dan kehidupan sebanyak 7 citraan, kemudian citra pencecapan sebanyak 5 citraan, citra pedengaran sebanyak 2 citraan, sedangkan citraan penciuman sebanyak 1 citraan.*

**Kata Kunci:** Stilistika, Tarlingdut, Citraan, lirik lagu karya Yoyo Suwaryo

### PENDAHULUAN

Manusia dalam kehidupan sehari-harinya menggunakan bahasa dalam menyampaikan beragam perasaan, pemikiran (ide gagasan) kepada sesamanya. Melalui bahasa pula manusia menciptakan beragam karya sastra sehingga karya sastra merupakan dunia kata imajiner tanpa batas. Hal ini dikarenakan dunia yang dibangun oleh sastrawan dimanipulasi dan dipilih dengan teliti sehingga disajikan dalam ragam bahasa yang indah serta berbeda dengan bahasa non sastra. Dalam penelitian stilistika khususnya citraan (pengimajian kata/*imagery*) lirik lagu Tarlingdut, kata-kata yang tersusun tidak hanya mengandung keindahan dan *style*akan tetapi kata-kata dalam lirik lagu juga memperlihatkan citraan (pengimajian) pilihan dengan maksud tertentu. *Style* sebagai gaya bahasa itu sendiri mencakup diksi, struktur kalimat, majas, citraan, pola rima serta matra.

Penelitian ini mengenai citraan yang terkandung dalam lirik lagu Tarlingdut daerah Cirebon karya Yoyo Suwaryo. Citraan merupakan ragam gambaran sebuah pengalaman indrawi seorang sastrawan yang diungkapkan lewat kata-kata. Melalui citraan maka pembaca (penikmat) karya sastra mampu terbangkitkan tanggapan imajinasinya. Melalui tanggapan daya imajinasi, maka penikmat karya sastra dapat dengan mudah menangkap pesan yang terkandung, ikut merasakan

serta membayangkan dengan indrawinya apa yang ingin pengarang sampaikan. Dengan kata lain citraan mampu memberikan kemudahan bagi penikmat karya sastra memahami dan ikut terbawa dalam sebuah karya sastra. Ragam citraan yang disajikan oleh sastrawan juga mampu memberikan dampak dalam meyakinkan, mempengaruhi dan memberikan gambaran nyata kepada pendengar (penikmat karya sastra). Oleh karena itu, penulis tertarik untuk menganalisis unsur citraan dalam lirik lagu Tarlingdut daerah Cirebon karya Yoyo Suwaryo.

## LANDASAN TEORI DAN METODE PENELITIAN

Teori yang digunakan adalah : **Stilistika** Stilistika atau *stylistics* adalah ilmu tentang *style* (Sutejo, 2010: 2). *Style (Stail)* atau gaya, yaitu cara yang khas dipergunakan oleh seseorang untuk mengutarakan atau mengungkapkan diri gaya pribadi (Satoto, 2012: 35). Lebih lanjut, Satoto mendefinisikan stilistika sebagai bidang linguistik yang menggunakan teori dan metodologi pengkajian atau penganalisaan formal sebagai teks sastra, termasuk dalam pengertiannya yang *extended*. *Extended* artinya suatu sifat pandangan yang mencakup bidang kajian yang menggunakan bahasa sebagai unsur penting dan menerima teori linguistik sebagai sesuatu yang amat relevan (Satoto, 1995: 4). Kemudian, **Tarlingdut** merupakan ragam kesenian musik dan lagu yang berasal dari daerah Cirebon (Jawa Barat) yang berasal dari kata "Gitar dan Seruling". Ragam kesenian ini sudah berkembang dan sangat dikenal di areal Pantura. Kemudian, **Citraan** (*imagery*) merupakan serangkaian kata yang sengaja dipilih oleh pengarang dengan maksud agar menghadirkan pelukisan imajinasi yang hidup. Penyair tidak hanya pencipta musik, tetapi juga pencitraan gambar dalam kata-kata untuk mendeskripsikan sesuatu sehingga pembaca dapat melihat, merasakan dan mendengarkan (Nurgiyantoro, 2007: 304). Citraan menurut Rahmad Djoko Pradopo (dalam Sutejo, 2010: 116), yang membedakannya menjadi (1) citra penglihatan (*visual imagery*), (2) citra pendengaran (*audio imagery*), (3) penciuman, (4) citra pencecapan, (5) citra gerak (*movement imagery*), (6) citra kekotaan dan kehidupan, dan terakhir ditambahkan oleh Sutejo yaitu, (7) citraan erotika. Dan **Lirik lagu** adalah karya sastra (puisi) yang berisi curahan perasaan pribadi, susunan kata sebuah nyanyian (KBBI, 2003: 678). Lagu adalah berbagai irama yang meliputi suara instrumen dan bernyanyi dan sebagainya, nyanyian, tingkah laku, cara, lagak (KBBI, 2003: 401). Penyair dalam menciptakan lirik lagu memiliki makna yang ingin disampaikan kepada penikmatnya. Lirik lagu terbentuk dari bahasa pilihan dan merupakan ekspresi seseorang dari dalam hatinya mengenai sesuatu hal yang telah dirasakan (dialami), dilihat dan didengarkan. Serta merta kelahirannya diperkuat dengan melodi yang disesuaikan dengan lirik lagu.

Jenis penelitian yang digunakan dalam mengkaji lirik lagu Tarlingdut karya Yoyo Suwaryo adalah metode deskriptif kualitatif. Ada tiga tahap yang digunakan untuk memecahkan masalah dalam penelitian ini, yakni penyediaan data, penganalisan data, dan penyajian hasil analisis data (Sudaryanto, 1993: 5). Data yang diambil adalah *soft data* (data lunak) yang berwujud kata, kalimat serta ungkapan yang menunjukkan beragam wujud citraan yang terdapat dalam lirik lagu Tarlingdut daerah Cirebon karya Yoyo Suwaryo. Teknik pengumpulan data yang dilakukan dengan teknik dokumentasi dan simak catat. Teknik analisis data dimulai dengan membaca semua lirik lagu yang akan dianalisis, kemudian memahami makna lirik lagu tersebut, selanjutnya menemukan kata-kata yang mengandung citraan, lalu menganalisis citraan yang ditemukan berdasarkan teori stilistika, terakhir membuat kesimpulan.

## HASIL DAN PEMBAHASAN

Citraan yang terdapat dalam lirik lagu Tarlingdut karya Yoyo Suwaryo meliputi tujuh jenis citraan dan dari tujuh jenis analisis citraan dalam lirik lagu Tarlingdut, citraan penglihatan yang paling dominan yaitu sebanyak 13 citra, disusul oleh citra erotika sebanyak 12 citraan, lalu citra gerak sebanyak 8 citraan, citra kekotaan dan kehidupan sebanyak 7 citraan, kemudian citra pencecapan sebanyak 5 citraan, citra pendengaran sebanyak 2 citraan, sedangkan citraan penciuman sebanyak 1 citraan.

Tabel 1: Jenis dan jumlah citraan dalam lirik lagu Tarlingdut karya Yoyo Suwaryo

No	Citraan	Jumlah	Keterangan
1	Penglihatan ( <i>visual imagery</i> )	13	Data 1 sampai data 4
2	Pendengaran ( <i>audio imagery</i> )	2	Data 2
3	Penciuman	1	Data 1
4	Pencecapan	5	Data 1 sampai data 4
5	Gerak ( <i>movement imagery</i> )	8	Data 1 sampai data 4
6	Kekotaan dan kehidupan	7	Data 1 sampai data 4
7	Erotika	12	Data 1 sampai data 4
	Jumlah	48 citraan	-

Berikut uraian singkat citraan dalam lirik lagu Tarlingdut berbahasa Cirebon karya Yoyo Suwaryo:

### (1) Citra penglihatan (*visual imagery*),

*Sing penting asal wong wadon/* (Yang penting asalkan dia seorang wanita tulen)

*Cukup rumbah karo krupuk/* (Cukup *rumbah* (uraban/sejenis lauk) dengan kerupuk)

Data lirik lagu "*Bapuk*" di atas menunjukkan adanya penggunaan citra penglihatan. Ketika lirik lagu di atas diperdengarkan (dilantunkan) maka pendengar seolah-olah dapat melihat wajah serta karakter dari jenis kelamin wanita. Maksudnya wanita tulen (wanita asli). Kemudian data lirik "*Bapuk*" di atas menunjukkan adanya penggunaan citra penglihatan, yaitu penyair seolah-olah memperlihatkan jenis makanan berupa "*rumbah* (uraban/sejenis lauk yang terbuat dari beragam sayuran hijau yang dikukus kemudian dicampur dengan bumbu yang terbuat dari kelapa muda diparut) dan makanan yang bernama kerupuk.

*Potongan sexy seneng ning ati/Blih padu gembleng tapi ana syarat-syarate/Arep luruh rabi sing bapuk/*(*Bapuk*). Citraan penglihatan dipergunakan untuk menggambarkan sesuatu seperti, *potongan sexy* (bentuk tubuh sintal dan sexy wanita), *gembleng* (bodi cantik aduhai), dan *bapuk* (tubuh wanita lebar dan empuk).

*Apa maning ndeleng wong wadon mencu/Karo pamitan kari nyawang kendaraan/Lagi njejuk dicakar anakan kucing/Lanang wadon pada cakaran/Ngadirakenwong wadon sing duwe cower/Lagi nglamun dirubung anakan tawon//*. Citraan penglihatan di sajikan oleh Yoyo S untuk memperlihatkan (menggambarkan) yaitu: "*ndeleng wong wadon*

*mençu* (melihat perempuan memonyongkan bibirnya tanda dia sedang marah-marrah), *kari nyawang kendaraan* (hanya dengan melihat banyak kendaraan), *dicakar anakan kucing* (dicakar anak kucing), *lanang wadon pada cakaran* (suami isteri saling berkelahi/bertengkar), dan "*ngadiraken wong wadon sing duwe cower* (moncong (mulut)/hanya karena perempuan memiliki mulut berisik dan rewel).

***Kebayang ning gantenge/*** (*berjudul Tetep demen*) merupakan citraan penglihatan dimana penikmat seolah-olah dibawa oleh penyair untuk membayangkan ketampanan sempurna seorang pria.

*Memang ning rupane bagus sing kien/(1000 ampun)* citraan ini menggambarkan citraan penglihatan yaitu rupa atau wajah seorang pria yang sangat tampan (gagah).

(2) **Citra pendengaran (*audio imagery*),**

*Lagi njeguk dicakar anakan kucing/(Duda Keder), Ngadiraken wong wadon sing duwe cower/*

Data di atas menunjukkan adanya citraan pendengaran yakni pada kata "*njeguk* (menggonggong atau berteriak) dan "*duwe cower* (punya mulut dengan suara berisik)". Kata "*njeguk*" merupakan bunyi suara gonggongan anjing akan tetapi pengarang dengan lihai melukiskannya seolah-olah suara wanita yang cerewet sangat berisik dapat didengar oleh telinga pendengar atau pembaca.

(3) **Penciuman,**

*Yen mangan/*

Data di atas memperlihatkan adanya citra penciuman dimana "*yen mangan*" membuat penikmat karya sastra (pembaca atau pendengar) ikut merasakan bau makanan yang disediakan.

(4) **Citra pencecapan,**

*Yen mangan/Cukup rumbah karo krupuk/Kuayang temen enakke/*

Data di atas dengan lirik Tarling berjudul "*bapuk*" menunjukkan adanya penggunaan citra pencecapan yang berhubungan dengan rasa lidah (asin, asam, manis, gurih dan pahit). Ketika lirik lagu di atas dilantunkan maka pendengar seolah-olah dapat ikut merasakan lidah yaitu rasa enak dari makanan *rumbah* dan kerupuk.

*Memang ning omonge manis kaya madu/*

Kata manis dan madu tergambarkan dengan jelas dan nyata. Pendengar atau penikmat karya sastra seolah-oleh bisa merasakan rasa manis dari gula dan juga madu.

*Duwe rabi mung gawe dugal/*

Kata *dugal* merujuk pada kata "kesal" yang sangat tak perikan hingga pahit kelidah.

(5) **Citra gerak (*movement imagery*),**

*Arep luruh rabi sing bapuk/*

*Penggene wong lanang/ Sore-sore gage menyang/Awak sikil gemeter pengene mlayu/Tekan ning dalan pikiran ora karuan/Karo pamitan kari nyawang kendaraan/Ndas pusing mek kantong duit batik/Lanang wadon pada cakaran/Lagi nglamun dirubung anakan tawon//*

Data di atas menunjukkan adanya citraan gerak. Semua data di atas memberikan gambaran seolah-olah pendengar dan pembaca dapat melihat gerakan dari "*arep luruh* (mau mencari-cari), *gage menyang* (segera pergi untuk melarikan diri), *awak sikil gemeter pengene mlayu* (tubuh gemetar hebat dan ingin berlari kencang), *mek kantong* (memeriksa dan menyentuh kantong saku), *lanang wadon pada cakaran* (suami isteri

saling berkelahi), dan *dirubung anakan tawon* (dikerumuni dan disengat banyak anak tawon/lebah).

**(6) Citra kekotaan dan kehidupan,**

*Saumpamane Tuhan wis maringi jodoh/Rumangsa kula wong mlarat/Rumangsa kula wong gering/*

*Tekan ning dalan pikiran ora karuan/Karo pamitan kari nyawang kendaraan/Ndas pusing mek kantong duit batik/Rumah tangga sing awet bengen/*

Ragam citraan yang dihadirkan di atas adalah citra kekotaan dan kehidupan dimana ragam kehidupan manusia di gambarkan secara halus oleh penulis lirik lagu Tarlingdut.

**(7) Citraan erotika (ditambahkan oleh Sutejo, merupakan penggambaran kejadian seksualitas yang sengaja divisualisasikan oleh pengarang).**

*Potongan sexy seneng ning ati/Yen wis kelakon karo wadon sing bapuk/Yen turu/Cukup klasa rasane empuk//*

Data lirik lagu berjudul "Bapuk" pengungkapan citraan erotis dilukiskan dengan menarik. Kata *bapuk* sendiri merujuk pada "amba embuk (besar lebar dan empuk) dimana hal ini ditunjukkan pada sisi seksualitas tubuh wanita dewasa. Hal itu tergambar jelas dengan kata "potongan sexy (bentuk tubuh sexy menggiurkan dan sintal), *kelakon karo wadon sing bapuk* (terwujud bersama wanita bapuk), *yen turu dan klasa rasane empuk*(jika tidur (bersama wanita *bapuk*) tikar terasa empuk)".

*Rumah tangga sing awet bengen/Ngadiraken wong wadon sing duwe cower/*

*Kelingan kenang sopane/(Tetep Demen)*

*Sewulan sepisan tulung kula tilikana/Najan ora dikawin/ tapi ikatan batin/Kelingan janji kang dingin//*

Citraan erotisme digambarkan begitu menarik dan tersembunyi oleh pengarang. Penggambaran pengalaman indera itu tampak pada bagaimana melukiskan "Sewulan sepisan tulung kula tilikana (sebulan sekali tolong saya dijenguk). Maksud dari kalimat ini adalah ajakan tersembunyi si wanita kepada kekasihnya untuk melakukan proses seksualitas walau hanya sebulan sekali. Bahkan kata "dikawin" merujuk pada sesuatu hal yang berbau erotis.

*Bli kuat kenang godaan/ (Tidak kuat menahan godaan)*

Data lirik lagu berjudul "1000 ampun (1000 aduh)" citraan erotisme ditunjukkan dalam kata "kenang godaan" yang dimaksud disini adalah hal syahwat kaum pria kepada tubuh wanita untuk melakukan kegiatan seksualitas.

## **PENUTUP DAN SIMPULAN**

Lirik lagu Tarlingdut berbahasa Cirebon karya Yoyo Suwaryo kental dengan citraan (*imajinery*), dengan citraan penglihatan yang paling dominan sebanyak 13 citraan, disusul oleh citra erotika sebanyak 12 citraan, lalu citra gerak sebanyak 8 citraan, citra kekotaan dan kehidupan sebanyak 7 citraan, kemudian citra pencecapan sebanyak 5 citraan, citra pendengaran sebanyak 2 citraan, sedangkan citraan penciuman sebanyak 1 citraan. Lebih lanjut, lirik lagu menjadi alat pengungkapan ekspresi (ide) penyair dari apa yang telah dialami, dirasakan dan dilihat. Lirik lagu Tarlingdut bahkan berfungsi sebagai alat komunikasi yang lebih spesifik dan ringkas serta sebagai sindiran (tanggapan) mengenai sebuah fenomena yang tengah marak terjadi. Dengan citraan maka penikmat seolah-olah ikut terbawa membayangkan (mengimajinasikan) apa yang telah dialami oleh penyair. Lirik Yoyo Suwaryo begitu mengena dihati bahkan bahasa yang digunakannya mampu mewakili ide dan gagasan penyair sehingga



lagu yang diciptakan masih sangat populer. Bukti kepopuleran Yoyo S sampai saat ini lagunya masih diputar di media masa seperti radio dan televisi daerah Pantura (Cirebon, Brebes dan Tegal).

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# **PENINGKATAN KEMAMPUAN PEMAHAMAN KALIMAT DENGAN METODE IDEOVISUAL PADA ANAK TUNARUNGU DI SMALB SINAR HARAPAN KAJIAN : PSYCHOLINGUISTIC**

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## **Abstrak**

*Tunarungu adalah seseorang yang mengalami kekurangan atau kehilangan kemampuan mendengar baik sebagian ataupun seluruhnya yang diakibatkan karena tidak berfungsinya sebagian atau seluruh alat pendengaran, sehingga tidak dapat menggunakan alat pendengarannya dalam kehidupan sehari-hari yang membawa dampak terhadap kehidupannya secara kompleks. Penelitian ini bertujuan untuk mendeskripsikan kemampuan pemahaman kalimat dan mengetahui efektivitas penggunaan metode Ideovisual terhadap anak tunarungu di SMALB Sinar Harapan. Dengan metode ideovisual anak mampu mendeskripsikan bacaan berdasarkan pengalaman yang mengesankan sehingga membentuk grafis kata-kata yang berulang-ulang dan menyusunnya menjadi sebuah kalimat yang terstruktur. Penelitian ini merupakan penelitian deskriptif kualitatif. Metode pengumpulan data menggunakan metode observasi, wawancara, tes tulis dan dokumentasi. Penelitian ini menggunakan teori Treiman, R., Clifton, C., Jr, Meyer, A. S., & Wurm, L. H. (2003) yakni *language comprehension and production*. Hasil penelitian menunjukkan Siswa mampu memahami isi teks bacaan yang telah dibaca namun belum mampu menyusunnya menjadi sebuah kalimat yang terstruktur, siswa mampu menceritakan kembali isi dari teks bacaan tersebut namun masih sulit menyusunnya menjadi sebuah kalimat. Dari data tersebut dapat diketahui bahwa metode pembelajaran ini memberikan pengaruh perubahan yang positif pada anak tunarungu di SMALB Sinar Harapan dimana anak tunarungu mampu memahami sebuah kalimat dan menuliskan kembali isi dari kalimat tersebut. Metode ideovisual sangat efektif karena dapat memberikan peningkatan kemampuan pemahaman kalimat terhadap anak tunarungu dalam memahami teks bacaan sehingga anak tunarungu dapat memahami kalimat, mendeskripsikan kalimat dan menyusunnya menjadi sebuah kalimat yang terstruktur.*

**Kata kunci :** *Anak Tunarungu, Ideovisual, Peningkatan Kemampuan Pemahaman Kalimat*

## **1.PENDAHULUAN**

Literasi adalah kemampuan individu mengolah dan memahami informasi saat membaca atau menulis. Literasi lebih dari sekedar kemampuan baca tulis, oleh karena itu, literasi tidak terlepas dari keterampilan bahasa yaitu pengetahuan bahasa tulis dan lisan yang memerlukan serangkaian kemampuan kognitif, pengetahuan tentang genre dan kultural, melalui membaca dan menulis kita mengetahui berbagai informasi yang terbaru dan lampau menurut Edward L. Thorndike. Menurut Siu (1986) membaca merupakan suatu aktivitas bertujuan yang membutuhkan pengaturan kemampuan kognisi seperti pengartian lambang dan pemahaman (dalam Heilman, dkk, 1981) mengemukakan bahwa membaca, seperti halnya proses berpikir, melibatkan proses pembelajaran, refleksi, penilaian, analisis, sintesis, pemecahan masalah, seleksi, pengambilan keputusan, organisasi, perbandingan, penentuan hubungan, dan evaluasi kritis terhadap isi

bacaan. Membaca juga melibatkan perhatian, asosiasi, abstraksi, generalisasi, dan konsentrasi. pemahaman bacaan merupakan bagian yang terpenting atau tujuan yang utama dari kegiatan membaca. Proses memahami bacaan adalah proses pengartian informasi-informasi yang tertulis di dalam bacaan itu, pemasukan pengertian-pengertian baru ke dalam sistem kognisi, dan pengintegrasian ke dalam sistem pengetahuan yang telah dimiliki pembaca sebelumnya.

Bagi anak yang tidak mengalami hambatan pendengaran bukan hal sulit untuk belajar membaca tetapi bagi anak yang mengalami hambatan pendengaran (tunarungu) membaca sangat sulit untuk dilakukan. Anak tunarungu adalah anak yang mengalami kesulitan mendengar dari gradasi ringan sampai berat, digolongkan ke dalam tuli dan kurang dengar, sehingga berdampak dalam memproses informasi yang menggunakan bahasa sekalipun sudah memakai alat bantu dengar tetap memerlukan layanan pendidikan khusus (Winarsih, 2007:22). Menurut Permanarian Somad dan Tati Hernawati, (1996: 26) "Anak tuna rungu adalah suatu keadaan kehilangan pendengaran yang dapat mengakibatkan seseorang tidak mampu menangkap berbagai perangsang terutama melalui indera pendengaran". Menurut Sudibyo Markus dalam Sardjono, (1997: 8). Anak tuna rungu wicara adalah mereka yang menderita tuna rungu sejak bayi/ sejak lahir, yang karenanya tak dapat menangkap pembicaraan orang lain, sehingga tak mampu mengembangkan kemampuan bicaranya, meskipun tak mengalami gangguan pada alat suaranya. Menurut Donald F. Moores dalam Permanarian Somad dan Tati Hernawati, (1996: 26).

Anak tunarungu memiliki karakteristik secara fisik seperti anak normal. Kemampuan intelegensi anak tunarungu sama seperti anak normal, namun karena keterbatasan informasi yang diterima melalui indera pendengaran menyebabkan perkembangan intelegensinya terlambat. Perkembangan bahasa anak tunarungu juga mengalami hambatan. "Bahasa dan bicara merupakan hasil proses peniruan, sehingga tunarungu dalam segi bahasa memiliki ciri yang khas, yaitu sangat terbatas dalam penguasaan kosa kata, sulit mengartikan arti kiasan dan kata – kata yang bersifat abstrak" (Haenudin, 2013:67). Untuk memahami sesuatu yang terjadi disekitarnya, anak tunarungu bergantung pada indera penglihatannya. Sehingga anak tunarungu sering disebut sebagai "pemata" karena mereka kurang bisa memvisualisasikan konsep yang diberikan secara verbal dan pengamatan mereka tertumpu pada indera penglihatan (Wardani, dkk, 2011:5.20). Pada saat membaca, penguasaan struktur kalimat merupakan hal yang sangat penting, karena dengan struktur kalimat yang benar orang maksud dari isi teks ataupun bacaan akan tersampaikan, sehingga dalam proses memahami kalimat dari suatu bacaan dapat berjalan efektif dan efisien. Hal yang paling nyata yang menjadi bukti bahwa anak tunarungu mengalami kesulitan dalam menyusun kalimat adalah pada saat pelajaran Bahasa Indonesia di sekolah, terutama saat anak diminta membuat kalimat sendiri. Kalimat yang disusun anak tunarungu secara tertulis sulit dipahami karena kalimatnya sering tidak berstruktur atau struktur kalimatnya sering terbalik.

Hambatan – hambatan yang dialami anak tunarungu tersebut menyebabkan prestasi belajar rendah. Wulandari, AA., dkk (2014) menemukan nilai rata – rata matematika siswa tunarungu adalah 55 (skala 0-100). Prestasi belajar anak tunarungu yang rendah karena minimnya informasi yang diterima melalui indera pendengarannya berdampak juga pada kemampuan daya abstraksi yang rendah. Anak tunarungu sulit menerima konsep baru yang bersifat abstrak, sehingga anak tunarungu membutuhkan gambaran yang jelas dan rinci agar dapat memahami konsep yang baru.

SMALB Sinar Harapan merupakan salah satu sekolah khusus yang belum menerapkan metode ideovisual dalam pembelajaran bahasa. Media pembelajaran masih terbatas pada benda-benda konkret yang dapat dilihat anak secara langsung. Metode hyang digunakan masih pembelajaran manual. Media dan metode tersebut belum mampu untuk meningkatkan

penguasaan bahasa anak, misalnya dalam hal penguasaan kosakata dan menyusun atau merangkai kalimat.

Siswa tunarungu di SMALB Sinar Harapan memiliki kemampuan dan IQ yang berbeda-beda. Adapun permasalahan yang dialami dari ketiga siswa tersebut yaitu : 1. Siswa tidak mengerti apabila kalimat dalam bacaan lebih dari tiga kalimat, 2. Siswa hanya mengerti kata Kerja Aktif saja, 3. Siswa tidak mengerti apabila soal disusun secara acak, 4 siswa kesulitan dalam membaca kalimat yang menggunakan kata Kerja Pasif 5.

Oleh karena itu, penelitian ini bertujuan untuk meningkatkan kemampuan pemahaman kalimat pada anak tunarungu di SMALB Sinar Harapan. Dengan metode ini Diharapkan pembelajaran lebih efektif dan mampu memberikan pengaruh yang positif terhadap kemampuan pemahaman anak tunarungu, agar mampu menyusun kalimat secara terstruktur yang tepat. Berdasarkan latar belakang , penelitian tentang "Peningkatan Kemampuan Pemahaman Kalimat Pada Anak Tunarungu Dengan Metode Ideovisual Di SMALB Sinar Harapan" penting untuk dilakukan.

## 2. METODOLOGI

Penelitian ini menggunakan pendekatan kualitatif, dengan melibatkan tiga siswa kelas X dan XII SMALB Sinar Harapan sebagai subjek penelitian. Ketiga siswa ini memiliki tingkat kehilangan pendengaran dalam kategori berat dan sedang, komunikasi sehari-hari menggunakan komunikasi total. Ketiga subjek penelitian memiliki potensi kecerdasan di bawah rata-rata, artinya dalam kategori rendah.

Data primer yang dianalisis adalah data hasil pekerjaan siswa dalam mengerjakan tugas-tugas membaca dalam mata pelajaran Bahasa Indonesia, selama kurun waktu satu semester yaitu pada semester ganjil tahun pelajaran 2017/2018. Penelitian yang berjudul "Peningkatan Kemampuan Pemahaman Kalimat dengan Metode Ideovisual pada Anak Tunarungu di SMALB Sinar Harapan ", bermaksud mendeskripsikan proses pembelajaran pada anak tunarungu dengan menggunakan metode Ideovisual.

Metode kualitatif adalah metode yang pada umumnya berupa data kualitatif yang berupa hasil observasi dan wawancara. Bogdan dan Taylor, 1975 (dalam Sumaryanto, 2007 : 75) mendefinisikan penelitian kualitatif sebagai "prosedur penelitian yang menghasilkan data Menurut Coghlan dalam Sarosa (2012:36), Metode penelitian adalah cara yang akan di tempuh oleh peneliti untuk menjawab permasalahan penelitian atau rumusan masalah. Penelitian ini menggunakan jenis penelitian kualitatif. Sedangkan menurut Moleong (2011:6), penelitian kualitatif adalah penelitian yang bermaksud untuk memahami fenomena tentang apa yang dialami oleh subjek penelitian misalnya perilaku, persepsi, motivasi, tindakan, dll, secara holistik dan dengan cara deskripsi dalam bentuk kata-kata dan bahasa, pada suatu konteks khusus yang alamiah dan dengan memanfaatkan berbagai metode alamiah.

Metode kualitatif adalah metode yang pada umumnya berupa data kualitatif yang berupa hasil observasi dan wawancara. Bogdan dan Taylor, 1975 (dalam Sumaryanto, 2007 : 75) mendefinisikan penelitian kualitatif sebagai "prosedur penelitian yang menghasilkan data deskriptif berupa kata-kata tertulis atau lisan dari orang-orang dan perilaku yang dapat diamati. Pendekatan ini diarahkan pada latar dan individu secara utuh (*holistik*), tidak boleh mengisolasi individu atau organisasi kedalam variabel atau hipotesis, tetapi dipandang sebagai bagian dari suatu keutuhan. Untuk mendapatkan data yang akurat dalam penelitian kehadiran peneliti dalam proses penelitian sangatlah penting, dengan melakukan pengamatan sekaligus terjun langsung di lapangan untuk menunjang penelitiannya (Moleong, 2009:77).

Lokasi penelitian berada di SMALB Sinar Harapan tepatnya berada di Jl. Mawar No. 42- A, Sukabumi, Mayangan, Sukoharjo, Kanigaran, Kota Probolinggo, Jawa Timur 67219, dengan perolehan data melalui wawancara dan observasi. Objek yang digunakan peneliti adalah SMALB Sinar Harapan. Sumber data dalam penelitian adalah subjek dari mana data itu diperoleh (Arikunto, 2010:172). Menurut Lofland (1984) dalam Moleong (2011:157-163) sumber data utama dalam penelitian kualitatif ialah kata-kata, dan tindakan, selebihnya adalah data tambahan seperti dokumen dan lain-lain. Berkaitan dengan hal itu pada bagian ini jenis datanya dibagi ke dalam kata-kata dan tindakan, sumber data tertulis, dan foto yang diamati atau diwawancarai merupakan sumber data utama. Prosedur pengumpulan data, dengan menggunakan metode berikut; 1) metode wawancara yang juga biasa disebut dengan *interview* sebagai kegiatan diskusi antara dua orang atau lebih dengan tujuan tertentu, (Sukandarumidi, 2004:88, dan Sarosa, 2012:45), 2) metode dokumentasi, dengan mencari data mengenai hal-hal yang berupa catatan, transkrip, buku, surat kabar, majalah, prasasti, notulen, rapat, agenda, dan sebagainya (Arikunto, 2010:274), 3) metode observasi, yaitu pengamatan dan pencatatan sebuah objek dengan sistematis fenomena yang diselidiki (Sukandarumidi, 2004:69).

Berdasarkan hasil pengumpulan data, selanjutnya penulis akan melakukan analisa dan pembahasan secara deskriptif. Dengan demikian data yang diperoleh disusun sedemikian rupa sehingga dikaji dan dikupas secara runtut. Karena data yang diperoleh itu merupakan data kualitatif maka penulis menggunakan teknik deskriptif kualitatif analisis. Artinya peneliti mencari uraian yang menyeluruh dan cermat tentang karakteristik, faktor penghambat, pendukung serta solusi.

### 3. HASIL DAN PEMBAHASAN

Penelitian ini bertujuan untuk mendeskripsikan peningkatan kemampuan pemahaman kalimat dengan menggunakan metode ideovisual. Pada hasil pertemuan dan tes tulis yang dilaksanakan dapat diketahui bahwa Siswa mengerti apabila bacaan tersebut disertai dengan gambar. Menurut data yang di peroleh, guru di SMALB Sinar Harapan masih menggunakan metode belajar secara manual yakni menggunakan isyarat baik lisan atau gerak tubuh, metode tersebut disesuaikan dengan kemampuan masing-masing anak, karena kemampuan anak di SMALB tersebut berbeda-beda. Siswa tunarungu di SMALB Sinar Harapan memiliki kesulitan membaca ketika kalimat tersebut lebih dari tiga kalimat, guru harus menuliskan kembali dan menjelaskan ulang isi dari teks atau bacaan tersebut agar siswa mengerti maksud dari teks tersebut. Siswa tersebut hanya mampu membaca tetapi belum bisa memahami isi kalimat.

Pada Penelitian ini penggunaan metode ideovisual menjadi sangat efektif dalam proses pembelajaran bagi anak tunarungu. Ideo-visual merupakan dapat membaca berdasarkan pengalamannya yang mengesankan, sehingga anak tersebut dapat memvisualisasikan kembali bentuk atau grafis kata dari pengalamannya. Dengan melakukan kegiatan membaca ideovisual ini anak tidak hanya membaca bacaan secara keseluruhan tetapi juga mengenal lambang sedini mungkin. Jadi bukan hanya mengenal huruf, tetapi juga mengenal isi tulisan kata, kelompok kata atau kalimat yang dipahami secara keseluruhan. Dapat disimpulkan bahwa anak tunarungu akan lebih mudah dalam memahami kalimat dan menyusun kalimat secara terstruktur. Karena metode ini mampu memberikan kontribusi kepada anak tunarungu untuk lebih bisa memahami kalimat dan kata dengan mudah.

Hasil penelitian menunjukkan bahwa penggunaan metode ideovisual pada anak tunarungu memiliki peningkatan dari tahap ke tahap Peningkatan tersebut terlihat dari perilaku belajar dan peningkatan hasil tes. Peningkatan hasil tes dapat terlihat dari skor perolehan siswa yang terus

meningkat. Sebelum diberikan pelajaran dengan menggunakan metode ideovisual, siswa di SMALB Sinar Harapan memiliki ketidakmampuan dalam merangkai kalimat secara tepat, khususnya dalam merangkai struktur kata (S-P-O-K) yang sesuai dengan tatanan bahasa Indonesia yang baik dan benar dan tidak mampu dalam memahami kalimat secara terstruktur. Kekurangan siswa ini terlihat dari hasil tes yang skornya masih rendah. Karena ketidaksesuaian struktur kalimat yang dirangkai oleh siswa. Hal ini membuktikan bahwa siswa di SMALB perlu diberikan perbaikan dan pembelajaran dalam hal menyusun kalimat dan memahami kalimat dengan menggunakan media pembelajaran yang tepat dan efektif, yaitu dengan menggunakan metode ideovisual.

Pelaksanaan tes dilaksanakan 3 kali pertemuan. Sebelum melaksanakan tes peneliti melakukan observasi dengan mengamati proses pembelajaran siswa tunarungu kemudian melakukan wawancara dengan guru yang ada di SMALB tersebut. Berdasarkan data yang diperoleh dari guru di SMALB menyatakan bahwa IQ yang di bawah rata-rata yang dimiliki oleh siswa tunarungu menjadi hambatan bagi guru di SMALB tersebut dalam proses pembelajaran karena guru harus menjelaskan berulang-ulang materi yang diberikan kepada anak tunarungu. Adapun hambatan yang dialami dalam proses pembelajaran diantaranya karena anak mengalami gangguan pendengaran maka akan sulit untuk melakukan komunikasi kemudian emosi anak yang tidak terkontrol dan kurangnya percaya diri dari siswa tersebut.

Peneliti mulai melakukan pembelajaran dengan menggunakan metode ideovisual yang didampingi oleh guru. Pada tahap pertama siswa mulai diberikan pembelajaran merangkai kalimat dengan menggunakan metode ideovisual. Pada awalnya guru dan peneliti mewawancarai setiap anak kemudian menanyakan tentang pengalaman yang telah di alami oleh anak. Kemudian siswa diminta untuk menjelaskan kembali setiap pengalaman yang telah dialaminya secara bergantian. Peneliti memberikan sebuah teks bacaan dan soal-soal. Teks tersebut adalah teks bacaan yang berdasarkan dengan pengalaman yang pernah di alami siswa. Teks di sertai dengan gambar, karena menurut data dari narasumber di SMALB tersebut menyatakan bahwa siswa akan kesulitan dalam memahami kalimat apabila kalimat tidak disertai dengan gambar. Hal tersebut di karenakan siswa tunarungu di SMALB Sinar Harapan memiliki IQ yang di bawah rata-rata. Siswa belajar menyusun kalimat sesuai dengan perintah peneliti dan guru dengan pilihan struktur kalimat yang telah ditentukan, dengan tema kegiatan Liburan.

Pada pertemuan pertama peneliti melakukan tes tulis dan wawancara kepada tiga siswa yang ada di SMALB tersebut, siswa diminta untuk memahami isi teks bacaan yang telah diberikan oleh peneliti kemudian menjawab soal yang telah ada di teks tersebut dan menceritakan kembali isi dari teks tersebut, kemudian siswa diminta merangkai kalimat dengan unsur S-P-O, dilanjutkan dengan unsur S-P-K, dan belajar membuat kalimat dengan unsur S-P-O-K. Siswa diperbolehkan memilih kosakata yang diinginkan, asalkan dapat menjadi kalimat yang benar dan sesuai dengan tema yang telah ditentukan. Guru dan peneliti mendampingi dan membimbing siswa untuk menyusun kalimat secara terstruktur dan tepat. Apabila siswa melakukan kesalahan, guru dan peneliti mengingatkan dan membimbing siswa agar melakukannya dengan benar. Kendala yang dialami adalah siswa masih kebingungan dan kesulitan dalam memilih kosakata, memahami kalimat yang terdapat didalam teks dan menyusun kalimat menjadi padu dan terstruktur dengan benar.

Hasil yang diperoleh dari ketiga pertemuan adalah terdapat peningkatan yang cukup baik pada seluruh siswa dalam hal menyusun dan memahami kalimat, meskipun belum seluruh siswa mendapatkan skor nilai di atas rata-rata. Pada pelaksanaan tes diketahui bahwa 75% mendapatkan diatas rata-rata sedangkan 25% anak masih mendapatkan nilai dibawah rata-rata,

nilai ketuntasan untuk tes tulis adalah 65. Peningkatan dalam tes tulis ini bisa dilihat dari hasil tes tulis siswa yang sebagai besar mendapatkan nilai di atas rata-rata.

Berdasarkan hasil penelitian dapat disimpulkan bahwa kemampuan menyusun kalimat siswa di SMALB Sinar Harapan mengalami peningkatan setelah diberikan pembelajaran dengan menggunakan metode ideovisual. dapat dibuktikan dari siswa I: mampu memahami teks bacaan apabila disertai dengan gambar dan mampu menceritakan kembali isi teks bacaan tersebut namun belum mampu menyusunnya menjadi sebuah kalimat yang terstruktur, siswa II telah mampu memahami isi teks bacaan dan mampu menyusunnya menjadi kalimat yang terstruktur, siswa III mampu memahami isi teks bacaan namun belum mampu menceritakan kembali isi teks bacaan tersebut tetapi mampu dalam menyusun kalimat menjadi kalimat yang terstruktur.

Hasil tes belajar yang menunjukkan bahwa adanya peningkatan menjadi dasar bahwa penerapan metode ideovisual sesuai untuk meningkatkan kemampuan merangkai kalimat siswa di SMALB Sinar Harapan. Oleh karena itu, penelitian ini sejalan dengan teori, karena penilaian merangkai kalimat yang dilakukan berdasarkan pada syarat-syarat kalimat yang benar tersebut. Penggunaan metode ideovisual bukan hanya difokuskan untuk digunakan dalam pembelajaran bahasa di sekolah, akan tetapi dapat juga digunakan secara mandiri di rumah. Dengan penggunaan metode ideovisual ini, terbukti bahwa antusiasme dan kemandirian siswa meningkat dibandingkan sebelum diberikannya tindakan penelitian, sehingga menyebabkan kemampuan anak dalam hal merangkai kalimat menjadi meningkat. Hal ini membuktikan bahwa penggunaan media pembelajaran yang efektif dan menarik dapat lebih berpengaruh terhadap kemampuan belajar siswa dibandingkan dengan pembelajaran manual seperti biasanya tanpa menggunakan media pembelajaran.

#### 4. KESIMPULAN

Pembelajaran memahami dan menyusun kalimat dengan menggunakan metode ideovisual memberikan pengaruh yang positif bagi siswa, dibuktikan dengan peningkatan hasil tes belajar dan peningkatan antusiasme serta keaktifan siswa dalam belajar. Peneliti berkolaborasi dengan guru kelas untuk berperan dalam mengawasi dan membimbing siswa selama pembelajaran metode ideovisual dilaksanakan. Metode ideovisual ada metode membaca berdasarkan pengalaman pribadi yang mengesankan, sehingga siswa mampu membentuk grafis kata yang berulang-ulang dari pengalaman yang telah dialaminya.

Hasil tes tulis yang telah di laksanakan diketahui memberikan perubahan terhadap pemahaman siswa diketahui Nilai rata-rata yang dihasilkan pada setaiap tes meningkat menjadi 75%, diketahui dari hasil tes tulis 75% siswa mendapatkan nilai di atas rata-rata, sedangkan 25% siswa mendapatkan nilai dibawah rata-rata dengan rata-ratan nilai yang harus di tuntaskan oleh siswa adalah 65. Pelaksanaan tes digunakan modul susun kalimat untuk unsur S-P-O, S-P-K dan S-P-O-K yang berlangsung selama 3 kali pertemuan. dalam pelaksanaan guru dan peneliti melakukan wawancara kemudian meminta siswa untuk menceritakan kembali apa yang telah di sampaikan kemudian peneliti memberikan teks bacaan dan membaca isi teks tersebut kemudian memahami isi bacaan dan menuliskan kembali maksud dari teks tersebut, teks tersebut merupakan teks bacaan yang pernah di alami siswa. Siswa diminta untuk menjawab soal-soal yang ada didalam teks tersebut dan menyusun kalimat secara terstruktur.

Hasil yang didapatkan adalah siswa I mampu memahami kalimat dengan teks yang bergambar, siswa mampu menceritakan kembali isi teks tersebut tetapi belum mampu menyusun menjadi kalimat yang terstruktur. Siswa II mampu memahami kalimat namun belum mampu menceritakan kembali isi dari teks tersebut, siswa III mampu memahami kalimat dan mampu menyusun kalimat menjadi kalimat yang terstruktur, tes dilaksanakan sebanyak 2 kali selama 1

pertemuan, hasil yang di dapatkan menunjukkan peningkatkan yang signifikan dari sebelumnya. Metode ideovisual mampu memberikan pengaruh yang dapat membuat anak lebih memahami teks bacaan. Metode ini menjadi metode yang sangat efektif bagi anak tunarungu dalam proses memahami dan menyusun kalimat.

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## PHONOLOGICAL ANALYSIS OF JAPANESE ENGLISH SPEAKER'S PRONUNCIATION AS SEEN IN *ONE OK ROCK'S* SINGER

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### *Abstract*

*English is now spoken as a native or foreign language in many countries, including Japan. In Japan, there are some factors which lead to difficulties of learning English, one of which is the differences of phonetic sounds. This difference is believed to influence the sound change in the learning product. This study focuses on the mispronunciation produced by a singer from Japanese band, One Ok Rock. There were three songs analyzed in this study, namely Wherever You Are, Liar and A Thousand Miles (cover song). This study aimed to find (1) the sounds which are mispronounced by the Japanese singer (2) the strategies of the Japanese singer in pronouncing the English words. A phonological approach was applied in this study, since the data analyzed covered the sounds and their phonological system. The researcher conducted the data by watching and listening to One Ok Rock's music videos and live performances. After that, the researcher observed the singer's pronunciation and noted down the transcription of the mispronounced words which were compared to the transcription of the targeted words in the Oxford dictionary. After analyzing the mispronunciation of the songs, the researcher found that there were 17 mispronounced words with 3 consonants (/r/, /θ/ and /ð/) and 3 vowels (/ε/, /ʌ/ and /o/) pronounced differently from the targeted pronunciation. The singer used epenthesis, which is inserting sound in a word, and sound substitution strategies because of the non-availability of the sounds in Japanese consonant system and also because of the unfamiliarity of Japanese with English consonant clusters.*

**Keywords:** *mispronunciation, Japanese, phonological process.*

### INTRODUCTION

Since English became the international language, it is common to be spoken in many countries, including in Japan, as native and as a foreign language. The subject English language has been taught in school in almost all countries in this world. According to Crystal (2003), English recently became the language taught as a foreign language in most of countries, and it is appearing to be the main foreign language to be encountered in schools, and replacing another language. Since not everyone get the same chance to learn it, English is seen as sophisticated language in some society, including Japan.

In Japan, Junior high and high school students have failed to meet the targets of government in all of English skills, which are reading, listening, writing and speaking (Japan Times, 2016). Japanese receives English education approximately in six years, yet it does not guarantee them to get mastery of English (Japan Today, 2012). There are many reasons why Japanese have difficulties in learning English. The starting age of learning English in Japan's state school from age of 13 to age of 10. However, the plan was unsuccessful since the elementary teachers are unprepared, unsupported, and unqualified (Tatsuki, 2015:31). Moreover, the fact that Japanese have different writing system from English, Japanese needs longer time to learn

English. It is because Japanese needs to learn English alphabets first before learning the language.

The phonetic sound, place of articulation, as well as the manner of articulation of Japanese are different from English. Japanese Phonemes which differ from English will be shown in the table below.

Table 1. Japanese Phonemes (Suski, 2011:39-51)

Consonants			Vowels
/P/	/t/	/K/	/a/
/B/	/d/	/G/	/i/
/Φ/	/s/	/C/	/u/
/H/	/z/	/R/	/e/
/M/	/n/		/o/

In Japanese phonemes adapted from Suski, (Suski, 2011, pp. 39-51), there are some differences of vowels and consonants from IPA. The vowels in Japanese are divided into /a/, /i/, /u/, /e/ and /o/. However, these /a/, /i/, /u/, /e/ and /o/ sounds of Japanese are different from English. The manner of articulations of Japanese vowels are different from manner of articulation of English vowels. The vowels sounds system in Japanese have no differentiation of tense and lax. (Ohata, 2004, p. 5).

Meanwhile the differences of consonants of English and Japanese can be seen from both tables of English and Japanese sounds. In Japanese, there are only some of sounds which have fricatives feature, also affricate sounds are absent in Japanese consonantal system. As stated by Ohata, Rather than in Japanese, the variety of fricatives and affricates sounds are widely distributed in English. In Japanese consonantal system, there is no existence of the sounds /f/, /v/, /θ/, /ð/, /ʃ/, /ʒ/, /tʃ/, and /dʒ/. (Ohata, 2004, p. 5).

Another difference in Japanese sounds and English sounds is that the existence of consonant /Φ/ and /C/ in Japanese consonantal system. The voiceless bilabial fricative is pronounced like /fu/, while the sound /C/ which is pronounced as /hi/ have the features of voiceless palatal fricatives. (Ohata, 2004, p. 6). For example is in the Japanese words Futon and Hitori.

Table 2. English Phonemes (Fromkin *et al*, 2013:193)

Consonants			Vowels	
/p/	/t/	/k/	/i/	/ɪ/
/b/	/d/	/g/	/e/	/ɛ/
/m/	/n/	/ŋ/	/u/	/ʊ/
/f/	/s/	/h/	/o/	/ɔ/
/v/	/z/	/l/	/æ/	/ɑ/
/θ/	/tʃ/	/R/	/ʌ/	/ə/
/ð/	/dʒ/	/J/	/aɪ/	/aʊ/
/ʃ/	/ʌ/	/W/	/ɔɪ/	
/ʒ/				

There are various of sounds in English which not present in the Japanese phonemes. English vowels are divided into tense, lax, front, back, high, low, rounded and unrounded. Meanwhile, in Japanese, these differentiation do not exist. The length of vowels in Japanese are the same, whether they are preceded by a consonant or not (Suski, 2011:42). Moreover, the distribution of diphtong in English also do not exist in Japanese. Meanwhile in the consonant the differentiation lies on the fricatives and affricates which do not present in Japanese.

Consonant cluster in Japanese are different from English. The consequence of Japanese's simple syllable structure disallows complex consonant clusters (Dupoux *et al*, 1998:2). Consonant cluster refers to a sequence of adjacent consonants occurring in initial or final in a syllable (Crystal 2008:87). For example is the consonants /str/ in the initial word Strawberry and the consonants /pt/ in the final word script.

Since there are differences in Japanese phonemes and English phonemes, the pronunciation of English words undergo a change, which also called phonological process, if spoken by Japanese. Phonological process is the change of units influenced by other units in a system (Wolfram and Johnson, 1982:88). Therefore, phonological process is the change of sound influenced by another sound in a word. The varieties of phonological processes are assimilation, dissimilation, deletion, epenthesis and sound substitution. Assimilation is a term refers to a process of changing the sound to make the sound similar to the following sound. In contrast with assimilation, dissimilation refers to a process of changing sound becomes less similar to the other sound. Then, deletion refers to the process of deleting one sound in a segment. While epenthesis refers to the process of adding one sound in a segment, for example in the word cry, which is pronounced as /kəraɪ/ rather than /kraɪ/ by Japanese, the sound /ə/ is inserted. The last is sound substitution is the process of replacing one sound with another sound. For example when the past word breath as pronounced as /brɛθ/ by Japanese rather than /bræθ/, the sound /r/ is replaced by the sound /l/.

The distribution of English language in human's life is not only in the daily conversation and education but also in the entertainment industries. In Japan, for example, many singers and bands are singing in English though they have limited knowledge of English language and English words pronunciation. A popular band from Japan which is known for their Japanese-English songs is *One Ok Rock*. *One Ok Rock* enters Japanese music industry in 2005 and had produced many albums until now. Their song lyrics are mostly written in English, meaning to say that Takahiro Moriuchi as the group vocalist has to sing their songs in English though he had no basic knowledge of English.

Through a lot of practice, Takahiro Moriuchi's pronunciation sounds to be better. However, there are some words which can not be perfectly pronounced by him. His limitation of the pronunciation is influenced by his native language. As stated by Lado (1957), "Individuals tend to transfer the forms and meanings, and the distribution of forms and meaning of their native language and culture to the foreign language and culture."

This research aims to find the words which are pronounced differently and its pattern and the reason why the error do occur in the singer's pronunciation. The researcher is going to apply phonology as approach in order to describes the phenomena. The phonological change in the singer's pronunciation must have a pattern on how the sound change happened. Because of that, system varieties is predictable. The different pronunciation from standard English pronunciation must have reasons, therefore the possible reasons will also be analyzed.

## METHODOLOGY

This study applied phonological approach in analyzing the subject, since the data analyzed covers the sounds, phonetic and its system. The phonological approach felt to be appropriate for this study because the goal of this study is to find out the patterns of the phonological change. Since phonology is one of linguistic branches which discusses about the system and the pattern that can be formed by speech sounds, it can help this research by providing the theories and strategy in order to analyze the data collected and conclude the pattern of the sound change.

Fromkin, Rodman, Hyams once said in their book, *An Introduction to Language*. "Phonology refers both to the linguistic knowledge that speakers have about the sound patterns of their language and to the description of that knowledge that linguists try to produce." (Fromkin *et al*, 2013:225).

The object of this study focused on *One Ok Rock's* singer pronunciation. *One Ok Rock* have been produced a lot of albums since their debut in 2005. Hence, this study only focused on the songs in English entitled *Wherever You Are*, *Liar*, and *A Thousand Miles* (cover song). Some speech sounds of words are changed when it is pronounced by Takahiro Moriuchi, since his pronunciation is affected by his native language. The researcher would like to find out what words that change when it is spoken by Takahiro Moriuchi.

The researcher used the qualitative method as the instrument of collecting the data. The researcher conducted four steps to collect the data. First, by watching and listening to One Ok Rock's music videos and live performances from [www.youtube.com](http://www.youtube.com). After that, the researcher observed the singer's pronunciation when singing the songs and noted down the words which undergo the pronunciation error. Then, the words which have been observed are transcribed into phonetic alphabet and compared to phonetic alphabet from Oxford dictionary. After the mispronounced words were observed, the researcher analyzed the phonological processes occurred in the words as well as the possible causes of the processes.

## FINDINGS AND DISCUSSION

### A. The Distribution of Phonological Changes

Table 1. Distribution of Phonological Changes

Words	Transcription from Takahiro's Pronunciation	English Transcription	Phonological Process	The sound
words in the song entitled "Wherever You Are"				
Wherever	/weleve/	/weər'evə/	Consonant and vowel substitutions	/r/ → /l/, /ε/ → /e/
Promise	/pəlomis/	/'prɒmɪs/	Epenthesis of /ə/, consonant and vowel substitutions	∅ → /ə/, /r/ → /l/, /v/ → /o/
Forever	/fəvev/	/fɔ:'revə; fə-/	Vowel substitution	/ε/ → /e/
Cry	/kəraɪ/	/kraɪ/	Epenthesis of /ə/	∅ → /ə/
Telling	/telɪn/	/tɛlɪŋ/	Vowel substitution	/ε/ → /e/
Just	/dʒʌstə/	/dʒʌst/	Epenthesis of /ə/	∅ → /ə/
words in the song entitled "Liar"				
Breath	/blɛθ/	/brɛθ/	Vowel substitution	/ε/ → /e/
Think	/tɪŋ/	/θɪŋk/	Consonant substitution	/θ/ → /t/
Nothing	/'notɪŋ/	/'nʌθɪŋ/	Consonant substitution	/θ/ → /t/

Without	/wɪtəʊt/	/wɪð' aʊt/	Consonant substitution	/ð/ → /t/
Staring	/staliŋ/	/steriŋ/	Consonant and vowel substitutions	/t/ → /l/, /ɛ/ → /a/
words in the cover song entitled "A Thousand Miles"				
Staring	/staliŋ/	/steriŋ/	Consonant and vowel substitutions	/t/ → /l/, /ɛ/ → /a/
Blankly	/'blɑŋkəli/	/'blɑŋkli/	Epenthesis of /ə/	∅ → /ə/
Everything	/'evəriŋ/	/'evriθiŋ/	Epenthesis of /ə/, vowel substitution	∅ → /ə/, /ɛ/ → /e/
Sky	/səkʌɪ/	/skʌɪ/	Vowel substitution	∅ → /ə/
Thing	/tɪŋ/	/θiŋ/	Consonant substitution	/θ/ → /t/

There are 17 words in three songs, *Wherever You Are*, *Liar* and *A Thousand Miles* (cover), which undergo the phonological process. The phonological process occurred in the singer's pronunciation are 29 processes. There are two kinds of phonological processes found, which are sound substitution and epenthesis. The phonological process that dominating in the singer's pronunciation, which is 23 out of 29, with the percentage of 79%. Then, followed by epenthesis process, which is 6 from the total 29, with percentage of 21%. The sound substitution occurred both in consonants and vowels. The sound substitution is dominated by vowel substitution with the percentage of 66%, which are 15 from the total 23 substitutions. The consonant substitution are 8 out of 23, with the percentage of 34%. Meanwhile the epenthesis process occurred in the vowel only.

## B. The Pronunciation Changes

### 1. The Pronunciation Changes Occurred in The Vowels

Table 1. Epenthesis

Words	Singer's Pronunciation	English Transcription	Sound Changes
promise	/pələmɪs/	/'prɒmɪs/	∅ → /ə/
Just	/dʒʌstə/	/dʒʌst/	∅ → /ə/
Blankly	/'blɑŋkəli/	/'blɑŋkli/	∅ → /ə/
Sky	/səkʌɪ/	/skʌɪ/	∅ → /ə/
Cry	/kəraɪ/	/kraɪ/	∅ → /ə/

Epenthesis is one of the phonological processes occurred in the singer's pronunciation. According to Fromkin *et al*, Epenthesis is the process of inserting other segment, can be consonant or vowel, into a form (2013:247). The epenthesis process occurred in the singer's pronunciation is insertion of the vowel /ə/ in between two consonants. For example in the word *Sky*, the singer pronounced it as /səkʌɪ/, different from the English transcription /skʌɪ/. The singer inserted the vowel /ə/ in between consonants /s/ and /k/. Therefore, the rule of phonology can be formulated as  $\emptyset \rightarrow [ə] / [+Consonant] \_\_\_\_ [+Consonant]$ , which also means insertion of the sound /ə/ in the environment of between consonants.

Table 3. Vowel Sound Substitution

Words	Singer's Pronunciation	English Transcription	Sound Changes
wherever	/weleve/	/wɛər'evə/	/ɛ/ → /e/
Telling	/telɪn/	/tɛlɪŋ/	/ɛ/ → /e/
Forever	/fœve/	/fɔ:'rɛvə; fə-/	/ɛ/ → /e/
Staring	/staliŋ/	/stɛrɪŋ/	/ɛ/ → /a/
Nothing	/'notɪŋ/	/'nʌθɪŋ/	/ʌ/ → /o/
Promise	/pələmɪs/	/'prɒmɪs/	/ɒ/ → /o/

Meanwhile the sound substitution of vowel occurs in the replacement of /ɛ/ → /e/, /ɛ/ → /a/, /ʌ/ → /o/ and /ɒ/ → /o/. The replacement are all tense vowels become lax vowels. For example in the word *telling*, which the singer pronounced as /telɪn/ rather than /tɛlɪŋ/. There is a change of tense vowel /ɛ/ becomes lax vowel /e/ in stressed syllable. Therefore, the rule of phonology is [-tense] → [+tense] / [+stressed]\$, which means tense vowels becomes lax vowels in the environment of stressed syllable.

## 2. The Pronunciation Changes Occurred in The Consonants

Table 2. Consonant Sound Substitution

Words	Singer's Pronunciation	English Transcription	Sound Changes
wherever	/weleve/	/wɛər'evə/	/r/ → /l/
Promise	/pələmɪs/	/'prɒmɪs/	/r/ → /l/
Breath	/brɛθ/	/'brɛθ/	/r/ → /l/
Staring	/staliŋ/	/stɛrɪŋ/	/r/ → /l/
Think	/tɪŋ/	/θɪŋk/	/θ/ → /t/
Nothing	/'notɪŋ/	/'nʌθɪŋ/	/θ/ → /t/
Without	/witɔʊt/	/wið'aʊt/	/ð/ → /t/

The sound substitution process of in the singer's pronunciation occurs in the consonant and vowel. Sound substitution is a term that refers to the process of replacing one segment with another at a particular place in a form (Crystal, 2008:463). The consonants substitution occurred are in the substitutions of /r/ → /l/, /θ/ → /t/ and /ð/ → /t/. The first consonant substitution is the replacement of /r/ → /l/ before vowels. For example in the words *promise* which the singer's pronounced as /pələmɪs/ rather than /'prɒmɪs/, there is a change of consonant /r/ becomes /l/ before vowel. Therefore the rule is formulated as [r] → [l] / \_\_\_\_V, or the sound /r/ becomes /l/ in the environment of before vowels.

The second consonant substitution occurs in the fricative sound /θ/ and /ð/ becomes /t/. For example in the word *think*, the singer's pronounced it as /tɪŋ/ rather than /θɪŋk/. There is a change of consonant /θ/ in the initial position. Meanwhile in the word *Without*, which pronounced differently as /witɔʊt/ than /wið'aʊt/, the substitution lies on the fricative /ð/ becomes /t/ after lax vowel. Therefore the phonological rule can be formulated as [+Fricative] → [+Oral Stop] / #\_\_\_\_ and [+Fricative] → [+Oral Stop] / V[-tense]\_\_\_\_, or also means fricative becomes oral stop in the initial position and after lax vowels.

## 3. The Reasons of Phonological Changes Occurred

The phonological change occurred in Takahiro's pronunciation is influenced by the non availability of English sound in Japanese sound. As stated by Lado, "Individuals tend to transfer the forms and meanings, and the distribution of forms and meaning of their native language and culture to the foreign language and culture." (1957). Consonant cluster of Japanese are different

from consonant cluster that exist in English, therefore the rule that occurred in the singer's pronunciation are inserting /ə/ in between consonant cluster.

Japanese has different stress pattern from English as well as different manner of articulation of vowels. Tense and lax differentiation do not exist in Japanese phonemes, therefore the tense/lax vowels pairs of English such as /i/ vs. /I/, /e/ vs. /ɛ /, /u/ vs. /U/, do not exist in Japanese vowel system. In his pronunciation, the lax vowel are changed into tense vowel in stressed syllable.

Fricative is changed into oral stop because there is no fricatives and affricate found in Japanese phonemes. Different from fricatives and affricates varieties distributed in English, /f/, /v/, /θ /, /ð/, /ʃ/, /ʒ/, /tʃ/, and /dʒ/ which do not exist in the Japanese consonantal system.

## CONCLUSION

To sum up, there are 17 words which undergo the phonological process, from three songs *Wherever You Are*, *Liar* and *A Thousand Miles* (cover). There are 29 phonological processes found in the words, consist two two phonological process, which are Epenthesis and Sound Substitution. The percentage of the epenthesis process is 21% while sound substitution process is 79%. The epenthesis occurred in vowel only while the sound substitutions occurred in consonant and vowel with the percentage of 34% for consonant and 66% for vowel.

The epenthesis process occurred in the singer's pronunciation is insertion of the vowel /ə/ in between two consonants. Then, The first consonant substitution process occurred the replacement of /r/ → /l/ before vowels and the fricative sound /θ/ and /ð/ becomes /t/ in the initial position and after lax vowels. Next, the vowel substitution process occurred tense vowels becomes lax vowels in the environment of stressed syllable.

The reason of the phonological processes which undergo the different pronunciation is because of the non availability of English phonemes in Japanese phonemes. Because of the non availability of some English sound in Japanese, three strategies are used in order to produce the sounds, which are inserting /ə/ in between consonant cluster, changing fricative into oral stop after lax vowel and in initial position and changing lax vowel into tense in stressed syllable.

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## MENINGKATKAN PERSPEKTIF INTERKULTURAL SISWA MELALUI PENGAJARAN BAHASA BERBASIS TUGAS

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### **Abstrak**

*Konsep awal yang digunakan dalam pengajaran bahasa adalah pengajaran yang berpusat hanya pada guru (teacher centered). Teacher Centered adalah pembelajaran yang berpusat pada guru atau pengajar. Pengajar akan memberikan penjelasan dan presentasi pada siswa-siswanya dalam hal ini pengajar memiliki peran sepenuhnya dalam pembelajaran. Namun seiring dengan waktu, konsep teacher centered berubah menjadi konsep pengajaran bahasa yang berfokus pada siswa (Student Centered Learning) yaitu pembelajaran yang berpusat pada siswa. Dalam konsep student centered siswa dituntun agar lebih aktif dalam mengembangkan pengetahuannya, pengajar hanya berperan sebagai fasilitator dan pembimbing pembelajaran siswa-siswanya dan salah satu pendekatan pengajaran bahasa untuk melihat konsep Student Centered Learning adalah TBLT (Task based language teaching), sebuah pendekatan dalam pengajaran bahasa yang menggunakan tugas sebagai media pembelajaran. Pokok pembahasan pada makalah ini adalah penggunaan tugas untuk mengetahui perspektif lintas budaya siswa, karena mempelajari bahasa asing tentunya juga berarti mempelajari kebudayaan masyarakat pendukung bahasa itu. Oleh karena itu, tugas yang diberikan kepada siswa, harus mampu mendorong siswa untuk mengetahui kebudayaan bahasa asing tersebut. Dengan penggunaan pendekatan TBLT (Task based language teaching) diharapkan dapat menambah wawasan siswa terhadap budaya bahasa yang sedang dipelajari sehingga hasil pengajaran bahasa asing yang lebih baik dapat lebih mudah tercapai.*

**Kata kunci:** Tugas, TBLT, Kompetensi Interkultural

### **1. PENDAHULUAN**

Banyak studi penelitian terbaru telah memperlihatkan efek positif penyertaan kesadaran budaya di kelas-kelas bahasa (Byram dan Feng, 2005). Salah satu nya pemberian tugas(task). Pada umumnya tugas diberikan kepada siswa untuk melatih kemampuan siswa setelah melalui proses belajar. Makalah ini bertujuan memaparkan kegiatan belajar dengan menggunakan tugas sebagai media pembelajaran untuk mendukung siswa dalam mempelajari bahasa serta meningkatkan pemahaman antarbudaya. Mengajarkan kompetensi antarbudaya menurut Stevick dalam Brown (2008), mewanti-wanti bahwa para siswa dapat merasakan keterasingan dalam proses pembelajaran bahasa kedua ( terasing dari orang-orang di budaya kampung halaman mereka/siswa, budaya sasaran, dan dari mereka sendiri). Saat mengajarkan sebuah bahasa "asing", pengajar perlu peka terhadap masalah keterasingan budaya yang dapat dialami siswa. Oleh karena itu pengajar perlu menetapkan teknik pengajaran bahasa yang juga memiliki tujuan untuk meningkatkan pemahaman budaya.

#### **1. 1. PENGAJARAN BAHASA BERBASIS TUGAS (TBLT)**

Pada pengajaran bahasa ada sebuah pendekatan komunikatif yang dapat digunakan untuk meningkatkan kemampuan bahasa siswa serta meningkatkan pemahaman budaya dengan menggunakan tugas. Pendekatan pengajaran berbasis tugas ini disebut *task based language*

*teaching*(TBLT). Tugas (task) dalam pendekatan ini dapat didefinisikan sebagai rangkaian aktifitas yang dilakukan oleh seseorang dalam kehidupannya sehari-hari Long (1985) dalam Nunan. Tetapi Menurut Willis (1996) tugas (*task*) merupakan aktifitas siswa yang menggunakan bahasa target untuk tujuan komunikasi dan memperoleh hasil. Hal serupa juga dikemukakan oleh Richard (2001:224) mengenai pengertian tugas (*task*) yang berarti aktifitas menggunakan bahasa dengan tujuan untuk mencari solusi, memecahkan teka-teki, memberi petunjuk arah, menulis surat, dan lain-lain. Sementara Nunan (2006) menyatakan bahwa tugas (*task*) adalah kegiatan kelas yang melibatkan siswa untuk memahami, memanipulasi, memproduksi dan melakukan interaksi dalam bahasa sasaran /target dengan menggunakan pengetahuan tata bahasa (*grammar*) yang siswa miliki untuk mengungkapkan maksud atau mengeksperikan maksudnya, sehingga melalui tugas siswa didorong untuk melakukan kegiatan komunikatif yang menekankan pada makna bukan pada bentuk.

Salah satu tantangan penggunaan tugas dalam makalah ini adalah menghubungkan perspektif interkultural siswa dengan jenis tugas yang diberikan melalui pendekatan *task based language teaching*.

## **1.2. PERAN BUDAYA DALAM BAHASA**

Bahasa sering kali dianggap sebagai produk dari budaya. Di lain pihak, terbentuknya budaya tak dapat dilepaskan dari peran dominan bahasa. Sebagai "bagian" dari budaya, bahasa berperan penting sebagai jembatan dalam pemahaman budaya. Bahasa menjadi symbol budaya karena, sebagai sebuah sistem tanda, bahasa mengandung nilai budaya. Manusia mampu mengenal dan membedakan satu sama lain sedikit banyak melalui proses pengamatan terhadap cara penggunaan bahasanya. Budaya mempengaruhi banyak aspek dalam komunikasi. Proses komunikasi dapat terjadi secara verbal melalui bahasa, atau non-verbal melalui ekspresi wajah, gesture, postur tubuh, ruang, atau parameter non-verbal lainnya, semua proses komunikasi itu dipengaruhi oleh budaya. Itu berarti bahwa cara sebuah pesan yang dikodekan menjadi sinyal-sinyal dalam proses komunikasi sangat dipengaruhi oleh budaya.

## **1.3. KOMPETENSI INTERKULTURAL DALAM PEMBELAJARAN BAHASA**


Memahami keterkaitan antara bahasa dan budaya menjadi penting dalam pengajaran bahasa kedua dan bahasa asing. Kompetensi Interkultural dalam pembelajaran bahasa menjadi suatu hal yang penting karena pada dasarnya manusia melakukan praktik berbudaya terutama melalui bahasa. Dalam kaitannya dengan komunikasi lintas bahasa, intercultural menjadi jembatan antara budaya dari pembelajar bahasa dengan budaya target dari bahasa yang dipelajari. Chick (2009), berkaitan dengan hal ini, menyatakan bahwa Kompetensi Interkultural (*Intercultural Competence*) adalah kemampuan untuk bergerak dari sikap "etnosentrik" menuju sikap menghargai budaya lain, hingga akhirnya menimbulkan kemampuan untuk dapat berperilaku secara tepat dalam sebuah budaya atau budaya - budaya yang berbeda. Kompetensi Interkultural mampu memunculkan sensitivitas budaya, yang ditandai dengan perubahan dari yang tadinya "melihat realitas hanya dari sudut pandang budayanya sendiri" menuju pada "menyadari akan adanya banyak sudut pandang lain dalam budaya dunia ini". Mengembangkan Kompetensi Interkultural pada diri pembelajar bahasa merupakan tugas yang menantang bagi para pengajar. Hal ini menuntut para pengajar tidak hanya memiliki pemahaman konsep interkultural yang kuat tetapi juga secara kreatif memikirkan metode efektif bagaimana hal - hal ideal dari konsep intercultural tersebut dapat diterapkan di kelas

## 2. METODELOGI

Penelitian ini menggunakan studi pustaka. Dengan meneliti berbagai artikel dan publikasi mengenai tugas untuk pembelajaran bahasa Inggris, penulis mencoba mengadaptasi modul pembelajaran bahasa Inggris untuk menambah pemahaman interkultural siswa. Prosedur pengerjaan tugas yang digunakan dalam makalah ini adalah prosedur pengajaran bahasa berbasis tugas menurut Ellis (2006) yang meliputi Pre-task, during task dan post-task.

## 3. ANALISIS DAN DISKUSI

David Nunan (2001) membedakan antara "tugas dunia nyata atau target, yang merupakan tindakan komunikatif yang kita capai melalui bahasa di luar kelas, dan tugas pedagogis, yang dilakukan di kelas. Tujuan penggunaan tugas dalam makalah ini adalah mencoba mengembangkan tugas pedagogis yang sedekat mungkin dengan tugas dunia nyata dan mengkombinasikan pengetahuan budaya sehingga menciptakan aktivitas yang bermakna dan dapat menambah pemahaman interkultural.

	Complete the activity below to explore ways to practice grammar and communication in a task-based manner. In your opinion, would these tasks be motivating for students? Why or why not?
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### 1. Pre-task

Write the past tense form of these verbs: go, is, are, do, have, work, study, buy, pick, make, put, read.

### 2. During Task

#### Grammar Activity

Now think of four things about your activities did you do in your hometown. Write sentences in the blanks.

First I got up and \_\_\_\_\_

Then, \_\_\_\_\_

Next, \_\_\_\_\_

Finally, \_\_\_\_\_

### 3. Post-task

#### Communicative activity

Write three typical activities in your hometown / country.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

Ask each person in your group what they like / like doing. (Exercise adopted from David Nunan, The English Centre, University of Hong Kong, 2001)

#### 4. KESIMPULAN

Berdasarkan studi pustaka yang telah dilakukan, dapat disimpulkan bahwa dalam mempelajari bahasa kedua akan melibatkan pemerolehan sebuah identitas kedua. Penciptaan identitas baru terjadi disaat pemelajar/siswa mempelajari budaya atau yang disebut alkulturasi. Dengan demikian unsur budaya dapat dipelajari melalui tugas bahasa. Karena mempelajari bahasa asing tentunya juga berarti mempelajari kebudayaan masyarakat pendukung bahasa itu. Pendekatan *task based language teaching* atau pengajaran bahasa berbasis tugas (TBLT) dirasa mampu meningkatkan perspektif interkultural siswa melalui tugas. Hal ini diperkuat dengan adanya penelitian-penelitian yang dilakukan sebelumnya. Beberapa diantaranya adalah Wright (2000) mengajarkan bahasa Jerman sebagai bahasa asing, dengan menggunakan task berorientasi proses dapat memajukan kemampuan adaptasi lintas budaya, sementara Donahue dan Parsons (1982) memeriksa penggunaan role play di kelas ESL untuk mendukung proses dialog lintas budaya.

Penulisan makalah ini masih memerlukan evaluasi dan observasi lebih lanjut untuk menunjukkan bahwa pendekatan ini benar-benar efektif bagi pemelajar bahasa asing untuk mempelajari bahasa dan budaya bahasa target. Sehubungan dengan perlunya evaluasi lebih lanjut untuk penelitian tentang metode atau pendekatan dapat digunakan untuk mempelajari budaya, diharapkan pada penelitian atau penulisan selanjutnya dapat melengkapi keterbatasan dari makalah ini.

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## PERIBAHASA YANG MENGGUNAKAN UNSUR SAPI DALAM BAHASA JEPANG

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### *Abstract*

*This article discusses about Japanese proverbs using the element of cow that focuses on two formulation problems; How is the form and the meaning of those proverbs? And how do Japanese people view the cow as a part of those proverbs? It is literature study that makes the proverbs in the form of phrases or sentences as the object. Data taken from Japanese dictionaries considered as primary data, and some from internet considered as supporting data. This research uses two theories in the data analysis, namely the theory of metaphor and language-culture theory. The results of the discussion can be concluded that the proverbs or **kotowaza** or **rigen** are short words passed down from generation to generation which contains satire, life lesson, wise knowledge, and others. By shape, in Japanese, the proverbs can be divided into three, ie **yojijukugo** or four characters of kanji, **kanyouku** or idiomatic phrase, and in sentence form. From the example of the proverbs that use the element of the cow can be seen that the Japanese people view the cow as a slow, lazy, stupid animal, but on the other hand is also a strong animal and can make a virtue of necessity.*

**Keywords:** Japanese proverb, kotowaza, cow

### **PENDAHULUAN**

Setiap masyarakat memiliki cara tersendiri untuk menyampaikan kebudayaannya. Salah satunya adalah dengan menggunakan peribahasa. Peribahasa adalah kata atau kalimat kiasan. Peribahasa adalah kata yang mengandung arti kiasan, seperti ungkapan, perumpamaan, tamsil, ibarat, atau petatah-petitih (Badudu, 1983). Danandjaja (1984) menjelaskan bahwa peribahasa memiliki sifat hakiki, sebagai berikut 1) peribahasa tidak cukup hanya berupa satu kata tradisional tetapi harus berupa satu kalimat ungkapan; 2) peribahasa berbentuk standar; 3) peribahasa harus memiliki daya hidup tradisi lisan yang dapat dibedakan dari bentuk kalimat klise, syair, iklan, reportase, dan lainnya.

Berdasarkan hakikat peribahasa yang ketiga yaitu harus memiliki daya hidup tradisi lisan, sehingga bisa dikatakan pula bahwa peribahasa berkaitan erat dengan kebudayaan masyarakat di suatu daerah atau negara. Peribahasa bisa pula merupakan cerminan dari pemikiran dan kearifan lokal dari suatu masyarakat tertentu. Seperti tercermin dalam peribahasa *ushi ni hikarete Zenkouji mairi* yang berarti ajakan tidak sengaja seseorang yang membawa pada sebuah kebaikan atau *ushi no issan* yang berarti orang berpikiran dangkal yang bertindak secara tergesa-gesa. Sehingga, dapat dikatakan bahwa peribahasa bisa merefleksikan budaya penuturnya. Oleh karena itu, penelitian ini akan berfokus pada pencarian makna peribahasa Jepang, khususnya peribahasa yang menggunakan unsur sapi di dalamnya dan kemudian mencari keterkaitan antara peribahasa tersebut dengan kebudayaan masyarakat Jepang. Peribahasa yang menggunakan unsur sapi dipilih dalam makalah kali ini sebab hewan sapi dekat kehidupan masyarakat Jepang. Dari latar belakang yang di atas, sehingga dapat ditarik dua permasalahan yaitu: 1) Bagaimana

bentuk dan makna peribahasa yang menggunakan unsur sapi dalam bahasa Jepang? Serta 2) bagaimana pandangan masyarakat Jepang terhadap sapi yang tercermin dalam peribahasa?

## **METODOLOGI**

Jenis penelitian adalah penelitian kepustakaan. Objek penelitian dalam makalah ini adalah satuan kebahasaan berupa frasa atau kalimat yang membentuk perumapaan atau kiasan. Data yang digunakan adalah peribahasa. Peribahasa yang digunakan dibatasi berupa peribahasa Jepang yang menggunakan unsur sapi. Data akan diambil dari kamus peribahasa Jepang sebagai data primer, dan data dari internet sebagai data pendukung atau data sekunder dengan metode catat.

Penelitian ini akan menggunakan teori metafora untuk menganalisis makna dan teori bahasa dan budaya digunakan untuk mengetahui hubungan antara peribahasa dan kebudayaan masyarakat Jepang. Kemudian data yang sudah dianalisis akan disajikan secara informal.

## **PEMBAHASAN**

Peribahasa adalah kata atau kalimat kiasan. Peribahasa adalah kata yang mengandung arti kiasan, seperti ungkapan, perumpamaan, tamsil, ibarat, atau petatah-petitih (Badudu,1983). Danandjaja (1984) menjelaskan bahwa peribahasa memiliki sifat hakiki, sebagai berikut 1) peribahasa tidak cukup hanya berupa satu kata tradisional tetapi harus berupa satu kalimat ungkapan;2) peribahasa berbentuk standar;3)peribahasa harus memiliki daya hidup tradisi lisan yang dapat dibedakan dari bentuk kalimat klise, syair, iklan, reportase, dan lainnya. Peribahasa bisa dikatakan sebagai salah bentuk dari kearifan lokal yang menggambarkan kehidupan masyarakat penuturnya, begitu pula dalam kehidupan masyarakat Jepang.

Dalam bahasa Jepang, peribahasa dikenal dengan sebutan kotowaza atau rigen. Kotowaza adalah kata-kata singkat yang diturunkan dari generasi ke generasi yang berisi satire, pelajaran hidup, pengetahuan bijak, dan lainnya (Okoda,1965). Peribahasa digunakan dalam kehidupan sehari-hari masyarakat Jepang dalam berbagai kalangan dari waktu ke waktu, bahkan juga digunakan dalam mengemukakan argumen mereka.

Banyak dari peribahasa Jepang yang menyuarakan nilai-nilai nasionalisme dan lainnya dengan demikian para siswa di Jepang dan masyarakat Jepang bisa mendapatkan pengetahuan dari peribahasa ini (Okoda,1965:1). Peribahasa Jepang yang digunakan secara umum di antara masyarakat Jepang, banyak dan bervariasi. Secara umum, jika ditinjau dari asal usulnya peribahasa Jepang dapat dibagi menjadi tiga, yaitu 1) peribahasa yang asli berasal dari Jepang; 2) peribahasa yang berasal dari Tiongkok yang dibawa ke Jepang setelah diperkenalkannya peradaban Tiongkok pada abad kelima yang biasanya berasal dari karya klasik atau kitab suci agama Buddha; dan 3) peribahasa Barat dalam versi Jepang. Seperti dalam bahasa Inggris, walaupun hanya sebagian kecil, peribahasa Jepang dinyatakan dalam aliterasi atau pengulangan bunyi yang sama dan ritme atau keduanya (Okoda, 1965:2-5).

Dalam artikel kali ini akan dibahas peribahasa yang menggunakan unsur "sapi" dalam bahasa Jepang disebut dengan "ushi" atau "gyuu". Dari segi bentuk, secara garis besar bisa dibagi menjadi *yojjukugo* (gabungan empat karakter kanji China), *kanyoku* (frasa idiomatik), dan dalam bentuk kalimat.

### **A. Yojjukugo**

Pertama-tama, akan dibahas peribahasa berunsur sapi yang berbentuk *yojjukugo* atau gabungan empat karakter kanji China.

### 1. *Keikougyuugo*

Secara harfiah bisa diartikan dengan mulut ayam dan bagian belakang sapi. Peribahasa tersebut mengandung makna daripada menjadi pengikut dalam sebuah kelompok yang besar, lebih baik menjadi pemimpin di dalam sebuah kelompok kecil.

Mulut burung atau paruh dalam peribahasa tersebut diibaratkan sebagai pemimpin dalam sebuah kelompok yang kecil karena paruh burung walaupun kecil berada di depan dan menjadi sebuah bagian yang penting, sedangkan pengikut diibaratkan dengan bagian belakang sapi atau ekor sapi walaupun besar selalu berada di belakang.

Peribahasa ini memiliki persamaan arti dengan peribahasa Inggris *Better be the head of a dog than the tail of a lion*, hanya saja jika dalam bahasa Inggris digunakan anjing dan singa sedangkan dalam bahasa Jepang diibaratkan dengan burung dan sapi.

Contoh dalam kalimat:

*Datsusara o shite, chīsana izakaya o hajimeta. Keikōgyūgo da.*

‘Saya memutuskan berhenti menjadi karyawan dan mulai membuka sebuah kedai sake. Paruh burung, ekor sapi.’

### 2. *Kangyuujuutou*

Secara harfiah *kangyuu* diartikan sebagai keringat sapi dan *juutou* sebagai pemenuhan. Peribahasa tersebut digunakan sebagai perumpamaan barang koleksi yang sangat banyak.

Latar belakang dari peribahasa tersebut adalah pada zaman dahulu barang dinaikkan ke atas gerobak, saat menarik gerobak maka sapi pun akan berkeringat. Semakin berat barang yang ditarik maka semakin banyak keringat yang keluar. Barang yang diangkut sapi itu bahkan bisa memenuhi seluruh isi rumah. Sehingga menggambarkan barang yang sangat banyak.

Contoh dalam kalimat:

*Kangyūjūtō no hon ni umorete rōgo o sugosu koto ga yume dearu.*

‘Impian saya adalah menghabiskan masa tua dikelilingi buku yang sangat banyak’

*Kangyuujuutou no hon* menggambarkan jumlah buku yang sangat banyak.

### **B. *Kanyouku* (frasa idiomatik)**

Selanjutnya adalah peribahasa yang berbentuk *kanyouku* atau frasa idiomatik, yaitu:

### 3. *Akinai wa ushi no yodare* atau *Akindo wa ushi no yodare*

Secara harfiah peribahasa tersebut berarti perdagangan atau bisnis adalah air liur sapi.

Peribahasa tersebut memiliki arti bahwa dalam perdagangan atau melakukan bisnis dibutuhkan kesabaran dan tidak boleh tergesa-gesa agar bisa tertahan lama. Sebuah perdagangan atau bisnis akan gagal jika mencoba membuat sebuah momentum dalam satu waktu saja, sehingga sebuah bisnis sebaiknya dilakukan secara bertahap, pelan, dan terus teratur seperti air liur sapi yang mengalir.

Contoh penggunaan dalam kalimat:

*Sonna ni aseru hitsuyou wa nai, akinai wa ushi no yodare darou.*

‘Tidak perlu tergesa-gesa seperti itu, bukankah perdagangan seperti air liur sapi?’

### 4. *Ushi ni kyoumon*

Secara harfiah diartikan dengan memberikan atau membacakan sutera atau ayat-ayat Buddha pada sapi.

Peribahasa tersebut memiliki arti perumpamaan tidak ada pengaruh apapun walaupun sudah diberitahu ataupun diperdengarkan hal yang baik berkali-kali. Peribahasa ini sama dengan *to talk to the wind* dalam bahasa Inggris.

Contoh dalam kalimat:

*Shuui ni mienaku naru hodo no merikondeiru kare ni itte mo ushi ni kyoumon da.*

‘Percuma saja mengatakan apapun padanya yang sudah malu setengah mati’

5. *Ushi wa ushi dzure, uma wa uma dzure*

Secara harfiah diartikan sapi berkumpul dengan sapi, kuda berkumpul dengan kuda.

Peribahasa tersebut memiliki makna bahwa orang-orang yang memiliki kesamaan secara alami akan lebih mudah untuk berkumpul atau orang yang memiliki kesamaan akan lebih baik jika bersama-sama menjalankan suatu hal atau pekerjaan. Peribahasa ini memiliki arti yang sama dengan *every Jack has his Jill* dalam bahasa Inggris.

Contoh penggunaan dalam kalimat:

*Ano dōkō-kai no membā wa mina seikaku ga nite iru. Ushi wa ushi-dzure, uma wa uma dzure da ne.*

‘Semua anggota kelompok itu memiliki sifat yang mirip. Seperti sapi berkumpul dengan sapi dan kuda berkumpul dengan kuda, ya’.

6. *Ushi mo senri, uma mo senri*

Secara harfiah diartikan sapi pun seribu “ri”, kuda pun seribu “ri”. “Ri” adalah satuan jarak dalam bahasa Jepang yang setara dengan 3,9 km atau kata “senri” (1000 “ri”) adalah ungkapan untuk menggambarkan jarak yang sangat jauh.

Peribahasa tersebut memiliki makna walaupun cepat ataupun lambat atau walaupun mahir atau tidak, tidak perlu tergesa-gesa dalam melakukan sesuatu karena hasilnya akan sama.

Contoh dalam kalimat:

*Awateru koto wa nai. Ushi mo senri, uma mo senri dakara.*

‘Tidak perlu terburu-buru, karena sapi juga seribu “ri” dan kuda juga seribu “ri”’

7. *Kyuu gyuu no ichi mou*

Secara harfiah diterjemahkan menjadi sehelai rambut dari sembilan ekor sapi. Angka “sembilan” dalam peribahasa tersebut bukanlah angka sembilan yang sebenarnya tetapi ungkapan untuk menunjukkan jumlah yang banyak.

Peribahasa tersebut memiliki makna bagian kecil di dalam jumlah yang besar. Atau hal sepele yang tidak bisa dibandingkan dengan apapun. Peribahasa ini memiliki arti yang sama dengan peribahasa Inggris, *drop in the basket*.

Contoh dalam kalimat:

*Nanjūnen no jinsei no naka de kazoekirenai hodo no hito to deau ga, shin no yūjin ni nareru hito nante kyuu gyuu no ichi mou da.*

‘Dalam puluhan tahun hidup saya, saya bertemu dengan orang yang tidak terhitung jumlahnya, tetapi orang yang bisa menjadi teman sejati sangatlah sedikit’

8. *Kusaki mo nemuru ushi mitsu doki*

Secara harfiah diterjemahkan menjadi saat ketiga di mana rerumputan pun juga tertidur. Peribahasa tersebut digunakan untuk mengungkapkan hal yang tidak menyenangkan atau keadaan malam yang sepi dan sangat mencekam. Waktu malam adalah saat manusia dan bahkan rerumputan pun ikut tertidur. Peribahasa ini berawal dari nenek moyang orang Jepang yang membagi waktu dalam empat bagian. *Ushi no mitsu doki* menandakan bagian waktu ketiga yaitu antara pukul dua pagi hingga setengah tiga pagi, orang Jepang percaya bahwa di saat inilah hantu dan arwah penasaran akan keluar sehingga membuat malam menjadi mencekam.

Contoh dalam kalimat:

*Sono shōtai fumei no hikari o mita no ga, kusaki mo nemuru ushi mitsu doki datta mono dakara, yokei ni zotto shita yo.*

‘Saya melihat cahaya aneh itu, tetapi karena saya melihatnya di saat malam yang mencekam, sehingga terasa lebih mengerikan.’



### 9. *Ushi no issan*

Secara harfiah diterjemahkan menjadi langkah seekor sapi.

Peribahasa ini digunakan untuk mengandaikan orang yang memiliki pemikiran dangkal. Orang yang berpikiran dangkal akan bertindak sembarangan tanpa sebuah memikirkan secara matang terlebih dahulu.

Peribahasa ini mencerminkan sifat sapi, sapi yang biasanya berjalan dengan lambat, tetapi jika terkejut maka akan lari tunggang langgang tanpa arah.

#### C. *Kalimat*

Selain *yojijukugo* atau empat karakter huruf kanji dan *kanyouku* atau frasa idiomatik, peribahasa dengan menggunakan sapi juga bisa berbentuk kalimat sebagai berikut:

### 10. *Ushi wo uma ni norikaeru*

Secara harfiah diterjemahkan mengganti sapi dengan kuda.

Peribahasa tersebut merupakan perumpamaan untuk menggambarkan membuang barang yang tidak bagus dan menggantikannya dengan barang yang bagus atau mengganti hal yang merugikan bagi diri sendiri dengan hal yang menguntungkan.

Sapi digambarkan sebagai barang yang tidak bagus karena berjalan dengan lambat, sedangkan kuda merupakan barang yang bagus karena bisa berlari dengan kencang.

Contoh dalam kalimat:

*Kare wa ushi o uma ni norikaete, betsu no shōbai o suru koto ni shitarashī.*

‘Dia mengganti sapi dengan kuda, sehingga memutuskan untuk menjual barang yang lain.’

### 11. *Ushi ni taishite koto wo tanzu*

Secara harfiah diartikan dengan memainkan koto (sejenis alat musik petik seperti kecapi) pada sapi.

Seperti halnya peribahasa Indonesia, memberikan bunga pada kera, memainkan koto di depan seekor sapi juga tidak akan ada gunanya karena memainkan musik apapun tidak akan berpengaruh bagi seekor sapi.

Peribahasa ini memiliki arti yang sama dengan *ushi ni kyōmon* yaitu seberapa pun baiknya sebuah pembicaraan tidak akan berguna bagi orang yang bodoh atau orang bodoh tidak akan bisa memahami sebuah pembicaraan yang rumit.

Contoh penggunaan dalam kalimat:

*Kare ni wa nani wo itte mo muda da yo. Ushi ni taishite koto wo tanzu you na mono da.*

‘Percuma saja mengatakan apapun padanya. Karena dia (seperti) sapi dimainkan koto’

### 12. *Ushi ni hikarete Zenkouji mairi*

Secara harfiah diterjemahkan berziarah ke Kuil Zenkouji karena ditarik seekor sapi. Peribahasa ini berlatar dari sebuah cerita pada zaman dahulu seorang wanita tua sinis yang tinggal di dekat kuil tetapi tidak pernah berziarah dan tidak mau pergi ke kuil. Suatu hari ada seekor sapi yang terlepas dan melewati rumah wanita tua itu. Tanduk dari sapi itu tersangkut pada pakaian yang sedang dijemur dan terbawa oleh sapi itu. Wanita tua mengejar sapi itu hingga dia sampai di daerah sekitar kuil dan sejak saat itu wanita tua jadi rajin berziarah ke kuil. Peribahasa tersebut merupakan perumpamaan yang menggambarkan orang yang pergi ke suatu tempat karena ajakan orang lain secara tidak sengaja atau ajakan tidak sengaja seseorang yang membawa pada sebuah kebaikan. Sapi yang mengamuk menggambar ajakan yang tidak disengaja dan kuil merupakan simbol kebaikan karena merupakan tempat peribadahan orang Jepang. Peribahasa tersebut memiliki padanan arti dengan peribahasa Inggris *goslings lead the geese to water*.

Contoh dalam kalimat:

*Ushi ni hikarete zenkōji mairi de, tamatama sasowareta bijutsuten de kaiga ni hamari, aburao wo kaku no ga shumi ni natta.*

‘Karena “tidak sengaja ditarik sapi ke Kuil Zenkouji”, saya tidak sengaja tertarik pada pameran lukisan yang saya datangi dan membuat lukisan cat minyak menjadi hobi saya.’

Maksud dari kalimat di atas adalah saya tidak sengaja diajak ke pameran lukisan tetapi pada akhirnya jadi menggemari dan menjadikan melukis sebagai hobi.

13. *Uma wo noru made wa ni ushi nore*

Secara harfiah diterjemahkan naiklah sapi sampai bisa menaiki kuda.

Peribahasa ini latar cerita bahwa kuda lebih cepat daripada sapi, jadi pasti akan kesulitan jika tiba-tiba naik kuda, karena itu sebelum naik kuda, perlu berlatih cara menunggang sapi terlebih dahulu.

Makna dari peribahasa tersebut adalah sebelum menduduki sebuah posisi yang tinggi maka pertama-tama memulai dari posisi yang rendah dan mengasah kemampuan hingga bisa sampai ke atas. Atau dalam mengerjakan suatu hal harus perlahan-lahan menyelesaikan satu tahap untuk bisa maju ke tahap berikutnya. Bisa juga bermakna lebih baik maju secara perlahan-lahan daripada tidak melakukan sesuatu sama sekali.

Contoh dalam kalimat:

*Matteiru aida ni mo nanika surubeki koto wa aru hazuda, uma ni noru made wa ushi ni nore to iu darou.*

‘Ada hal yang sebaiknya dilakukan selagi menunggu, bukankah dikatakan naiklah sapi sebelum bisa menaiki kuda?’

14. *Uma wo ushi to iu*

Secara harfiah diterjemahkan menjadi mengatakan kuda adalah sapi.

Peribahasa ini menjelaskan bahwa sapi dan kuda secara jelas terlihat sebagai binatang yang berbeda, tetapi dengan keras kepala mengatakan bahwa kuda adalah sapi.

Peribahasa tersebut memiliki makna menggunakan kekuatan atau kekuasaan untuk memaksa orang menerima argumen yang dikatakan atau perumpamaan yang berarti menebak isi hati seseorang.

Contoh dalam kalimat:

*Kare wa zettai ni jibun no hi o mitomenai darou. Uma o ushi to iu yōna hito na no dakara.*

‘Dia pasti tidak akan mengakui kesalahannya sendiri bukan? Karena dia seperti orang yang mengatakan kuda adalah sapi.’

15. *Uma wo kasan no minami ni kishi, ushi wo tourin no ya ni hanatsu*

Secara harfiah diterjemahkan memulangkan kuda ke sebelah selatan gunung dan melepaskan sapi ke hutan persik.

Peribahasa tersebut berdasarkan sebuah cerita bahwa setelah Kaisar Wu dari Zhou menghancurkan dinasti Shang, maka dia mengembalikan kuda yang digunakan untuk perang ke sebelah selatan gunung dan melepaskan sapi yang digunakan untuk mengangkut peralatan perang ke hutan persik untuk menunjukkan pada rakyat bahwa tidak akan berperang lagi.

Peribahasa tersebut memiliki makna bahwa kedamaian akan datang setelah perang berakhir atau tidak akan berperang untuk kedua kalinya.

16. *Uma wo kawan to hosshite mazu ushi wo tou*

Secara harfiah diterjemahkan jika ingin membeli kuda, maka pertama-tama tanyakan (harga) sapi.

Peribahasa ini berangkat dari sebuah pemikiran bahwa pertama-tama menanyakan harga sapi yang familier untuk mengetahui tempat yang menjual kuda dengan harga yang pantas.

Peribahasa tersebut memiliki makna bahwa di saat akan membeli barang yang mahal atau barang yang tidak diketahui harga pasarannya, maka pertama-tama tanyakan harga barang yang sudah familier untuk mengetahui harga pasaran di toko tersebut.

Contoh dalam kalimat:

*Hoka no shōhin no nedan o kiite mite yokatta. Uma o kawan to hoshite mazu ushi o tou da.*

‘Akan baik jika menanyakan harga barang yang lain. Sebelum ingin membeli kuda, pertama-tama bertanya (harga) sapi.’

17. *Keikou no naru mo gyūgo to naru kanare*

Secara harfiah diterjemahkan menjadi paruh burung pun tidak menjadi ekor sapi.

Paruh burung merupakan perumpamaan untuk pemimpin dalam sebuah kelompok kecil, sedangkan pantat sapi merupakan perumpamaan untuk orang yang digunakan sebagai pengikut dalam sebuah kelompok besar.

Peribahasa ini memiliki makna yang sama dengan *keikougyūgo* yang berarti lebih baik menjadi seorang pemimpin dalam sebuah kelompok kecil daripada menjadi pengikut di dalam sebuah kelompok besar.

18. *Tsuno wo tamete ushi wo korusu*

Secara harfiah diterjemahkan membunuh sapi karena meluruskan tanduknya.

Tanduk sapi yang sudah bengkok secara alami jika dipaksa untuk diluruskan maka akan melukai sapi, membuatnya lemah, dan pada akhirnya akan membuatnya mati.

Peribahasa tersebut bermakna, saat berusaha memperbaiki kesalahan yang kecil secara paksa maka sebaliknya akan merusak semuanya.

Dalam bahasa Inggris, peribahasa ini memiliki makna yang sama dengan *better a snotty child than his nose wiped off* atau *the remedy may be worse than the disease*.

Contoh dalam kalimat:

*Hon'no tanjun'na keisan misu o son'nani semetatetara, benkyō suru iyoku jitai o nakushite shimau yo. Tsuno wo tamete ushi wo korusu koto ni naru.*

‘Jika menyalahkan hingga seperti itu hanya karena sebuah kesalahan kecil, maka dia akan kehilangan motivasi belajar. Itu berarti membunuh sapi dengan meluruskan tanduknya.’

19. *Fuusuru bagyū mo ai oyobazu*

Secara harfiah diterjemahkan kuda dan sapi yang saling mencari pasangan pun tidak akan bertemu.

Peribahasa ini memiliki arti bahwa kuda dan sapi yang sama-sama mencari pasangan untuk kawin tidak akan sesuai karena sapi dan kuda merupakan spesies yang berbeda.

Sehingga peribahasa tersebut dapat dimaknai menjadi sesuatu yang tidak ada kaitannya sama sekali.

Contoh dalam kalimat:

*‘Sono nyūsu o kiite mo, kare wa kaze suru bagyū mo ai oyobazu to itta guai da.*

‘Dia tidak akan terpengaruh walaupun mendengar berita itu, (seperti) kuda dan sapi yang saling mencari pasangan;

20. *Ushi no shouben to oya no iken wa nagakutomo kikanu*

Secara harfiah diterjemahkan air seni sapi dan pendapat orang tua, walaupun lama, tidak ada pengaruhnya.

Air seni sapi jumlahnya banyak dan terus menetes tanpa berhenti tetapi sebanyak apapun jumlahnya tidak apa manfaat. Perumpamaan ini disamakan dengan orang tua yang terus-menerus memberikan nasihat pada anaknya.

Peribahasa tersebut memiliki makna nasihat yang diberikan pada anak, walaupun panjang tetapi tidak ada pengaruhnya.

21. *Ushi no shirigai to kotowaza to hazuresoude mo hazurenu*

Secara harfiah diterjemahkan "shirigai" sapi dan peribahasa walaupun terlihat berbeda tetapi tidak bisa dibedakan.

*Shirigai* adalah tali yang dipasangkan pada ekor atau pantat kuda atau sapi yang kemudian dikaitkan ke gerobak atau pedati. Tali ini sekilas terlihat longgar tetapi sebenarnya sangat kuat dan tidak mudah terlepas. Perumpamaan ini disamakan dengan peribahasa yang walaupun terkadang terlihat sederhana tetapi menyimpan makna dan pembelajaran hidup yang mendalam.

22. *Ushi no tsuno wo hachi ga sasu*

Secara harfiah diterjemahkan lebah menyengat tanduk sapi.

Seperti sebagian besar peribahasa Jepang lain yang muncul pertengahan zaman Edo, dahulu peribahasa ini juga banyak dikatakan dengan *shika no tsuno ni hachi* atau lebah pada tanduk rusa. Tanduk sapi dan rusa yang keras tidak akan ada pengaruhnya sama sekali jika disengat oleh lebah.

Perumpamaan ini digunakan untuk menyatakan sesuatu yang tidak menyebabkan rasa sakit atau pengaruh sama sekali.

### **Pandangan Masyarakat Jepang terhadap Sapi yang Tercermin dalam Peribahasa**

Seperti yang sudah dijelaskan sebelumnya bahwa peribahasa mengandung falsafah atau pelajaran hidup serta mencerminkan budaya masyarakat penuturnya. Begitu pula dari peribahasa yang menggunakan unsur sapi tersebut secara tidak langsung kita bisa mengetahui pandangan masyarakat Jepang terhadap binatang ini.

Dari beberapa contoh peribahasa yang dijabarkan di atas, banyak ditemukan bahwa sapi kerap disandingkan atau dibandingkan dengan kuda. Saat dibandingkan dengan kuda, sapi lebih banyak digambarkan sebagai binatang yang lambat, malas, dan tidak begitu berharga. Banyaknya penggunaan sapi dan kuda dalam satu peribahasa juga mungkin dipengaruhi masyarakat Jepang yang percaya bahwa kedua binatang tersebut yang digunakan sebagai kendaraan untuk mengantar arwah leluhur mereka. Kepercayaan tersebut tergambar saat perayaan festival Obon. Saat perayaan ini, masyarakat Jepang percaya bahwa pintu alam baka akan dibuka dan leluhur mereka akan kembali untuk mengunjungi keluarganya. Sehingga, mereka membuat replika sapi dari terong dan kuda dari mentimun. Sapi dipercaya sebagai kendaraan yang membawa arwah leluhur kembali ke alam baka sedangkan kuda dipercaya sebagai kendaraan yang membawa arwah leluhur bertemu dengan keluarga.

Selain lambat dan malas, sapi juga dianggap sebagai binatang yang bodoh. Hal itu terlihat dalam peribahasa yang bermakna percuma saja memainkan koto di depan sapi karena tidak akan berpengaruh apa-apa..

Akan tetapi, ada juga peribahasa yang menggambarkan sapi sebagai binatang yang kuat dan binatang yang membawa pada kebaikan. Masyarakat Jepang juga percaya bahwa sapi juga bisa membawa keberuntungan bagi mereka. Hal itu dibuktikan dengan adanya beberapa kuil di Jepang yang memiliki patung sapi dan mereka percaya akan mendatangkan keberuntungan bagi setiap pengunjung kuil yang mengelus kepala patung sapi tersebut.

### **KESIMPULAN**

Peribahasa atau dalam bahasa Jepang disebut dengan *kotowaza* atau *rigen* adalah kata-kata singkat yang diturunkan dari generasi ke generasi yang berisi satire, pelajaran hidup,

pengetahuan bijak, dan lainnya. Secara bentuk, dalam bahasa Jepang, peribahasa dapat dibedakan menjadi tiga, yaitu *youjijukugo* atau empat karakter huruf kanji, *kanyoku* atau frasa idiomatik, dan dalam bentuk kalimat. Dari contoh peribahasa yang menggunakan unsur sapi dapat dilihat bahwa masyarakat Jepang memandang sapi sebagai binatang yang lambat, malas, bodoh, tetapi di sisi lain juga merupakan binatang yang kuat dan bisa membawa ke dalam kebaikan.

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## THE USE OF POLITENESS STRATEGIES IN TRUMP'S SPEECH TO 19<sup>TH</sup> BOY SCOUT JAMBOREE

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### **Abstract**

*Politeness is not merely as etiquette or rules of behavior. In pragmatics, politeness refers to the awareness to the concept of face which has two aspects; negative face and positive face. In order to avoid attacking to a person's face, several politeness strategies are applied. According to Harris (2001: 3), many studies relating to politeness theory focus around informal situation. This paper is concerned with the politeness strategies used in formal situation, namely speech. Trump's speech to 2017 Boy Scout Jamboree is used as the object of this study because his speech conveys more than what it is. Thus, this paper aimed to analyze the politeness strategy used by Trump in his speech to 2017 Boy Scout Jamboree in order to perform his real intention. In this paper, qualitative method is applied to analyze the data. The results indicated that among the thirty-nine utterances using politeness strategy, three utterances are classified as bald on record, thirty-four utterances are positive politeness, one utterance is negative politeness, and one utterance is classified as off record. It means that, in his speech, Trump mostly used positive politeness strategy in order to gain solidarity from his audience. Moreover, the positive politeness mostly used shows that Trump attempted to emphasize that he and his audience share the same interest and knowledge.*

**Keywords:** *politeness, pragmatics, negative face, positive face*

### **INTRODUCTION**

According to Harris (2001: 3), many studies relating to politeness theory focuses around informal situation. Moreover, most of the data taken concentrates on shorter or single utterance. Therefore, this study attempts to analyze formal discourse such as speech. The speech chosen for the data in this study is Trump's speech. Before being appointed as the 45<sup>th</sup> President of United State of America, Donald Trump has made many controversies. After his success winning the presidential election, he still receives many contradiction to his controversial issues, for instance several issues relating to racism and sexism. As a president of United State of America, Donald Trump has given a lot of speeches and one of his significant speeches was given at the 19th Boy Scout Jamboree. The speech is addressed to Boy Scout of United State of America in June 25, 2017 who celebrates their 19<sup>th</sup> Boy Scout Jamboree. In the first half of his speech, Trump delivers his appreciation for Boy Scout. However, in his second half speech, the message that he wants to convey tends to focus on his presidential staffs and his significant work as the President. Therefore, this paper tries to analyze the speech aiming to Boy Scout Jamboree, a non-partisan jamboree. Moreover, this paper aims to study the politeness strategies used by Trump in his speech to the 2017 Boy Scout Jamboree in order to convey his reason by bringing those topics in his speech.

This paper uses politeness theory in order to analyze the politeness strategy used by Trump in his speech. The most influential theory of politeness was purposed by Brown and Levinson in their book (1998) which focuses on the concept of face. The term face itself refers to "emotional and social sense of self that everyone has and expect everyone else to recognize" (Yule, 1996: 60). Thus, in other word, politeness can be defined as the means to show awareness to another person's face which is categorized into two aspects which are negative face and positive face. A person's negative face refers to a person's need to be independent, to be free, not to be imposed on by others, and to be respected by others in terms of time, privacy, and possession. On the other hand, positive face refers to a person's need to be accepted and liked by others, to be treated as a member of their group, and to know that their wants are shared by others. In order to save the hearer's face, a speaker is expected to use politeness strategy which refers to four classifications; bald on record, positive politeness, negative politeness, and off record.

When a speaker can directly address the hearer using imperative with no mitigating utterance, he or she is being bald on record. Positive politeness strategy aims to save a person's positive face by showing solidarity, appealing to friendship, making other people feel good, and showing that both speakers share the common goal. Negative politeness is a redressive action addressed to the addressee's negative face which refers to a hearer's want to have his freedom of action unhindered and his attention unimpeded (Brown and Levinson, 1988: 129). Lastly, according to Brown and Levinson, the definition of off record communication is applied when it done in such a way that it is not possible to attribute only one clear communicative intention to the act (1988: 211).

This paper discusses on how Trump uses politeness strategies in his speech in order to achieve certain goal. Thus, this paper consists of the background of the study then continues to brief explanation of politeness theory used in analyzing Trump's speech. The paper uses several examples in explaining the politeness strategy applied in Trump's speech based on each classification.

## **METHODOLOGY**

The data of this study was taken from Trump's speech addressing for Boy Scout of United State of America in June 25, 2017 who celebrates their 19<sup>th</sup> Boy Scout Jamboree. A qualitative method was used in this study in order to answer two problem formulations listed above. According to Kuntjara (2006: 2), "In conversation analysis, the use of qualitative methods can uncover and understand why an interlocutor utters a certain speech act, and what possible meanings lie behind it." One of the most used techniques in qualitative method is a purposive sampling. In purposive sampling, the data taken are only the selected data which are suitable for the purpose of the study. Hence, the qualitative method was executed in order to only analyze the utterances of the speaker which apply politeness strategy.

There were several procedures in collecting the data. The first step was the writer searched the script of Trump's speech. The second step is the writer took only the sentences which apply politeness strategy. The third step is the writer classified the sentences into the suitable category based on politeness classification. Lastly, the writer analyzed the hidden message or meaning behind the use of politeness strategy in Trump's speech.

In order to utilize the data into a further examination, this study applied pragmatic approach precisely using politeness theory. This theory was applied in order to understand better the meaning and the reason why particular politeness strategies were used in delivering the speaker's intention.

## FINDINGS AND DISCUSSION

This study found thirty nine utterances from Trump's speech which apply politeness strategy. The utterances further are classified based on the politeness strategy which amount of occurrence can be seen in the following table.

*Table 1: Politeness Strategies Occurrence in Trump's Speech*

No	Politeness Strategy	Number of Occurrence
1	Positive politeness	34
2	Bald on record	3
3	Negative politeness	1
4	Off record	1

The further analysis of each strategy will be discussed in the following subtitles.

### 2.1 Bald On Record

A speaker applies bald on record as a means of directly asking for something or there is also an occasion of emergency. Bald on record can also be used in order to express request to the hearer. From Trump's speech to 19<sup>th</sup> Boy Scout Jamboree, three utterances are found using bald on record. For example:

- (1) a. It's incredible to watch.  
b. **Believe me.**
- (2) And you **have to** understand.
- (3) And **remember this**, you are not working.

For example, sentence (1) is uttered when Trump praises Boy Scout as he compares them with the government and he asks the Boy Scout to keep doing their good work. From this example, he has applied bald on record strategy in which he uses imperative to give a request and can also be understood as a command to the audience to put trust on him. By using bald on record strategy, it shows that he knows that he does not have to worry about the audiences' face since he is more powerful than them. Bald on record strategy can be used if a speaker has authority over the hearer in terms of higher status or has a more dominant role (Brown and Levinson, 1988: 97).

Other example is when Trump explains that being a Boy Scout can lead you to American success and he says sentence (2). This example classifies as bald on record because Trump presumably speaks as if there is an important maximum efficiency. He asks entreaties to the audiences in order to follow his idea about American success through the Boy Scout's values and tradition. Therefore, he uses modality for emphasis in order to greater the importance of his sentence.

The last example of bald on record is when Trump gives support for the Boy Scout to always do things they love while he also tries to say that his presidential time works well because of him. When he says sentence (3), he uses bald on record because his utterances tend to use imperatives in a way that he gives little option to the hearer but do as they are told. He wants the audience to do as he commands as seen in his utterance. Thus, in general, according to Brown and Levinson (1988), when a speaker performs bald on record, a speaker wants to perform his intention more than he or she wants to satisfy the audience's face.

### 2.2 Positive Politeness

In Trump's speech to 19<sup>th</sup> Boy Scout Jamboree, the most used strategy of politeness is positive politeness which is found in thirty four utterances. For example:

- (4) a. **Boy**, you have a lot of people here.  
b. The press will say it's about 200 people.



- c. It looks like about 45.000 people.
- d. **You set a record today.**
- (5) You've been hearing about with the fake news and **all of that.**
- (6) **Isn't** that nice -- an energy exporter?
- (7) a. And hopefully, he's going to get the votes tomorrow to start our path toward **killing** this **horrible** thing known as Obamacare.
- b. That's really hurting us, **folks.**
- (8) What do you think the chances are that this **incredible, massive crowd, record-setting** is going to be shown on television tonight?
- (9) I'll tell you a story that's very interesting for me.
- (10) a. You can count on me,
- b. **We know we** can count on you.
- (11) a. But if you do what we say,
- b. **I promise** you that you will live scouting's adventure every single day.
- (12) You know, ...

One of the main types of politeness strategy is claiming common ground which according to Cutting (2003: 48), speakers can do this by "attending to the hearer's interests, wants, and needs". In Trump's speech, he opens his speech by saying sentences (4). From this utterances, it contains many solidarity strategies. Trump uses shared young people's in-group slang by saying (4a) in a way that he wants to build informal atmosphere to his audience which mostly in their young age. He wants to be accepted and gain close intimacy to the Boy Scout members. The use of word (4a) demonstrating his surprise of seeing the number of audiences. In this utterances, Trump also shows exaggeration by saying sentence (4d) which demonstrates the sincerity of Trump's good intentions and excitement to give his speech at the jamboree.

The other example is when Trump asks the audience to forget about political matter for a while and to focus on his speech and he says sentence (5). This example can be classified as he uses positive politeness strategy because he claims common ground to the audience as one of the main types of positive politeness strategy. In this example, Trump exaggerates the fact that the hearer must have read **all** of the news while in fact not all people pay attention to every news related to him.

When Trump introduces one of his staffs, he brags about their achievement and says sentence (6). This example shows that Trumps uses positive politeness in a way that he applies personal-center switch as one of the positive politeness strategy aspects. Trump uses such strategy because he speaks as if the audience is himself. In other words, Trump places himself as having the same knowledge as the audience.

Trump continues his speech by telling on one of his staffs who used to be a Scout and changing to seek for support to vote him. Trumps says sentence (7) which from this example, there are several solidarity strategies used by Trump which are he exaggerates the fact that Obamacare is a something bad that must be banished. In sentence (7a), Trump uses word **killing** and **horrible** are used to dramatize the health care insurance proposed by Obama which gains many controversies. The other solidarity strategy used by Trump in sentence (7b) is he addresses the audiences as **folks** instead of people or ladies and gentleman which he claims in-group solidarity as his own family.

In his speech, Trumps tries to offend the media who he believes always creates fake news about him by saying sentence (8) and this example shows that Trump exaggerates his description towards the jamboree. He wants to show his interest by giving dramatized description to the

Jamboree and showing how great the Boy Scout is. Therefore, he provides exaggerate expression in describing the jamboree.

In sentence (9), Trumps tries to tell about a person who misses his chance to get his best chance. As this story is told, he also tries to brag about how good he is. Through this, Trump communicates to his audiences by initiating good story. According to Brown and Levinson (1988: 106), this strategy is used as the speaker wants to contribute the speaker's interest to the conversation with the hearer. Trump attracts his audiences' attention to experience and focus on the events being discussed.

Trump also applies politeness strategy specifically he includes both speaker and hearer in his sentence. It can be seen in sentence (10b), when he says how he trust Boy Scout and how people put the same trust as well, that Trump uses inclusive **we** form when he addresses **you** or **me**. When a speaker performs this strategy, the speaker "can call upon the cooperative assumptions and thereby redress FTAs." (Brown and Levinson 1988: 127). Moreover, such strategy can be done because the speaker wants to show his eagerness as the audience to have the action performed.

This sentence (11) is uttered when he almost finishes his speech to the jamboree. Before saying this sentence, Trumps says that people of America is special to him. Sentence (11) implies that Trump giving (or ask for) reasons to his audiences. Brown and Levinson (1998: 128) argue that this strategy is used because the speaker wants to give reason to the hearer why the speaker wants what he wants. By including the hearer, it causes to give reason of implying what kind of thing is needed. In the sentence (11), for example, Trump asks the hearer to follow what he say thus he will give something good in return.

Last but not least, it is found in Trump's speech to 19<sup>th</sup> Boy Scout Jamboree that he says repetitively sentence (12). Those repetition are used as one of the main aspects of positive politeness as another form of point of view 'flip' in positive politeness strategy. It is used in order to make the hearers have slightly possibility to know about what he wants to say. The use of sentence (12) indicates that Trumps wants to claim that the audiences' knowledge has the equivalence with him or they share the same knowledge.

### 2.3 Negative Politeness

Basically negative politeness is done if the speakers wants to respect the hearer freedom to be alone of undisturbed. Trump uses negative politeness strategy in one utterance. For example:

- (13) a. I **wonder** if the television cameras will follow you.  
b. They don't like doing that when they see these massive crowds.

From this example (13), he applies hedges encoded in particles in a way that he uses the word **wonder** in order to indicate the presence of an implicature which can turn a statement into a question, or a request, or an invitation, or it can imply that the hearer knows the answer.

In this case, Trumps saying sentence (13) implies that he questions the work of media to his news. Moreover, he emphasizes that he is not sure whether the cameras are following the audience or not which follows by sentence (13b). Therefore, it gives the audience more freedom because they can be assured that their freedom is undisturbed by the cameras not following them. With this utterance, Trump uses negative politeness in order to make the audience freedom unhindered and undisturbed.

### 2.4 Off Record Politeness

In Trump speech, an off record technique is done by Trump is found in one utterance. For example:

(14) And **if you think that was an easy trip, you're wrong**, but I am thrilled -- 19th Boy Scout Jamboree -- wow -- and to address such a tremendous group.

Before analyzing the off-recordness of Trump's speech, according to Brown and Levinson (1988: 211), the speaker does off-record technique when he/she wants to avoid the responsibility of his/her utterance by giving the hearer decision on how to interpret his/her word. Therefore, when the hearer confronts the meaning of the speaker utterance, the speaker can avoid that he/she means something else. In addition, in order to understand what the speaker really wants to convey, the he hearer needs to make some inference to reveal the hidden message.

When Trump opens his speech in front of the Boy Scout in sentence (14) he does an off-record technique by using rhetorical questions. He asks question with no intention of obtaining an answer which breaks a sincerity condition on question which is usually provided by the speaker for the hearer. By saying sentence (14), Trumps provides contradiction between easy and wrong. Moreover, Trump implies that he is not having an easy trip to go to the place where his speech located. However, instead of saying it directly, for example: I have a hard trip going here, Trump uses off-record strategy by saying what he means indirectly so that the hearer can conclude and interpret by themselves what he meant.

## CONCLUSION

Based on the analysis in this study, the conclusion of this research is that Trump mainly uses positive politeness to address his audience. Out of thirty nine data, the positive politeness are found in thirty four utterances, while bald on record found in three utterances, off-record and negative politeness each are found in one utterance. Positive politeness is a strategy that aims to save a person's positive face by showing solidarity, appealing to friendship, making other people feel good, and showing that both speakers share the common goal.

By using this kind of strategy, Trump emphasizes that he wants to be closer to the audience and approach them as his friend. He shows on how he seeks for closeness and support from his audience. Because of his reason to gain solidarity form the audience, he tries to minimize the use of negative politeness and off record since they are used when a speaker wants to create distance to a hearer. Moreover, Trump uses bald on record strategy in a way that he claims as having more powerful position compare to his audience. The use of this strategy is of course related to Trump's background as the newly-elected presidents. As a person that just sits on president ship, Trump wants to be seen as friendly, caring, and nice person to his people.

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## PHONOLOGICAL RULES APPLIED IN "MADURESE"

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### Abstract

*Madurese is a mother tongue of the society in Madura island. The language has a unique pronunciation system. The aim of this research to understand three types of phonological rules applies in the language and types of phonological rules in a language and describe the phonological rules Sampang people. This research focus on phonological rules of Madurese in Desa Rohayu, Kecamatan Kedudung, Madura (Sampang). Employing a descriptive qualitative method and using purposive technique sampling, this research involves the people of Rohayu. The study is using direct interview by recording and transcribing to obtain data. The results of this study suggest that the phenomena of phonological rules are highly found in three of the three types proposes with the highest number of occurrence arises in deletion. In assimilation, a phoneme can undergo one feature alteration, e.g. velarization of nasal consonant /ŋ/, frication of stop alveolar consonant /ʃ/ or (ç), velarization of stop consonant /g/, frication of stop labial /b/ and /p/, nasalization of alveolar /t/ and /d/, liquidating of glottal consonant /h/, and voicing of voiceless alveolar /s/, in both regressive and progressive assimilation. Dissimilation occurs in solely /n/ and /b/ recurrence and always arises in the coda of a syllable either stressed or unstressed one. Meanwhile, in the deletion process, it might happen in the initial phoneme of a word, elision of weak vowels before syllabic consonants, and elision of consonant clusters.*

**Keywords:** *phonological rules, pronunciation, Madurese.*

### INTRODUCTION

Language is a medium to pass on men's knowledge to other and to the next generation. It is a means of communication among the people. As means of communication, the language can express thought, feeling, emotion, and idea. By using the language, one will understand what other people mean. The language can be produced by oral or written. Human can use the language to speak with other people. Speaking is an expressive and productive skill of language aimed to transmit message through articulation. In articulation, speakers should produce the accurate sounds of words in order to be well grasped by the listeners. Speakers need to notice and follow the phonetic transcription formulated in the dictionaries of language they deal with.

Indonesia has for about 726 local languages, and only 456 languages that can be analyzed and others are still undetected and almost extinct. (<http://www.republika.co.id/berita/pendidikan/education> download on 25<sup>th</sup> of december 2017). One of them is Madurese.

Madurese is a subsidiary branch of the Austronesian Malayo-Polynesian branch, so that has similarities with other local languages in Indonesia. Madurese language has a unique pronunciation system. It is so unique that people outside Madura island who try learn experiencing difficulties, particularly in terms of pronunciation earlier. Madurese is a local

language that has the fourth most speaker number in Indonesia (Davies, 2010:1). Early, it is a mother tongue of the society in Madura island. Most of them are fishermen and traders. So, their mobility is so high by sailing to surrounding islands, even to neighboring countries. It makes the distribution of the Madurese society widely. The distribution of people also makes the distribution of the Madurese speech area, among others to Java Island, especially to Tapal Kuda area of the Eastern Java island, and to Madura island also.

Madura Island is an island located in the north-eastern coast of Java. The island comprises an area of approximately 4,078.67 *km*<sup>2</sup> (administratively 5,168 *km*<sup>2</sup> including various smaller islands to the east and north). The number of the society is about 3.630.000 people in 2012 (<https://en.m.wikipedia.org/wiki/madura>).

There are 3 parts in Madura Island; West Madurese (Bawean and Bangkalan); Central Madurese (Pamekasan and Sampang); East Madurese (Sumenep and Sapudi). The study is focused on Sampang, because the area is uses a rural dialect; It is located in a village in Kecamatan Kedungdung. Kabupaten Sampang which has 18 (eighteen) villages. Those are Bajrasokah, Banjar, Banyukapah, Batuporo Barat, Batuporo Timur, Daleman, Gunung Eleh, Kedungdung, Komis, Kramat, Muktesareh, Nyeloh, Ombul, Pajeruan, Palenggiyan, Pasarenan, Rabasan, and Rohayu ([www.nomor.net/kodepos/prov=kedungdung](http://www.nomor.net/kodepos/prov=kedungdung) downloaded on 25<sup>th</sup> of december 2017).

In this study focused to observe the language used in Desa Rohayu. In village is still purely using the original Madurese because of it is located in the east area. This study examines assimilation, dissimilation, and deletion, while the previous studies dealt with mostly assimilation only, one of them also took dissimilation. The previous studies focused on finding particular types of phonological rules in the language and objects investigated as well as speech perception on the rules. Meanwhile, this study focuses on investigating three types of phonological rules in a language and describe the phonological rules Sampang people.

Furthermore, the speakers frequently find a situation in which they feel awkward and blocked to articulate sounds of words or phrases due to the different place of articulation of two encountering phonemes. In consonant /t/ or /d/ such as in word *Atdep* [ʌtdəp] can be pronounced [ʌddəp]. These ways of modifying sound of a word are called phonological rules.

Hayes (2009 :74) describes phonological rules as generalizations about the different ways a particular sound can be pronounced in different environments. They are the neighbouring phonemes. Thus, phonological rules deal with the alteration of sound in a syllable of word or phrase caused by the preceding or following phoneme., *jukoentadhak*, for instance is actually pronounced as [jʊkəʔəntʌdhəʔ] but is alternated into [jʊkəʔəntʌddəʔ] as the phoneme /d/ faces /h/ it will sound /dd/.

Phonological rules, in other term, are also called phonological processes. The term phonological processes refer to Lass's (1984) theory. He classified phonological processes into some types in all over the language. There are several types of phonological rules in all over the world grounded in Lass' (1984) theory. Three majors of the types frequently found in Madurese are assimilation, dissimilation, and deletion.

### 1. Assimilation

Lass (1998:171) wrote that „assimilation is one segment becomes more like (or identical to) another (or two become more like each other). It is a process when a phoneme alters to produce another more similar to or even the same as the neighbouring phoneme. That page, for instance, is not pronounced [tʌŋhiq] but [tʌŋŋi(h)]. Assimilation has two kinds, regressive and progressive assimilation.

### a. Regressive Assimilation

Regressive assimilation occurs when the final phoneme of the preceding word or syllable becomes similar to, or the same as the initial phoneme of the following word or syllables (Lass, 1998). The alteration of phoneme /st/ becomes /tt/, for instance, in that page [təstəs] become [təttəs]. The final phoneme of that is influenced by the initial phoneme of page so that both become the same (Djarjowidjojo, 2009).

### b. Progressive Assimilation

Progressive assimilation is the reverse of regressive assimilation (Lass, 1998). It occurs when the initial phoneme of the second word or syllable becomes similar to, or the same as, the final phoneme of the preceding word or syllable (Djarjowidjojo, 2009). For example, *tanghiq* is not pronounced [tʌŋhi(h)] but [tʌŋhi(h)]. The sound /ŋ/ of him alters to /h/ as the preceding word is ended with /ŋ/.

## 2. Dissimilation

Dissimilation is the reverse of process of assimilation (Lass, 1998). It means that a phoneme avoids taking the feature of the neighbouring phonemes.

Darjowidjoyo (2009) also stated that dissimilation is the process of omitting or altering a sound due to awkward repetition of the sounds within a word. It can be remarked that the essence of dissimilation is to avoid lending the feature of the preceding and following phonemes by omitting the awkward one. The case of the word surprise, for example, is not pronounced /bənnər/ but /bəndər/. Phoneme /n/ within syllable [bən] is omitted since sound /n/ exists in the next syllable [dər].

## 3. Deletion

Deletion, also called elision, is the merger of a phoneme with another (Lass, 1998). It means this process results one phoneme in articulation. Birjandi (2005) simplifies understanding of deletion by the process of eliding a sound or syllable of a word. The word Potato, for instance, is not pronounced /bərəmpʌh/ but /brəmpʌh/.

Madura is divided by four regencies. They are Sumenep, Pamekasan, Sampang, and Bangkalan. Each regency has its own speech level engaged to social dialect.

Sampang regency has less polite language compared to the other regencies. They use *Enja'/Iya* for their daily communication including talking to their parents. It is suspected because they live in a maritime area. However, Sampang people use *Enggi/Bunten* level of speech when they are talking to the teacher or those who are considered as the educated people.

## METHODOLOGY

The approach employes in this study is descriptive qualitative method. Descriptive method is a research to describe the phenomenon in the society. This study uses a descriptive method to know the types of phonological rules applied in Madurese of Sampang Region.

The qualitative method is suitably to use in this study because it describe the data that have been gained from the informants. This study uses the qualitative method because it focus is on the explanation on the sentences not accounting the numeral the data to describe thephonological rules in Sampang people.

Population of the object of the research.A population is defined as all members of anyway defined class people, event or object (Ary 1979:127). In this study, the writer took the population in Madura that is represented by Sampang.

The Sample of this research is using purposive technique sampling. The sample is chosen for completing the data and it can represent the data. The sample of the data are words given by informants that is based on data of Rohayu Society in Sampang. The informant is coming from the society of Desa Rohayu, Kampung Batu Raja.

This research uses direct interview with the informants to get the primary data. In this technique, the interview is done by giving the simulation to the informant in order to get the suitable data (Sudaryono, 2001:138). The simulation is can be a picture, a question or gesture. To get the data from direct interview, it uses the following techniques; they are direct recording and transcribing. Noting in this research is doing phonetics transcription to one spoken from it the informants.. Direct recording is needed to get the related information to complete the primary data.

## FINDINGS AND DISCUSSION

Here is the three major of phonological rules found in Madurese, which are, assimilation, dissimilation, and deletion. This research is according to the research of Madurese in Desa Rohayu, Kampung Batu Raja, Kecamatan Kedungdung, Sampang Region by using interview method.

After observating very attentively to the speech produced in Madurese, in exploring phenomena of phonological rules, the findings concerned with both research questions are obtained. The first research question of this study is dealing with the types of phonological rules applied in "Madurese" among three types proposed, assimilation, dissimilation, and deletion. The data are provided separately based upon each of the types.

### 1) Assimilation

Assimilation process is found to occur in 8 words. 5 words applies with regressive assimilation, 3 words are progressive assimilation. For the respective data, the identified words are analyzed based upon their types.

#### a. Regressive Assimilation

This type of assimilation process applies for 5 words and with phoneme alterations. The followings are the samples of words with each of their phoneme alterations.

**Table 1. Words Segment with Regressive Assimilation**

No	Words	Phonetically transcribed	The speech produced	Phoneme alterations	Meaning
1.	Testes	[təstəs]	[təttəs]	*-st- > -tt- ↓ ↓   ↓ ↓ (+)(-) (-)(-)	hatch
2.	Tuhtuh	[təhtə]	[təttə]	*-ht- > -tt- ↓ ↓   ↓ ↓ (+)(-) (-)(-)	pound
3.	Taptap	[təptəp]	[təttəp]	*-pt- > -tt- ↓ ↓   ↓ ↓	smack

			(-)(+) (+)(+)	
	# [-alveolar] →	[+ alveolar] / [+alveolar] _C \$		
4.	Cahcah [cʌhcʌ]	[cʌccʌ]	*-hc- > -cc-	cut
			↓ ↓ ↓ ↓	
			(-)(+) (+)(+)	
	# [-africatives] →	[+africatives] / [+africatives] _C \$		
5.	Cupcup [cəpcəp]	[cəccəp]	*-pc- > -cc-	Suck up
			↓ ↓ ↓ ↓	
			(+)(-) (-)(-)	
	# [-africatives] →	[+ africatives] / [+ africatives] _C \$		

In the table above, the regressive assimilation process is first, identified with the alteration of glottal /h/ into alveolar /t/. /h/ is converted into /t/ as followed by alveolar /t/, as shown in abort procedure and get moving. These onewords are faithfully pronounced and phonetically transcribed as [təhtə] respectively. However, the speakers modify them as [təttə]. In this way, there is an alteration of /h/ into /t/.

**b. Progressive Assimilation**

Progressive assimilation applies for 3 words with 3 phoneme alterations in the language. This process is presented in each sample of the phoneme alteration below:

**Table 2. Words Segment with Progressive Assimilation**

No	Words	Phonetically Transcribed	The speech produced	Phoneme alterations	Meaning
1.	Tangih	[tʌŋhiq]	[tʌŋŋi(h)]	*-ŋh- > -ŋŋ-	Get up
				↓ ↓ ↓ ↓	
				(+)(-) (+)(+)	
	# [+ velar] →	[-velar] / _ [+velar] C \$			
2.	Degiq	[dəghiʔ]	[dəgɡiʔ]	*-gh- > -gg	Later
				↓ ↓ ↓ ↓	
				(+)(-) (+)(+)	
	# [+ velar] →	[-velar] / _ [+velar] C \$			
3.	Gepber	/gəpbər/	[gəppər]	*-pb- > -pp	Butterflies
				↓ ↓ ↓ ↓	
				(+)(-) (+)(+)	
	# [+bilabial] →	[+bilabial] / _ [+bilabial] C \$			



In the table above, the alteration of phoneme signifying the progressive assimilation is, first, voiced /ŋ/ into voiced flapping /h/. /ŋ/ is converted into /h/ as preceded by velar stop /ŋ/ and /h/, which are flapped. It is found in the phrases shut them and did that. These phrases are phonetically transcribed and faithfully pronounced as /tʌŋhiq/ respectively. Nevertheless, the speaker modifies them as /tʌŋh(h)/.

## 2) Dissimilation

Dissimilation process occurs in Madurese amounts for 3 words only. The data are compiled below:

**Table 3. Words Segment with Dissimilation**

No	Words	Previous speech	Nowadays speech	Phoneme alterations	Meaning
1.	bener	[bænnər]	[bæŋɔ̃r]	*-nn- > -ŋɔ̃- ↓ ↓ ↓ ↓ (+)(+) (+)(-) # [+nasal] → [-nasal] / _ [-nasal] C \$	Correct
2.	kerbaw	[kəbb <sup>h</sup> uj]	[kərb <sup>h</sup> ury]	*-bb <sup>h</sup> - > -rb <sup>h</sup> - ↓ ↓ ↓ ↓ (-)(-) (+)(-) # [+bilabial] → [-bilabial] / _ [+bilabial] C \$	Buffalo
3.	gerbeh	gərbbəh	[gərb <sup>h</sup> əy]	*-bb- > -rb <sup>h</sup> - ↓ ↓ ↓ ↓ (-)(-) (+)(-) # [+bilabial] → [-bilabial] / _ [+bilabial] C \$	Clean

Dissimilation process always arises in the coda of a syllable either stressed or unstressed. However, for the rule of stressed syllables, /b/ is omitted after long vowels and in the last phoneme add consonant /y/, as in [kəbbəw] [kərb<sup>h</sup>ury], whereas for unstressed syllables, /n/ is omitted after short and weak vowel, such as the schwa in the word bənnər /bæŋɔ̃r /

## Deletion

Deletion process arises in 10 words. The followings are the samples of words takes for identification.

**Table 4. Words with Segment with Deletion**

No	Words	Phonetically transcribed	The speech produced	Phoneme(s) deleted	Meaning
1.	Berempah	/bərəmpʌh/	/brəmpʌh/	/ə/	How many
2.	Celana	/cəlʌnʌh/	/clʌnʌh/	/ə/	Pants
3.	Ceremet	/cərəmət/	/crəmət/	/ə/	Annoyed
4.	Copelak	/cəpələk/	/cəplək/	/ə/	Loose
5.	Derigen	/dərigen/	/drigen/	/ə/	Place of oil
6.	Kalambih	/kʌlʌmbih/	/klʌmbih/	/ʌ/	Clothes

7.	Kaleroh	/kʌlɛrɔh/	/klɛrɔh/	/ʌ/	Wrong
8.	Karopok	/kʌrɔpɔʔ/	/krɔpɔʔ/	/ʌ/	Crackers
9.	Palapa	/pʌlʌpʌ/	/plʌpʌ/	/ʌ/	Spices
10.	Sakaleh	/sʌkʌlɛ/	/skʌlɛ/	/ʌ/	Once

Table 4. Shows several words in which the initial phoneme or phonemes are not pronounced in Madurese. The loss of these phonemes in the words above are found in the criteria of deletion, that is vowel in the initial phoneme that is linked to another consonant. The loss of vowels, /ʌ/ and /ə/ occurs in the word Sakale that is pronounced as /sʌkʌlɛ/ while phonetically transcribed as [skʌlɛ].

## CONCLUSION

This study is set out to explore Lass's (1984) theory about phonological rules in Madurese. It addresses two primary objectives of the study: to understand types of phonological rules in a language and describe the phonological rules Sampang people. The findings suggested that the phenomena of phonological rules in Madurese are highly found in three types proposed with the highest number of occurrence arises in deletion. The loss of vowels, /ʌ/ and /ə/ occurs in the word Sakale that is pronounced as [sʌkʌlɛ] while phonetically transcribed as [skʌlɛ].

In extends case, assimilation and deletion arise under the phonological environments in which particular segments alter as influenced by the neighbouring segments or phonemes. Meanwhile, dissimilation occurs under different influence of phonological environment that it is due to the phoneme recurrence. The recurrence is not occurring in an encounter as neighbouring segments, but different syllables of words with no contact of articulation. As well as phonological environment, the rapidity of speech is also considered as a factor provoking the phonological rules to occur. The rapidity might be influenced by the emotional conditions of the speakers.

Dealing with assimilation, this process is always applied by altering a phoneme's place of articulation, manner of articulation, and voicing. A phoneme can undergo one feature or two features alteration at the same time. One feature alteration is identified in velarization of nasal consonant /ŋ/, frication of stop alveolar consonant /tʃ/ or (c)/, velarization of stop consonant /g/, frication of stop labial /b/ and /p/, nasalization of alveolar /t/ and /d/, liquidating of glottal consonant /h/, and voicing of voiceless alveolar /s/, in both regressive and progressive assimilation.

Dissimilation as the converse of assimilation occurs in solely /n/ and /b/ recurrence. It always arises in the coda of a syllable either stressed or unstressed. For the rule of stressed syllables, it is omitted after consonants, whereas for unstressed syllables. The words patterned in recurred phonemes are surprisingly rare to exist. However, when existing in words, the speech tends to be featured with dissimilation process. The last to conclude is the deletion process. The process might happen in the initial phoneme of a word, elision of weak vowels before syllabic consonants, and elision of consonant clusters.

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## VERBA DERIVATIF DALAM BAHASA JEPANG

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### Abstrak

*Penelitian ini mendeskripsikan tentang verba derivatif pada bahasa Jepang. Rumusan masalah yang dibahas dalam penelitian ini adalah bagaimana proses pembentukan verba derivatif bahasa Jepang dan bagaimana makna yang terkandung dalam verba derivatif bahasa Jepang. Penelitian ini adalah jenis penelitian deskriptif yang menggunakan tiga strategi, yaitu pengumpulan data, analisis data, dan penyajian hasil analisis data. Pengumpulan data dilakukan dengan metode simak dan teknik catat dengan sumber data yang berasal dari soal-soal nihongo nouryoku shiken N2 dan buku pelajaran bahasa Jepang. Analisis data dilakukan dengan metode agih, sedangkan penyajian hasil analisis data ditampilkan dalam bentuk informal. Dari data yang dikumpulkan terdapat dua cara pembentukan verba derivatif, yaitu dengan cara melekatkan prefiks dan sufiks pada bentuk dasar kelas kata noun, adj-na, adj-i, dan verba. Prefiks yang dimaksud adalah uchi~ dan kaki~, sedangkan sufiks yang dimaksud adalah ~garu, ~meru, ~mu, ~gumu, ~bamu, ~buru, ~biru, ~mekasu, ~meku, dan ~yagu. Lalu, masing-masing dari prefiks dan sufiks tersebut mempunyai makna yang berbeda-beda. Makna yang terkandung dalam verba derivatif adalah menyatakan keadaan, menyatakan menyerupai atau kemiripan, menyatakan menjadi, dan menyatakan penegasan. Kesimpulan dari penelitian ini adalah verba derivatif bahasa Jepang dapat terbentuk dengan cara melekatkan prefiks dan sufiks tertentu pada bentuk dasarnya.*

**Keywords:** *verba derivatif, prefiks, sufiks*

### A. LATAR BELAKANG

Comrie (1983: 39-49) mengemukakan bahasa-bahasa di dunia ditinjau dari tipologi morfologisnya dapat dikelompokkan menjadi empat tipe, yaitu tipe isolasi, aglutinatif, fusi, dan inkorporasi. Berdasarkan tipologi tersebut, bahasa Jepang termasuk ke dalam tipe aglutinatif, yaitu banyaknya kata yang dibentuk dari gabungan morfem dengan morfem. Hal ini dibuktikan dengan ditemukannya afiks, baik prefiks, sufiks, dan infiks dalam proses pembentukan katanya. Tsujimura (1996: 148-155) mengemukakan bahwa terdapat lima jenis bentuk turunan, yaitu afiksasi, pemajemukan, reduplikasi, penyingkatan, dan peminjaman. Diantara lima tipe tersebut, afikasasi merupakan proses yang paling banyak terjadi dalam pembentukan bahasa Jepang. Proses pembentukan kata dengan cara afikasasi tersebut dapat menghasilkan infleksi dan derivasi. Infleksi adalah proses pembentukan kata yang tidak menghasilkan identitas kata baru. Sedangkan derivasi adalah pembentukan kata yang dapat mengubah identitas kata dari leksem dasar, misalnya nomina dapat dibentuk dari nomina atau verba. Proses pembentukan kata ini disebut dengan istilah denominal, yaitu diderivasi atau dibentuk dari nomina, deverbial dibentuk dari verba, dan deadjektival dibentuk dari adjektiva (Haspelmath, 2002: 68). Dalam bahasa Jepang pun, ketiga hal tersebut berlaku, baik dalam pembentukan nomina derivatif, adjektiva derivatif, maupun verba derivatif. Tetapi, dalam makalah ini penulis hanya akan membahas tentang verba derivatif. Alasan dipilihnya verba derivatif adalah prefiks dan sufiks yang melekatinya sebagian besar muncul pada tingkat

pembelajaran bahasa Jepang *intermediate* dan *advanced* sehingga hal ini akan memudahkan pembelajar bahasa Jepang dalam memahami prefiks dan sufiks pembentuk verba derivatif.

### 1. Rumusan Masalah

Terdapat dua rumusan masalah yang akan dibahas dalam makalah ini, yaitu 1) Bagaimana proses pembentukan verba derivatif bahasa Jepang, dan 2) Bagaimana makna yang terkandung dalam verba derivatif bahasa Jepang.

### 2. Tujuan Penelitian

Tujuan dari penelitian ini adalah untuk mendeskripsikan proses pembentukan verba derivatif bahasa Jepang dan mendeskripsikan makna yang terkandung dalam verba derivatif bahasa Jepang.

### 3. Tinjauan Pustaka

Terdapat empat tinjauan pustaka, 1) Nomina derivasional bahasa Jepang: sebuah kajian morfologi, 2) Pembentukan kata secara derivasional dalam bahasa Jepang (Suatu Kajian Morfologi), 3) Tinjauan pustaka ketiga berjudul Predikasi verba derivatif bahasa Jepang dan bahasa Indonesia (Kajian Tipologi Linguistik), dan 4) Tinjauan pustaka terakhir berjudul derivasi morfem adjektiva bahasa Jepang. Dalam tinjauan pustaka yang pertama dijelaskan cara pembentukan nomina derivasional. Hasil dari penelitian itu menunjukkan bahwa nomina derivasional dapat dibentuk dengan menambahkan prefiks, seperti *su-* dan *ma-* dan sufiks, seperti *-sa*, *-mi*, *-me*, *-sei*, *-gachi*, *gimi*, *-te*, *-darake*, *-mamire*, *-tate*. Dalam tinjauan pustaka yang kedua membahas tentang prefiks, *hi*, *mu* yang mempunyai makna negasi, prefiks *oo* dan *ko* yang mempunyai makna besar dan kecil, prefiks *o* dan *go* yang mempunyai makna membentuk kata menjadi lebih halus atau sopan. Sufiks *-maru*, *-meru*, dan *-sa* yang melekat pada adj, sufiks *-nin*, *-ka*, dan *-shi* yang menyatakan makna orang, sufiks *-rashii* dan *-ppoi* yang melekat pada nomina dan mempunyai makna seperti atau dibuat-buat. Sufiks *-masu*, *-eru*, *-rareru*, dan *-saseru* yang masing-masing melekat pada verba dan mempunyai makna bentuk sopan; bentuk dapat, pasif, dan kausatif. Tinjauan pustaka ketigamembahas tentang perbandingan antara verba derivatif bahasa Jepang dan bahasa Indonesia. Verba derivatif bahasa Jepang terbentuk oleh sufiks *-meru*, *-maru*, *garu*, dan *-mu* yang melekat pada adj-i, dan *-suru* yang melekat pada nomina. Sedangkan pada bahasa Indonesia, afiks *mem-*, *ber-*, *ter-*, *ber-an*, *-i*, *-kan* melekat pada prakategorial. Namun, dalam penelitian ini, afiks yang membentuknya tidak lengkap dan tidak dibahas satu-persatu maknanya, hanya sebatas klasifikasi saja. Tinjauan pustaka terakhir tidak dapat diunduh, sehingga isi dari penelitiannya tidak bisa dibahas. Namun, jika melihat dari rumusan masalahnya, pembahasannya tidak jauh berbeda dengan penelitian sebelumnya, yaitu membahas tentang pembentukan .

### 4. Kerangka Teori

Kerangka teori yang digunakan dalam penelitian ini adalah morfologi (termasuk didalamnya morfem bebas dan morfem terikat), derivasi, prefiks, dan sufiks.

Morfologi adalah cabang linguistik yang mengidentifikasi satuan-satuan dasar bahasa sebagai satuan gramatikal (Verhaar, 2010: 97). Morfologi dalam bahasa Jepang disebut dengan *keitairon*. *Keitairon* merupakan bagian dari linguistik yang membahas tentang kata dan proses pembentukannya. Objek yang dikaji dalam morfologi adalah kata dan morfem (Sutedi, 2008:42). Menurut Sutedi (2008: 42-45) satuan Bahasa terkecil yang memiliki makna dan tidak dapat diperkecil lagi adalah morfem (*keitaiso*). Morfem dalam bahasa Jepang terbagi menjadi dua, yaitu morfem isi dan morfem fungsi. Morfem isi adalah morfem yang menunjukkan makna aslinya seperti nomina, adverbial, dan *gokan* dari verba, sedangkan morfem fungsi adalah morfem yang menunjukkan fungsi gramatikalnya, seperti partikel, *gobi* dari verba atau adjektiva, kopula dan morfem yang menunjukkan ekspresi kala. Selain morfem isi dan fungsi, morfem dalam bahasa

Jepang terbagi menjadi morfem bebas dan morfem terikat. Morfem bebas adalah morfem yang secara potensial dapat berdiri sendiri contohnya yama 'gunung', michi 'jalan', dan hana 'hidung', sedangkan morfem terikat adalah morfem yang tidak dapat berdiri sendiri (Sunani&Johana, 2010: 23).

Dalam bahasa Jepang, proses derivasi dapat terbentuk dengan menambahkan morfem dan imbuhan atau afiksasi. Afiksasi (setsuji) adalah proses pembubuhan afiks pada bentuk dasar. Menurut Koizumi (1993:95), terbagi menjadi tiga, yaitu prefiks (settoji), sufiks (setsubiji), dan infiks (secchuji).

**a) Prefiks**

Prefiks adalah imbuhan yang melekat pada awal bentuk dasar kata.

Contohnya:

ma~ dapat menempel pada kata shiro (putih); ma + shiro → masshiro 'putih bersih, putih mulus'.

Imbuhan ma tersebut dapat mempengaruhi arti bentuk dasarnya, yaitu membuat arti tersebut menjadi sangat~.

**b) Sufiks**

Sufiks adalah imbuhan yang melekat pada akhir bentuk dasar kata. Dalam bahasa Jepang, sebagian besar kata menggunakan sufiks.

Contohnya: tatasareta

Contoh di atas merupakan contoh dari perubahan shieki ukemi 'kaustif pasif' bentuk lampau. Bentuk dasar dari kata di atas adalah tatsu yang mengalami perubahan menjadi tatareru.

**c) Infiks**

Infiks adalah imbuhan yang dimasukkan atau disisipkan ke dalam bentuk dasar. pada dasarnya dalam bahasa Jepang, infiks tidak digunakan.

Menurut Hurford&Heasley (1983: 206) proses morfologi derivasi merupakan tiga proses yang terjadi secara simultan, yaitu proses morfologis, sintaksis, dan semantis. Proses morfologi derivasional misalnya dalam bahasa Jepang seperti penurunan, *ataakai* → *atameru*. Dari sudut pandang semantis, derivasi tersebut mengubah makna. Keduanya adalah dua leksem yang berbeda dan mengacu kepada konsep yang berbeda. Dari sudut pandang morfologis, derivasi ini mengubah *ataakai* menjadi *atameru*, yaitu dengan penghilangan bunyi vokal *-i* pada suku kata akhir dan mengubahnya dengan menambahkan sufiks *-meru* pada bentuk dasarnya. Sedangkan dari sudut sintaksis, derivasi ini mengubah kategori sintaksis, yaitu mengubah adjektiva menjadi verba.

## B. METODELOGI PENELITIAN

Penelitian ini adalah penelitian deskriptif, yaitu penelitian yang dilakukan hanya berdasarkan fakta-fakta yang ada atau fenomena yang memang secara empiris hidup pada penutur-penuturnya, sehingga yang dihasilkan atau yang dicatat berupa berian bahasa yang biasa dikatakan sifatnya seperti potret: paparan seperti adanya (Sudaryanto, 1986:62). Penelitian ini dilakukan dengan tiga strategi, yaitu tahap pengumpulan data, tahap analisis data, dan tahap penyajian analisis data. Pengumpulan data dilakukan dengan metode simak, yaitu menyimak penggunaan bahasa. Teknik pengumpulan data dilakukan dengan teknik catat, yaitu mencatat semua kosakata dan kalimat yang berhubungan dengan proses pembentukan verba derivatif. Data dalam penelitian ini diambil dari soal-soal *Nihongo Nouryoku Shiken N2* bagian *moji goi* dan *dokkai* (ujian kemampuan bahasa Jepang level 2 bagian *vocabulary* dan *reading*) dan buku pelajaran bahasa Jepang. Data yang sudah ditemukan kemudian akan diklasifikasikan dan dianalisis. Analisis data dilakukan dengan metode agih, yaitu metode analisis data yang alat penentunya ada di dalam dan merupakan bagian dari bahasa yang diteliti. Proses pencarian makna dilakukan dengan bantuan kamus

bahasa Jepang cetak 'kenji matsura', kamus elektronik, dan kamus online '<http://dictionary.j-cat.org/>, <https://dictionary.goo.ne.jp/>, <https://www.sanseido.biz/>'. Teknik yang digunakan adalah teknik bagi unsur. Hasil analisis data akan disajikan secara informal, yaitu dengan kata-kata biasa.

## C. TEMUAN DAN DISKUSI

### 1. Pembentukan Verba Derivatif Bahasa Jepang

Sebagai bahasa aglutinasi yang dalam pembentukan kata pada umumnya ditandai melalui penggabungan stem (*gokan*), yaitu morfem yang menunjukkan makna asli/leksikal kata dengan afiks yang menunjukkan fungsi gramatikalnya. Begitu juga dalam pembentukan verba derivatif. Verba derivatif bahasa Jepang dapat dibentuk dengan adanya tambahan atau pelekatan prefiks dan sufiks pada bentuk dasarnya. Berikut ini adalah uraiannya.

#### a. Prefiks

Prefiks yang membentuk verba derivatif adalah *uchi~* dan *kaki~*. Pada dasarnya, prefiks-prefiks tersebut melekat pada verba bahasa Jepang.

##### 1) Uchi~

Prefiks		Verba		Verba Derivasi
(1) {uchi-}	+	kesu 'memadamkan'		→ uchikaesu
		'menyangkal'		
(2) {uchi-}	+	miru 'melihat'		→ uchimiru 'menjadi'

Pada contoh (1) dan (2) tidak terjadi perubahan kelas kata verba, namun mengubah makna leksikalnya. Perubahan tersebut diakibatkan melekatnya morfem terikat berupa prefiks *uchi* pada verba *kesu* dan *miru*.

##### 2) Kaki~

Prefiks		Verba		Verba Derivasi
(3) {kaki-}	+	kumoru 'mendung'	→	kakikumoru 'menjadi gelap'
(4) {kaki-}	+	midaru 'kebingungan'	→	kakimidaru 'menjadi kacau'
(5) {kaki-}	+	yaburu 'sobek'	→	kakiyaburu 'menjadi'

Pada contoh (3), (4) dan (5) tidak terjadi perubahan kelas kata verba, namun mengubah makna leksikalnya. Perubahan tersebut diakibatkan melekatnya morfem terikat berupa prefiks *kaki* pada *verbakumoru*, *midaru*, dan *yaburu*.

#### b. Sufiks

Sufiks yang membentuk verba derivatif adalah *~garu*, *~meru*, *~maru*, *~mu*, *~gumu*, *~bamu*, *~buru*, *~biru*, *~mekasu*, *~meku*, dan *~yagu*. Sufiks-sufiks tersebut dapat melekat pada bentuk dasar nomina dan adjektiva.

##### 1) ~garu

Sufiks *~garu* merupakan sufiks pembentuk verba derivatif yang melekat pada adjektiva (Adj).

Contoh :

Adj		Sufiks		Verba Derivasi
(6) Iya 'benci'	+	{-garu}	→	iyagaru 'enggan; segan; merasa segan'
(7) Kawaii 'lucu'	+	{-garu}	→	kawaigaru 'menyayangi; mengasihi'
(8) Ureshii 'senang'	+	{-garu}	→	ureshigaru 'merasa senang; merasa gembira'

(9) kowai 'takut' merasa takut'	+	{-garu}	→	kowagaru 'ketakutan;
(10) kanashii 'sedih' sedih'	+	{-garu}	→	kanashigaru 'merasa sedih'
(11) itai 'sakit'	+	{-garu}	→	itagaru 'merasa sakit'
(12) natsukashii 'kangen' kangen'	+	{-garu}	→	natsukashigaru 'merasa kangen'
(13) atarashii 'baru' fashion atau trendi'	+	{-garu}	→	atarashigaru 'mengikuti fashion atau trendi'

Pada contoh (6)~(13) terjadi perubahan kelas kata dari Adj-na seperti contoh (6) dan Adj-i pada contoh (7)~(13) menjadi verba diakibatkan melekatnya sufiks ~*garu*. Sufiks ~*garu* merupakan morfem terikat, sedangkan *iya*, *kawaii*, *ureshii*, *kowai*, *kanashii*, *itai*, *natsukashii*, dan *atarashii* adalah bentuk dasarnya. Dalam pembentukan verba derivatif tersebut terjadi penghilangan vocal *-i* pada suku terakhir dan digantikan oleh sufiks ~*garu*. Sebagian besar, adj-i yang dapat dilekati oleh sufiks ~*garu* adalah kata sifat yang berhubungan dengan perasaan. Namun, terdapat juga adj-i yang bermakna tidak berhubungan dengan perasaan, seperti pada contoh (13).

## 2) ~meru

Adj		Sufiks		Verba Derivasi
(14) Usui 'tipis'	+	{-meru}	→	usumeru 'menipiskan'
(15) Katai 'keras' memadatkan'	+	{-meru}	→	katameru 'mengeraskan;
(16) Hayai 'cepat'	+	{-meru}	→	hayameru 'mempercepat'
(17) Atataikai 'hangat' 'menghangatkan'	+	{-meru}	→	atatakameru
(18) Takai 'mahal' meninggikan'	+	{-meru}	→	takameru 'meningkatkan;
(19) Marui 'bulat' ngepal, membulatkan'	+	{-meru}	→	marumeru 'mengepal-
(20) Tsuyoi 'kuat' menguatkan'	+	{-meru}	→	tsuyomeru 'mengeraskan;
(21) Fukai 'dalam' mendalamkan'	+	{-meru}	→	fukameru 'memperdalam;
(22) Yowai 'lemah'	+	{-meru}	→	yowameru 'melemahkan'

Pada contoh (14)~(22) terjadi perubahan kelas kata dari adj-i menjadi verba diakibatkan melekatnya sufiks ~*meru*. Sufiks ~*meru* merupakan morfem terikat, sedangkan *usui*, *katai*, *hayai*, *atataikai*, *takai*, *marui*, *aoi*, *tsuyoi*, *fukai*, dan *yowai* adalah bentuk dasarnya. Dalam pembentukan verba derivatif tersebut terjadi penghilangan huruf *-i* pada suku terakhir adj-i dan digantikan oleh sufiks ~*meru*. Adanya sufiks ~*meru* juga mempengaruhi fungsi verba tersebut. Kata kerja tersebut dapat membentuk kata kerja transitif.

## 3) ~maru

Stem Adj		Sufiks		Verba Derivasi
(23) Sizuka 'tenang' tenang'	+	{-maru}	→	sizumaru 'menjadi
(24) Usui 'tipis'	+	{-maru}	→	usumaru 'menipis'
(25) Katai 'kuat' menjadi keras'	+	{-maru}	→	katamaru 'mengeras;
(26) Hayai 'cepat'	+	{-maru}	→	hayamaru 'terlanjur'



(27) Hiroi 'lebar'	+	{-maru}	→	hiromaru 'meluas'
(28) Atataakai 'hangat' 'menghangat'	+	{-maru}	→	atatakamaru
(29) Takai 'mahal'	+	{-maru}	→	takamaru 'meningkat'
(30) Marui 'bulat'	+	{-maru}	→	marumaruru 'membulat'
(31) tsuyoi 'kuat' menguat'	+	{-maru}	→	tsuyomaru 'mengeras;
(32) fukai 'dalam'	+	{-maru}	→	fukamaru 'mandalam'
(33) yowai 'lemah'	+	{-maru}	→	yowamaru 'melemah'

Pada contoh (23)~(33) terjadi perubahan kelas kata dari adj- na pada contoh (23) dan adj-i pada contoh (24)~(33) menjadi verba diakibatkan melekatnya sufiks ~*maru*. Sufiks~*maru* merupakan morfem terikat, sedangkan *sizuka*, *usui*, *katai*, *hayai*, *hiro*, *atataakai*, *takai*, *marui*, *aoi*, *tsuyoi*, *fukai*, *yowai*, dan *hiro* adalah bentuk dasarnya. Dalam pembentukan verba derivatif tersebut terjadi penghilangan huruf terakhir -ka pada adj-na (23), dan terjadi penghilangan huruf -i pada suku terakhir adj-i (24-33) dan digantikan oleh sufiks ~*maru*. Adanya morfem meru juga mempengaruhi fungsi verba tersebut. Kata kerja tersebut dapat membentuk kata kerja intransitif.

#### 4) ~mu

Adj		Sufiks		Verba Derivasi
(34) Suzushii 'sejuk' sejuk; menyejukkan diri'	+	{-mu}	→	suzumu 'menikmati hawa
(35) Kuyashii 'kesal'	+	{-mu}	→	kuyamu 'menyesal'

Pada contoh (34)~(35) terjadi perubahan adj-i menjadi kata kerja diakibatkan melekatnya sufiks ~*mu*. Sufiks~*mu* merupakan morfem terikat, sedangkan *suzushi* dan *kuyashi* adalah bentuk dasarnya. Dalam pembentukan verba derivatif terjadi penghilangan huruf -i pada suku terakhir adj-i dan digantikan oleh sufiks ~*mu*.

#### 5) ~gumu

N		Sufiks		Verba Derivasi
(36) Namida 'air mata' air mata; menahan air mata'	+	{-gumu}	→	namidagumu 'menyimpan

Pada contoh (36) terjadi perubahan nomina menjadi verba diakibatkan melekatnya sufiks ~*gumu*. Sufiks~*gumu* merupakan morfem terikat, sedangkan *namida* adalah bentuk dasarnya.

#### 6) ~bamu

N		Sufiks		Verba Derivasi
(37) ase 'keringat'	+	{-bamu}	→	asebamu 'berkeringat'
(38) ki 'kuning'	+	{-bamu}	→	kibamu 'menguning'
(39) oi 'orang tua'	+	{-bamu}	→	oibamu 'menua'

Pada contoh (37)~(39) terjadi perubahan nomina menjadi verba diakibatkan melekatnya sufiks ~*bamu*. Sufiks~*bamu* merupakan morfem terikat, sedangkan *ase*, *ki*, dan *oi* adalah bentuk dasarnya.

#### 7) ~buru

N		Sufiks		Verba Derivasi
(40) jouhin 'anggun' 'berpura-pura anggun atau elegan'	+	{-buru}	→	jouhinburu
Adj-i		Sufiks		Verba Derivasi
(41) erai 'hebat' 'melakukan agar terlihat hebat; berlagak agak penting; seperti orang besar'	+	{-buru}	→	eraburu

Pada contoh (40) terjadi perubahan nomina menjadi verba, Sedangkan pada contoh (41) terjadi perubahan dari Adj-i menjadi verba diakibatkan melekatnya sufiks *~buru*. Sufiks *~buru* merupakan morfem terikat, sedangkan *jouhin* dan *erai* adalah bentuk dasarnya. Dalam pembentukan verba derivatif tersebut terjadi penghilangan huruf *-i* pada suku terakhir adj-i (41) dan digantikan oleh sufiks *~buru*.

### 8) *~biru*

N	Sufiks	Verba Derivasi
(42) otona 'orang dewasa' seperti orang dewasa'	+ {-biru}	→ otonabiru 'terlihat

Adj	Sufiks	Verba Derivasi
(43) furui 'tua/lama' seperti tua; terlihat'	+ {-biru}	→ furubiru 'menjadi

Pada contoh (42) terjadi perubahan nomina menjadi verba, Sedangkan pada contoh (43) terjadi perubahan dari Adj-i menjadi verba diakibatkan melekatnya sufiks *~biru*. Sufiks *~biru* merupakan morfem terikat, sedangkan *otona* dan *furui* adalah bentuk dasarnya. Dalam pembentukan verba derivatif tersebut terjadi penghilangan huruf *-i* pada suku terakhir adj-i (43) dan digantikan oleh sufiks *~biru*.

### 9) *~mekasu*

N	Sufiks	Verba Derivasi
(44) joudan 'canda' 'memberlakukan masalah sebagai candaan'	+ {-mekasu}	→ joudan mekasu

(45) furui 'tua' kuno'	+ {-mekasu}	→ furumekasu 'terlihat
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Pada contoh (44)~(45) terjadi perubahan nomina menjadi verba diakibatkan melekatnya sufiks *~mekasu*. Sufiks *~mekasu* merupakan morfem terikat, sedangkan *joudan*, *hito* dan *toki* adalah bentuk dasarnya. Dalam pembentukan verba derivatif tersebut terjadi penghilangan huruf *-i* pada suku terakhir adj-i (45) dan digantikan oleh sufiks *~mekasu*.

### 10) *~meku*

N	Sufiks	Verba Derivasi
(46) haru 'musim semi' musim semi'	+ {-meku}	→ harumeku 'seperti

(47) monogatari 'dongeng' 'seperti dongeng'	+ {-meku}	→ monogatarimeku
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(48) uta 'lagu' 'sepertilagu atau puisi'	+ {-meku}	→ utameku
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Pada contoh (46)~(48) terjadi perubahan nomina menjadi verba diakibatkan melekatnya sufiks *~meku*. Sufiks *~meku* merupakan morfem terikat, sedangkan *haru*, *monogatari* dan *uta* adalah bentuk dasarnya.

### 11) *~yagu*

N	Sufiks	Verba Derivasi
(49) hana 'bunga' warni; colourful, menjadi ceria'	+ {-yagu}	→ hanayagu 'berwarna-

Adj	Sufiks	Verba Derivasi
(50) wakai 'muda' dan muda; terlihat lebih muda'	+ {-yagu}	→ wakayagu 'menjadi segar

Pada contoh (49) dan (50) terjadi perubahan nomina menjadi verba diakibatkan melekatnya sufiks *~yagu*. Sufiks *~yagu* merupakan morfem terikat,

sedangkan hana dan wakai adalah bentuk dasarnya. Dalam pembentukan verba derivatif tersebut terjadi penghilangan huruf *-i* pada suku terakhir *adj-i* (50) dan digantikan oleh sufiks *~yagu*.

## 2. Makna Verba Derivatif Bahasa Jepang

Makna yang terkandung dalam prefik dan sufik adalah sebagai berikut.

### a. Prefiks

#### 1) Uchi~

Contoh :

(1) Kare wa shigoto ni machigaeta kedo, kipparito *uchikesu*.

‘dia melakukan kesalahan dalam bekerja, tetapi *menyangkal* dengan tegas’

Pada contoh di atas, memperlihatkan bahwa prefiks *uchi~* mempunyai makna *penegasan*, yaitu menyangkal dengan tegas bahwa dia tidak melakukan kesalahan.

#### 2) Kaki~

(2) Itten ni wakani *kakimidatta*.

‘langit tiba-tiba *menjadi mendung*’

*Kakimidatta* adalah perubahan bentuk lampau verba *kakimidaru*. *Kaki~* mempunyai makna menunjukkan *keadaan*. Pada contoh di atas, memperlihatkan bahwa langit menjadi mendung.

### b. Sufiks

#### 1) ~Garu

(3) Hayashi san wa, hito ga *iyagaru* shigoto demo, monkumo iwazuni yattekureru.

‘Meskipun Hayashi san bekerja dengan orang yang *tidak disukainya*, dia tetap bekerja tanpa mengeluh’

*~garu* mempunyai makna *keadaan*. Pada contoh di atas memperlihatkan bahwa keadaan Hayashi san yang tidak menyukai orang yang bekerja dengannya.

#### 2) ~Meru

(4) Denshi renji de 3bun *atatakametekara*, omeshiagarikudasai.

‘setelah *menghangatkan* dengan *microwaveoven* selama 3 menit, silahkan makan’

*Atatakamete* merupakan perubahan dari *atatakameru* karena adanya partikel *kara* yang mengikutinya. *~meru* mempunyai makna *membuat menjadi-*. Pada contoh di atas, memperlihatkan bahwa karena dimasukkan ke dalam *microwaveoven* selama 3 menit, (makanan) tersebut menjadi hangat.

#### 3) ~Maru

(5) Murakami sensei ga hanashihajimeru to, kyoushitsu wa itsumo shiin to *shizumaru*.

‘Ketika Murakami sensei mulai berbicara, suasana kelas selalu *menjadi tenang*’

*~maru* mempunyai makna *keadaan menjadi-*. Pada contoh di atas, memperlihatkan bahwa ketika Murakami sensei masuk ke dalam ruangan dan memulai berbicara, suasana kelas berubah dari ribut menjadi tenang.

#### 4) ~Mu

(6) Shigoto no *kuyashimi* nitsuite, joushi ni soudan suru kono ni shimashita.

‘mengenai *kekesalan* dalam pekerjaan, saya memutuskan untuk berkonsultasi dengan atasan’

*~mu* mempunyai makna menyatakan *keadaan-*. Pada contoh di atas, memperlihatkan bahwa (saya) *merasa kesal* dengan pekerjaan saat ini. Penyebab kekesalan itu dapat dikarenakan kesal terhadap diri sendiri karena tidak menyukai pekerjaannya atau adanya karyawan yang tidak bekerja dengan baik.

5) ~**Gumu**

(7) Kare wa kandoushite *namidagunda*.

Dia (laki-laki) merasa terharu dan *menahan air matanya*

Pada contoh di atas, *namida gunda* merupakan bentuk lampau dari *namidagumu* yang mempunyai makna *keadaan*. *menahan tangis* atau menyimpan air mata. Pada contoh diatas, memperlihatkan bahwa dia menahan tangisnya meskipun merasa terharu.

6) ~**Bamu**

(8) Ji wo kaiteiruto te ga jittori *asebandekureru*.

'kalau menulis, tangan saya *berkeringat*'

*Asendekuru* merupakan perubahan bentuk dari *asebamu* karena adanya verba yang mengikuti *bamu*. *~bamu* mempunyai makna *menjadi-*. Pada contoh di atas, *~bamu* mempunyai makna *berkeringat* atau mengeluarkan keringat karena disebabkan karena adanya gerakan, yaitu menulis.

7) ~**Buru**

(9) Kanojo wa *jouhin butteiru*.

'Dia (perempuan) sedang berpura-pura *anggun*'

*Jouhinbutteiru* merupakan bentuk sedang dari *jouhinburu*. *~buru* mempunyai makna *berpura-pura menjadi-* (ada unsur kesengajaan menjadi-). Pada contoh di atas, memperlihatkan bahwa dia (perempuan) sedang berpura-pura menjadi *anggun*. Perubahan seperti itu mungkin karena ingin dipuji orang lain atau ingin mencari perhatian dari orang yang disukainya.

8) ~**Biru**

(10) Sono shujo wa doresu no seide *otonabite mieta*.

'Karena mengenakan gaun, gadis itu *terlihat seperti orang dewasa*'

*Otonabite* merupakan perubahan dari *otonabiru* karena adanya verba *miru* yang mengikuti sufiks *biru*. Secara makna tidak berubah, yaitu sama-sama berarti seperti *terlihat seperti* atau *menyerupai*. Pada contoh di atas, sufiks *-biru* yang melekat pada *otona* mempunyai makna gadis yang belum dewasa terlihat seperti dewasa dikarenakan dress yang dipakainya (penampilannya terlihat dewasa).

9) ~**Mekasu**

(11) Sono kanojo wa fuku no seide *furumekashimasu*.

'Dia (perempuan) penampilannya *terlihat kuno* karena bajunya'

*~mekasu* mempunyai makna *membuat atau mempertimbangkan sama atau mirip*. Pada contoh di atas, memperlihatkan bahwa dia (perempuan) berpenampilan terlihat kuno atau seperti orang jaman dahulu dikarenakan baju yang dikenakannya.

10) ~**Meku**

(12) Nihon de wa, dandan harumeitekita.

'Di Jepang, mulai *terlihat seperti musim haru*.'

*Harumeitekita* merupakan perubahan bentuk lampau dari *harumeku*. *~meku* mempunyai makna *terlihat seperti*-atau *menyerupai*. Pada contoh di atas, *~meku* memperlihatkan bahwa sebenarnya saat itu di Jepang belum memasuki musim semi, tetapi dengan adanya penambahan sufiks *~meku*, suasananya seperti musim semi.

11) ~**Yagu**

(13) Hadena fuku wo kite kimochi ga *wakayaida*.

'Memakai baju yang cerah, menjadikan penampilan *seperti terlihat lebih muda*'

*Wakaiyaida* merupakan perubahan bentuk lampau dari *wakaiyagu*. *~yagu* mempunyai makna *terlihat seperti*. Pada contoh di atas, *~yagu* memperlihatkan seseorang yang sebenarnya sudah tua, namun karena mengenakan baju yang cerah membuat dirinya terlihat lebih seperti orang muda.

#### D. KESIMPULAN

Proses pembentukan verba derivatif bahasa Jepang membuktikan bahwa bahasa Jepang adalah termasuk ke dalam tipe bahasa aglutinatif. Hal ini dikarenakan pada proses pembentukan verba derivatif bahasa Jepang dapat dibentuk dengan cara melekatkan prefiks dan sufiks pada bentuk dasarnya. Bentuk dasar tersebut dapat berupa nomina, adj-i dan adj-na, dan verba. Pada bentuk dasar yang dilekati oleh prefik tidak terjadi perubahan kelas kata, sedangkan pada bentuk dasar yang dilekati oleh sufiks terjadi perubahan kelas kata. Prefiks yang dapat membentuk verba derivasi adalah *uchi~* dan *kaki~*, sedangkan sufiks yang dapat membentuk verba derivasi adalah *~garu*, *~meru*, *~maru*, *~mu*, *~gumu*, *~bamu*, *~buru*, *~biru*, *~mekasu*, *~meku*, dan *~yagu*. Makna yang dalam verba derivatif adalah menyatakan keadaan, menyatakan menjadi, menyatakan terlihat seperti atau menyerupai, dan menyatakan penegasan.

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## COMPONENTIAL ANALYSIS OF MEANING "BRING" IN ENGLISH

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### *Abstract*

*Semantic is the study of meaning. Part of semantic that discusses about meaning is meaning relation. Meaning relation is known as the relationship of meaning among one word or set of other languages to other words or other set of languages. In this study, the research focuses on the discussion of meaning relation to the word of bring in English. The purposes of discussion are to know the lexemes that contain meaning of the word "bring", to explain the spesification of semantic components which have meaning of bring in English, and explain the relation among the lexemes which have meaning of bring in English. The data are taken from oxford dictionary, thesaurus, and corpus. Data are analysed by using theory of componential analysis of meaning. The result of the analysis explain that there are 18 lexemes which contain the meaning of bring. The meaning of the 18 lexemes are move, positioned, set, deliver, guide, accompany, and escort. Based on the data analysis, it can be concluded that the 18 lexemes were hyponim.*

**Keywords:** *Bring, lexeme, Component of Meaning, Semantic, English*

### PENDAHULUAN

#### 1. Latar belakang masalah

Semantik merupakan cabang ilmu linguistik yang mengkaji tentang makna. Semantik membahas relasi makna menyangkut kesamaan makna (sinonim), antonimi, polisemi dan ambiguitas, kelainan makna (homonimi), kelebihan makna atau redudansi, ketercangkupan makna (hiponimi), dan lain sebagainya. Menurut Verhaar (2010), relasi makna merupakan sebuah hubungan kebermaknaan antara sebuah kata atau satuan bahasa lainnya dengan kata ataupun satuan bahasa lainnya (p.393). Di dalam Bahasa Indonesia, terdapat banyak kata yang mengandung makna yang sama. Misalkan pada kata kerja yang mengandung aktivitas memotong.

Kata kerja memotong mengandung makna memutuskan dengan barang tajam. Kata kerja tersebut berhiponimi dengan kata kerja mengiris, membelah, memangkas, dan lain sebagainya. Adapun untuk membedakan ketercangkupan makna tersebut, maka digunakan unsur pembeda, misalnya cara memotongnya, alat yang digunakan, dan hasil yang diinginkan. Membelah memiliki fitur (+) pisau, mengiris (+) dan memangkas (-). Ketiga leksem memangkas, membelah, dan menggigit tersebut adalah sama-sama mengandung makna memotong dengan alat tajam, tetapi dengan adanya fitur pembeda berupa alat yang digunakan menyebabkan berbeda penggunaannya dalam suatu kalimat ataupun tuturan. Oleh sebab itu, dapat disimpulkan bahwa dengan adanya fitur pembeda, maka ketiga leksem tersebut berbeda penggunaannya.

Selain kata kerja mengandung aktivitas memotong, kata kerja yang mengandung aktivitas membawa "bring" dalam Bahasa Inggris juga berhiponimi dengan leksem lainnya. Adapun kajian analisis komponen makna terhadap leksem "bring" dalam Bahasa Inggris tersebut belum dibahas oleh peneliti sebelumnya, sehingga peneliti berusaha

mencari tahu mengapa leksem yang mengandung aktivitas membawa tersebut memiliki penyebutan yang berbeda-beda dalam hal pemakaiannya. Rasa ingin tahu tersebutlah yang menyebabkan peneliti tertarik untuk mengkaji analisis komponen makna leksem "bring" dalam Bahasa Inggris. Hasil pengkajian terhadap analisis komponen makna tersebut diharapkan memberikan kontribusi penelitian pada bidang semantik.

## 2. Rumusan masalah

1. Leksem apa sajakah yang dapat mengungkapkan komponen makna "bring" dalam Bahasa Inggris?
2. Bagaimanakah spesifikasi komponen semantik yang mengandung makna aktivitas membawa "bring" dalam Bahasa Inggris?
3. Bagaimanakah hubungan antarmakna pada masing-masing leksem yang mengandung makna aktivitas membawa "bring" dalam Bahasa Inggris?

## 3. Tujuan

1. Mengetahui leksem-leksem yang mengandung komponen makna aktivitas membawa "bring" dalam Bahasa Inggris.
2. Menjelaskan spesifikasi komponen semantik yang mengandung makna aktivitas membawa "bring" dalam Bahasa Inggris.
3. Menjelaskan hubungan antramakna pada masing-masing leksem yang mengandung makna aktivitas membawa "bring" dalam Bahasa Inggris.

## 4. Tinjauan Pustaka

Pada penelitian ini, tinjauan pustakanya terdiri atas 1) kajian semantik 2) kajian relasi makna 3) kajian leksem. Adapun dalam penelitian ini, peneliti menemukan penelitian yang terkait makna komponensial oleh Pujiastuti (2001). Keduanya memiliki kesamaan ataupun perbedaan dalam penelitian analisis komponensial maknanya. Adapun persamaan dari kedua penelitian tersebut adalah sama-sama menganalisis tentang komponen makna. Selain itu, kajian analisis dari kedua penelitian tersebut adalah sama-sama berupa kajian semantik. Perbedaan dari kedua penelitian tersebut yakni pada analisis datanya. Dalam penelitian ini, peneliti membahas mengenai komponen makna pada kata yang mengandung makna aktivitas "bring" dalam Bahasa Inggris sedangkan Pujiastuti dalam penelitiannya mengkaji tentang kajian semantis leksem-leksem yang mengandung makna "membawa" dalam Bahasa Indonesia.

### 4.1 Semantik

Semantik adalah subdisiplin linguistik yang membicarakan makna (Pateda, 2001, p.7). Menurut Pateda (2001), objek semantik adalah makna. Adapun jenis-jenis semantik terdiri atas semantik behavioris, semantik deskriptif, semantik generatif, semantik gramatikal, semantik historis, semantik leksikal, semantik logika, dan semantik struktural (p. 65-77). Hponimi menurut Verhaar (1983) dalam Pateda (2001) adalah ungkapan (kata atau dapat pula berupa frasa atau kalimat) yang maknanya dianggap merupakan bagian suatu ungkapan lain. Homonimi adalah ungkapan (kata/frasa/kalimat) yang bentuknya sama dengan suatu ungkapan lain tetapi dengan perbedaan makna diantara kedua ungkapan tersebut. (Verhaar, 1983, p. 135) dalam Pateda (2001). Menurut Palmer (1976), dalam Pateda (2001) polisemi adalah suatu kata yang mengandung seperangkat makna yang berbeda, mengandung makna ganda. Sinonim adalah ungkapan (kata/frasa/kalimat) yang kurang lebih sama maknanya dengan suatu ungkapan lain (Verhaar, 1983, p. 132) dalam Pateda (2001)

### 4.2 Relasi Makna

Menurut Verhaar (2010), relasi makna merupakan sebuah hubungan kebermaknaan antara sebuah kata atau satuan bahasa lainnya dengan kata ataupun satuan bahasa lainnya (p. 393). Hubungan atau relasi kemaknaan menyangkut kesamaan makna (sinonim), antonimi, polisemi dan ambiguitas, ketercangkupan makna (hiponimi), kelainan makna



(homonimi), kelebihan makna atau redudansi dan lain sebagainya. Medan makna menurut Nida (1975), perangkat leksem yang maknanya berelasi, ada komponen makna bersama yang mengikat mereka di dalam satu medan (p. 174). Adapun komponen makna menurut Nida (1973, p. 228) terbagi atas 3, yaitu:

1. Komponen umum
2. Komponen diagnostik
3. Komponen suplemen

Relasi semantis menurut Nida (1975, p. 18) ada 4, yaitu

1. Kontiguitas
2. Iklusi
3. Tumpang tindih
4. Komplementasi

Menurut Nida (1975), upaya yang dapat dilakukan dalam menganalisis makna komponensial adalah sebagai berikut:

- a. Penyeleksian sementara terhadap makna umum dari masing-masing leksem.
- b. Setelah menyeleksi makna umum dari masing-masing leksem tersebut, selanjutnya peneliti dapat membuat data perihal ciri spesifik yang dimiliki oleh masing-masing leksem tersebut.
- c. Selanjutnya peneliti membandingkan makna masing-masing leksem tersebut.
- d. Kemudian peneliti menentukan fitur pembeda yang dapat digunakan oleh leksem-leksem tersebut.
- e. Terakhir peneliti dapat mendeskripsikan fitur pembeda tersebut ke dalam bentuk tabel.

#### **4.3 Leksem**

Leksem adalah kata-kata yang berada dalam kamus (Bauer, 1988, p. 8) dalam Pateda (2001). Adapun jenis kata terbagi menjadi 3, yakni kata bentukan, leksem, dan kata yang terbentuk karena proses gramatikal.

#### **5. Kerangka Teori**

Pada analisis pembahasan dalam makalah ini dilakukan dengan menggunakan tinjauan semantik dan teori analisis makna komponensial. Oleh karena itu, dalam pembuatan makalah ini peneliti menggunakan kajian semantik dan perihal teori analisis makna komponensial oleh Nida sebagai acuannya.

### **METODE**

Penelitian mengenai analisis makna komponensial kata yang mengandung aktivitas "bring" dalam Bahasa Inggris ini dilakukan dengan tiga cara, yakni pengumpulan data, analisis data, dan terakhir adalah penyajian analisis data. Menurut Sudaryanto (1993), Metode dan teknik dalam penelitian terbagi atas tiga tahap, yaitu metode dan teknik penyediaan data, metode dan teknik analisis data, dan metode dan teknik penyajian data. Penelitian ini merupakan bentuk penelitian kualitatif. Menurut Ledico (2010), penelitian kualitatif adalah penelitian yang bersifat fleksibel, menggunakan metode yang natural dalam pengumpulan datanya, dan tidak menggunakan instrumen standar sebagai sumber data utama.

Dalam penelitian ini, datanya adalah berupa kata yang mengandung aktivitas membawa "bring" dalam Bahasa Inggris diambil dari kamus dan yang dihasilkan masyarakat dalam komunikasi sehari-hari diambil melalui korpus. Setelah mendapatkan data makna komponensial kata yang mengandung aktivitas membawa "bring" dalam Bahasa Inggris, peneliti kemudian menganalisis data tersebut.

Menurut Subroto (2007, p. 59) di dalam Muhammad (2011, p. 222), menganalisis berarti menguraikan atau memilah-bedakan unsur-unsur yang membentuk satuan lingual atau mengurai satuan lingual ke dalam komponen-komponennya. Sedangkan menurut

Sudaryanto (1993), analisis merupakan upaya peneliti menangani langsung masalah yang terkandung pada data (p. 6). Adapun langkah yang digunakan oleh peneliti dalam menganalisis data tersebut, yaitu menyeleksi makna umum dari masing-masing kata, selanjutnya membuat ciri spesifik dari masing-masing kata tersebut, kemudian membandingkan masing-masing makna kata itu, lalu peneliti menentukan fitur pembeda kata tersebut, setelah itu peneliti mendeskripsikan fitur pembedanya dalam bentuk matriks.

Menurut Sudaryanto (1993), kaidah penggunaan bahasa dapat disajikan dengan menggunakan metode formal dan metode informal. Metode formal merupakan metode penyajian hasil analisis data secara formal atau visual yakni dengan penyajian penggunaan bahasa yang mudah dilihat, seperti tabel, diagram, grafik, bagan, dan gambar (p. 145). Metode informal adalah metode penyajian hasil analisis data dengan menggunakan kata-kata atau kalimat-kalimat. Dalam penelitian ini, metode yang digunakan peneliti dalam menyajikan hasil analisis data menggunakan metode informal. Hal tersebut dilakukan dengan cara menjelaskan hasil analisis data melalui kalimat-kalimat. Selain menggunakan metode informal dalam penyajian data analisisnya, peneliti juga menggunakan metode formal yakni penyajian datanya dengan menggunakan tabel.

### **Leksem-leksem yang Mengandung Makna Bring**

Definisi leksem bring berdasarkan Longman Dictionary of Contemporary English adalah to make something or someone with you to place where you are now or to the place you are talking about, to get something for someone, and take it to them, maka dapat disimpulkan bahwa leksem bring merupakan aktivitas atau hal yang dilakukan oleh seseorang dalam hal membawakan sesuatu ke tempat yang dia maksud atau nyatakan. Adapun Berdasarkan data yang telah di dapat dari laman Oxford Dictionaries dan Thesaurus, terdapat 18 leksem yang mengandung makna bring dalam Bahasa Inggris. Berikut mengenai leksem-leksem dan penjelasannya:

Tabel 1

No	Leksem	Penjelasan
1	Take	Lay hold of (something) with one's hands; reach for and hold (membawakan sesuatu dengan satu tangan)
2	Carry	Support and move (someone or something) from one place to another (membawakan sesuatu dari satu tempat ke tempat lainnya)
3	Bear	(of a person) carry= membawakan sesuatu (dilakukan manusia (seseorang)).
4	Transfer	Move from one place to another(memindahkan sesuatu dari suatu tempat ke tempat yang lain)
5	Deliver	Bring and hand over (a letter, parcel, or goods) to the proper recipient or address. (membawakan atau menyampaikan sesuatu (surat,paket,barang-barang) kepada orang yang dimaksud atau dituju)
6	Conduct	Organize and carry out (mengatur dan membawakan)
7	Transport	Take or carry (people or goods) from one place to another by means of a vehicle, aircraft, or ship. (membawakan seseorang

		atau sesuatu dari suatu tempat ke tempat yang dituju dengan menggunakan kendaraan, pesawat terbang, atau kapal)
8	<u>Convey</u>	Transport or carry to a place
9	Import	Bring (goods or services) into a country from abroad for sale. (membawakan sesuatu barang dari suatu negara ke luar negeri untuk di jual)
10	<u>Escort</u>	Accompany (someone or something) somewhere as an escort (menemani seseorang atau sesuatu ke suatu tempat sebagai bentuk pengawalan)
11	Heel	Push or kick (the ball) out of the back of the scrum with one's heel (menendang/menggiring bola dengan menggunakan satu tumit)
12	Guide	Direct the motion or positioning of (something) (mengarahkan gerakan atau memposisikan sesuatu)
13	Attend	Be present at (an event, meeting, or function) (mendatangkan sesuatu kegiatan, pertemuan, atau fungsi)
14	Back	The rear surface of the human body from the shoulders to the hips. (membawa dengan menggunakan bagian permukaan belakang dari bahu manusia ke panggul)
15	Buck	no object (of a horse) to perform a buck. (kuda yang menjatuhkan penunggangnya)
16	Chaperon	Accompany and look after or supervise (menemani dan menjaga atau mengawasi)
17	Companion	Accompany (menemani)
18	Gun	with object and adverbial of direction Accelerate (a vehicle) (suatu perintah untuk melakukan percepatan dengan menggunakan kendaraan)

Dari ke 18 leksem di atas, adapun intensitas penggunaan kata tersebut oleh penutur aslinya menunjukkan bahwa leksem take adalah leksem yang paling sering dituturkan, yakni berjumlah 383046 token data tuturan, kemudian selanjutnya adalah kata carry dituturkan sebanyak 36112 token data tuturan (Data Korpus n.d.).

### **Spesifikasi Komponen Semantik Leksem Bring**

Setelah menyeleksi sementara makna umum dari leksem bring dalam Bahasa Inggris, dilanjutkan menyeleksi makna umum dari masing-masing leksem yang mengandung makna bring tersebut, dan kemudian membandingkan makna tersebut, maka langkah selanjutnya peneliti dapat menentukan fitur pembeda yang dapat digunakan pada masing-masing leksem tersebut. Adapun spesifikasi komponen semantis yang dibahas peneliti adalah komponen yang kasat mata. Spesifikasi komponen sematis tersebut dapat dilihat pada penjelasan berikut:

1. Berdasarkan Pelaku yang melakukan aktivitas "bring" dalam Bahasa Inggris

Tabel 2

	Manusia
Pelaku	Hewan
	Mesin

2. Berdasarkan sasaran dari aktivitas "bring" dalam Bahasa Inggris

Tabel 3

	Manusia
	Hewan
Sasaran	Tumbuhan
	Benda mati

3. Berdasarkan cara melakukan aktivitas "bring" dalam Bahasa Inggris

Tabel 4

	Menggunakan Kaki
Cara	Menggunakan Tangan
	Menggunakan bahu
	Menggunakan kendaraan

4. Berdasarkan tujuan melakukan aktivitas "bring" dalam Bahasa Inggris

Tabel 5

Tujuan	Komersil
	Non komersil

### **Penggunaan Leksem-Leksem yang Mengandung Makna Bring dalam Kalimat Bahasa Inggris**

Berikut merupakan contoh kalimat Bahasa Inggris yang mengandung makna bring diambil dari Oxford Dictionaries (n.d.) :

1. *He leaned forward to take her hand.*
2. *The train service carries 20,000 passengers daily.*
3. *Nerves carry visual information from the eyes.*
4. *'he was bearing a tray of brimming glasses*
5. *'the products should be delivered on time*
6. *'he intends to transfer the fund's assets to the Treasury*
7. *'the bulk of freight traffic was transported by lorry*
8. *The whole sales force attended the conference.*
9. *The rear surface of the human body from the shoulders to the hips.*
10. *She bucked them off if they tried to get on her back.*
11. *She chaperoned the children at all times.*
12. *He is companioned by a pageboy.*
13. *In the second trial he conducted his own defence.*
14. *You chose to consort with the enemy.*
15. *Pipes were laid to convey water to the house.*

16. *He ran to fetch help.*
17. *He guided her to the front row and sat beside her.*
18. *He gunned the car away from the kerb.*

### Hubungan Makna Antarleksem yang Mengandung Makna "Bring"

Berdasarkan makna umum dari leksem bring yaitu "to make something or someone with you to place where you are now or to the place you are talking about, to get something for someone, and take it to them", makna masing-masing leksem yang mengandung makna bring (tabel 1), fitur pembedanya (tabel 2), dan penggunaan leksem tersebut dalam kalimat, maka peneliti menyimpulkan bahwa relasi makna leksem bring dengan berbagai leksem yang mengandung makna melakukan aktivitas "bring" tersebut, menghasilkan makna memindahkan, memposisikan, mengarahkan, mengatur, menyampaikan, mengawal, menemani, menggiring. Berikut ini penjelasan hubungan makna antarleksem bring yang lebih spesifik berdasarkan fitur pembedanya:

#### Berdasarkan Fitur Pelaku

Makna yang dihasilkan dari leksem-leksem bermakna membawa pada contoh kalimat nomor 1-18, jika dihubungkan dengan fitur semantik pelaku maka menghasilkan makna pelaku (manusia, hewan, atau kendaraan) yang membawakan atau melakukan aktivitas membawa tersebut. Dari fitur pelaku tersebut dapat diketahui bahwa makna bring tersebut adalah pembawa.

#### Berdasarkan Fitur Sasaran

Makna yang dihasilkan dari leksem-leksem bermakna membawa pada contoh kalimat nomor 1-18, jika dihubungkan dengan fitur semantik sasaran, maka menghasilkan makna objek/benda yang dibawakan dalam aktivitas tersebut. Adapun sasaran dari aktivitas membawakan berdasarkan fitur sasaran tersebut, dapat berupa manusia, hewan, tumbuhan, ataupun benda mati (barang). Dapat disimpulkan makna membawa berdasarkan fitur sasaran ini dapat berupa memindahkan, mengawal, atau menemani.

#### Berdasarkan Fitur Cara

Makna yang dihasilkan dari leksem-leksem bermakna membawa pada contoh kalimat nomor 1-18, jika dihubungkan dengan fitur semantik cara maka menghasilkan cara pelaku yang membawakan atau melakukan aktivitas membawa tersebut. Makna berdasarkan fitur ini dapat berupa menggiring ataupun menyampaikan.

#### Berdasarkan Fitur Tujuan

Makna yang dihasilkan dari leksem-leksem bermakna membawa pada contoh kalimat nomor 1-18, jika dihubungkan dengan fitur semantik tujuan maka menghasilkan makna tujuan pelaku membawakan atau melakukan aktivitas membawa tersebut. Adapun tujuan di sana dapat berupa mendatangkan keuntungan atau tidak.

### Analisis Komponen Makna yang Mengandung Makna Bring

Tabel 6

No	Leksem	Pelaku			Sasaran			Cara			Tujuan			
		M	H	M <sub>2</sub>	M	H	BM	T	K <sup>2</sup>	T	B	k	K	NK
1	Take	+	-	+	+	+	+	+	-	+	+	+	+	+
2	Carry	+	+	+	+	+	+	+	-	+	-	-	+	+
3	Bear	+	+	-	+	-	-	-	-	-	+	-	+	+
4	Transfer	+	-	-	+	-	+	-	-	+	-	-	+	+
5	Deliver	+	-	+	+	-	-	-	-	+	-	+	+	+

6	Conduct	+	-	-	-	-	+	-	-	+	-	-	+	+
7	Transport	-	+	+	+	+	+	+	-	-	-	+	+	+
8	<u>Convey</u>	+	-	-	-	-	+	-	-	+	-	-	+	+
9	Import	-	-	+	+	+	+	+	-	-	-	+	+	+
10	<u>Escort</u>	+	-	-	+	+	-	-	+	-	-	+	+	+
11	Heel	+	-	-	-	-	+	-	+	-	-	-	+	+
12	Guide	+	-	-	+	-	-	-	+	-	-	+	+	+
13	Attend	+	-	-	-	-	-	-	+	-	-	+	+	+
14	Back	+	-	-	-	-	-	-	-	+	-	-	+	+
15	Buck	+	-	-	-	+	-	-	-	+	-	-	+	+
16	Chaperon	+	+	-	+	+	-	-	+	-	-	-	-	+
17	Companion	+	-	-	+	-	-	-	-	+	-	-	-	+
18	Gun	+	-	+	+	+	+	+	+	+	-	-	-	+

#### Keterangan

M	: Manusia	B	: Bahu	K <sup>2</sup>	: Kaki
H	: Hewan	k	: Kendaraan	T	: Tangan
M <sub>2</sub>	: Mesin	K	: Komersil		
BM	: Benda Mati	NK	: Non Komersil		

#### KESIMPULAN

Berdasarkan rumusan masalah dan pembahasan dalam penelitian ini, dapat disimpulkan bahwa terdapat 18 leksem yang mengandung aktivitas membawa "bring" dalam Bahasa Inggris. Leksem tersebut yaitu, take, carry, bear, transfer, deliver, conduct, transport, convey, import, escort, heel, guide, attend, back, buck, chaperon, companion, dan gun. Analisis komponen makna dari leksem tersebut menghasilkan fitur pembeda, yaitu pelaku, sasaran, cara, dan tujuan. Dari analisis data tersebut, dapat diketahui bahwa semua leksem tersebut menunjukkan hubungan hiponimi. Hubungan tersebut dapat diketahui dengan adanya makna leksem-leksem bring tersebut yang menyatakan memindahkan, memosisikan, mengarahkan, mengatur, menyampaikan, mengawal, menemani, dan menggiring.

Adapun jika dihubungkan dengan fitur semantik pelaku maka leksem yang mengandung aktivitas "bring" menghasilkan makna pelaku (manusia, hewan, atau kendaraan) yang membawakan atau melakukan aktivitas membawa tersebut. Dari fitur pelaku tersebut dapat diketahui bahwa makna bring tersebut adalah pembawa, jika dihubungkan dengan fitur semantik sasaran, maka menghasilkan makna objek/benda yang dibawakan dalam aktivitas tersebut, jika dihubungkan dengan fitur semantik cara maka menghasilkan cara pelaku yang membawakan atau melakukan aktivitas membawa tersebut. Makna berdasarkan fitur ini dapat berupa menggiring ataupun menyampaikan. Berdasarkan fitur tujuan, makna leksem-leksem bring yakni dapat berupa mendatangkan keuntungan atau tidak.

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## SHARED-KNOWLEDGE ABOUT RADICALISM THROUGH LANGUAGE ATTITUDES IN THE NEWS REPORTS

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### Abstract

*In the escalating tension after Jakarta gubernatorial election, people's reactions flood over the media. Either in negative or in positive way some of them show their responses in the social media, and some create something new such as sending the flowers to the city hall and to the police headquarter, as reported in The Jakarta Post and KOMPAS on May 4, 2017. This writing is going to discuss on how they are different through the language attitudes in the scope of appraisal theory developed by Martin & White (2005). By using this theory, the writer aims to evaluate the language use and to find the shared-knowledge intended by the news reports. Language attitudes are divided into three types: judgment, affect, and appreciation. The analysis goes upon the lexical items. The results show that TJP uses Judgment more frequent than other types of attitudinal language. Meanwhile, KOMPAS has Appreciation as the prominent type, followed by affect and judgment. It is hypothesized that, through Judgment, TJP tries to tell that radicalism is severe and should be eradicated. In KOMPAS, Appreciation is used to appraise positively the people who send the flower. Meanwhile, thorough language attitudes, TJP attempts to share to the readers that it is not only about responding to radicalism but the causes of the problem. On the other hand, KOMPAS more concerns to keep society stable by focusing on the positive attitudes to response the issue.*

**Keywords:** language attitudes, Jakarta gubernatorial election 2017, radicalism

### INTRODUCTION

After the loss of Ahok-Djarot as the governor-vice governor candidate in Jakarta gubernatorial election 2017, defeated by their opponents Anies-Sandi, there were so many responses from people from inside or outside Jakarta. People's reactions flood over the media; some kept supporting the coupled candidate Ahok-Djarot, while some did not. This news was followed by the issue of religious sectarianism and radicalism which is allegedly blown up to gather the crowd for not choosing the candidate who comes from different religion. Because of this issue, Ahok as a Chinese-Christian descendant could not win the election. People see radicalism as a threat for democracy. In addition, Police General Tito Karnivan had uploaded a video in order to invite silent majority to support the police and military to fight against radicalism. Henceforth, to express their gratitude, one of the actions is by sending flower boards to the police headquarter of Jakarta and to the governor office as well. Through the lens of *The Jakarta Post* and *KOMPAS*, as the two big media in Indonesia, this writing is interested to see the language attitudes in the news reports regarding this phenomenon. The language used by the media can reflect the media perspective as well as the shared-knowledge delivered by the media in their reports. The writer takes the publication date on May 4, 2017, from each of them.

Language attitude is a part of appraisal theory developed by Martin and White (2005), which is also the development of Systemic Functional Grammar (SFG)'s Halliday (2004) focusing on the interpersonal metafunction. Language attitude is used to evaluate the shared meaning that shows the ways of feeling in the language use either positively or negatively, which are divided into three categories: judgment, affect, and appreciation. Judgment is related to norm or ethics that exists in the society; it is about rule and regulations (in written



or unwritten law) that control behavior whether the act should do or should not do. In other words, judgment is about moral value and law that bound people in their social life, for example honest/dishonest, polite/impolite, cruel/kind, and so on. Meanwhile, appreciation is functioned to value or appreciate the things such as artworks, actions, phenomena, or events. The words to express appreciation are, for example, beautiful, good, bad, innovative, insignificant, and so on. Value between the position of judgment and appreciation is affect (usually written as Affect to differentiate affect as the type of language attitude). Affect deals with the emotion such as happy, sad, grateful, miserable, etc.

In the prior studies, Dwijatmoko and Rezkiyana (2017) applies language attitude to analyze the word *rasa* meaning 'to feel' as hedges in Indonesian novels. It is found that Indonesians tend to use *rasa* for judgment to show politeness. Actually, not all Indonesians use hedges to judge others, but the novels which are dominated by Javanese culture reflect so. Meanwhile, another study related to language attitude done by Purnamasari and Maulida (2017) that focuses the research in the comments of tourist website Tripadvisor about Saung Angklung Udjo. It results that positive judgments are mostly occurred which means it contains positive reviews towards tourist destination. From these two studies, it can be inferred that language attitudes are beneficial to scrutinize the ways of feeling from the speakers/writers that is communicated to the target participants.

Through the news articles, this study aims to see the shared-knowledge from the use of language appraisal. By classifying it into judgment, affect, or appreciation, it is seen the dominant pattern of the media that indicates the characteristics of the media in delivering the reports about certain issue. Whereas media which is supposed to be neutral, it is inevitable that commercial media, such as TJP and KOMPAS, has dependency with the company ideology and market demands that makes them taking aside to certain parties. Here, 'neutral' does not mean having no allegation, but media still takes a side to whom they have affiliations, which can be seen from its historical background of the media as well as the companies or parties they are working with. Regarding it, the study limits the analysis on the descriptive interpretation of language attitudes, not going further to the sociopolitical dimension.

TJP and KOMPAS are known as the media who support government. Both TJP and KOMPAS are the media established under New Order era. TJP is an English-language newspaper initiated by Ali Murtopo and Jusuf Wanandi on April 23, 1983. Murtopo served as the Information Minister in the period 1979-1984 and also the general that initiated to curb Islamic movements in Indonesia. Jusuf Wanandi is a politician who established CSIS with his brother and also serves as the CEO of TJP until now as well as the rector of Prasetya Mulya University. On the other hand, the establishment of KOMPAS on August 17, 1965, was initiated by Catholic Party (Sen & Hill, 2007). Jacob Oetama and P.K. Ojong become the founding fathers of this media industry which now has a lot of businesses (not only media) united in Kompas Gramedia group (KG Group). By this background, it is assumed that TJP and KOMPAS are involved in promoting multicultural society and nationalism, but what kind of imagined society and nationalism is discoursed by their news? The answer for this question might complete the interpretation about the dominant patterns of language attitudes over the media.

The ideological background mirroring the media perspective is used to compose the news, so that it affects the reader's mind. This is the power of the media in which power itself can control public discourse that comes to the control of mind (Van Dijk, 2001). Media also has imagination to what kind of readers and what people think when the issue is constructed in particular way. In other words, though the news report, people's knowledge have already set up.

## METHODOLOGY

This writing applies descriptive qualitative method. The data is taken from two different media, TJP as the English-language newspaper and KOMPAS as Indonesian-language newspaper, in the same date of publication on May 4, 2017 within the same topic. TJP's article is entitled *Jakarta calls for help against radicalism*, while KOMPAS is *Bahasa Simbolik dari Mayoritas Diam (Symbolic Language from the Silence Majority, trans.)*. The data containing attitudinal language relies on the semantic discourse that focusing the analysis on the lexicogrammatical items. The realization of attitudes is on the semantic meaning of the word given in the grammar.

Below is the table of data collection to analyze.

Table 1. The number data of language attitudes in The Jakarta Post and KOMPAS on May 4, 2017

NO	MEDIA	TITLES	TYPES OF APPRAISAL		
			Affect	Judgment	Appreciation
1	The Jakarta Post	Jakarta call for help against radicalism	18	12	3
2	KOMPAS	Bahasa Simbolik dari Mayoritas Diam	16	8	17

The data above shows the differences in term of number of data between TJP and KOMPAS. For Affect, TJP and KOMPAS have small gap in number in which TJP has 18 items while KOMPAS has 16. The significant difference happens to attitudinal language of judgment and appreciation. TJP contains 12 words of judgment, but only 8 words in KOMPAS. Meanwhile, the gap for appreciation between TJP and KOMPAS is 14 in which KOMPAS reaches higher number of appreciation with 17 words.

For the data analysis, after classifying the words into three categories of language attitudes, the writer also concerns on the appraiser and appraised that indicates who utter the language and to whom the language is being uttered. Then, the word meaning is no longer understood semantically but also pragmatically by regarding to the context, so that it can be acknowledged the mood of the utterances whether it is positive or negative.

## TYPES OF LANGUAGE ATTITUDES IN NEWS REPORTS

### a. Affect

The number of Affect in TJP and KOMPAS is quite close with the gap of 2. First, take a look at TJP's reports; Affect is mostly occurred in the type of process.

- 1) As Jakartans are still reeling from the most divisive gubernatorial election the city has ever seen, which **exacerbated** sectarianism and **fanned** anti-Chinese sentiments, some citizens have called on the government to protect the capital from any threat from radicals. (TJP/D4/P1)
- 2) "We are ready to **support** the military and the police to **eradicate** radicalism and maintain the unity of the Unitary State of the Republic of Indonesia (NKRI)," read one flower board... (TJP/D4/P2)
- 3) Some political experts said Anies owed his success in the runoff election to Muslim voters who decided to **throw** their support behind him, **mobilized** by Muslim groups, including the hard-line Islamic Defenders Front (FPI). (TJP/D4/P12)

The words exacerbated and fanned in example (1) are uttered by TJP to appraise Jakarta gubernatorial election. 'exacerbated' is a strong word compared to 'involve' or 'include' in which the meanings is related to engagement towards certain thing or event. 'fanned' also indicates that people who support anti-Chinese sentiments not merely about support, but 'fan'

reflects the behavior and action to something they adore. Meanwhile, in example (2), the utterance from the citizen described in the flower board is to express a support to the police and military against radicalism. The words *support* and *eradicate* indicate Affect which tries to evoke the readers about who should be supported and what should be fought. *Support* has positive mood while *eradicate* is negative. However, *eradicate* in this case is to eliminate negative ambience of radicalism, so that *eradicate* is meant as positive attitude for TJP that sees radicalism as the negative one.

In example (3), TJP uses the word 'throw' to describe the support from people who chose Anies; it is said that they are Muslim voters. The activity of throwing is like when we throw the garbage to the dustbin, throw something that we don't like or use anymore. But, here, throw occurs together with the phrase 'their support' which makes the phrase *throw their support* does not reflect positive meaning. *Throw* can be replaced into give or put which has more positive meaning, but TJP does not use it. The next Affect is on the word *mobilized* to comment Anies's success in the Jakarta election. *mobilized* means the effort to move something with a purpose. By saying *mobilized by Muslim groups*, the report by TJP implies that the successful Jakarta election is something artificial and unfair.

KOMPAS, written in Indonesian language, has different style in expressing the attitude. Here are the examples of Affect in KOMPAS' article.

- 4) Pesan yang disampaikan relatif seragam: apresiasi dan harapan agar Polri terus **menjaga** Pancasila sekaligus **melawan** radikalisme. (KOM/D4/P0)

*The messages are relatively similar: appreciation and expectation for the Police to keep Pancasila as well as to fight against radicalism.*

- 5) Di karangan bunga lainnya tertulis "Kami Silent Majority **dukung** NKRI dari HH FANS". (KOM/D4/P2)

*Another flower board is written as "We the Silent Majority support NKRI (the United Country of Indonesian Republic) from HH FANS".*

- 6) Para pembuat karangan bunga di pasar itu beberapa pekan terakhir **kebanjiran** pesanan. (KOM/D4/P6)

*The flourists in that marke were piled up with orders in the recent weeks.*

- 7) Di pesan itu, ada video Kapolri Jenderal Tito Karnavian tengah berbicara dalam sebuah forum, **mengundang** silent majority (mayoritas diam) untuk bersuara memberikan dukungan. (KOM/D4/P10)

*In the message, there is a video from General Police Tito Karnavian speaking in a forum, inviting the silent majority to voice their supports.*

In delivering Affect, example (4) uses the words 'menjaga' (to keep) and 'melawan' (to fight against) in positive mood. Those words occur in the lead of the article, which is to open the issue. By saying *menjaga*, KOMPAS tries to describe the recent condition in which there is severe condition and need to be protected, in this case the threat for the ideological state Pancasila. It occurs with the word *melawan* which means the action to oppose the threat (radicalism).

Affects in KOMPAS mostly portray positive attitude such as *dukung* (support), *menjaga* (to keep), and *mengundang* (to invite) seen in the examples above. By using these linguistic choices, it is supposed that the readers response the issue in positive way as well. In this article, KOMPAS does not quote or take oppositions to be included in the article, as it happens to TJP. We can see that TJP is more provocative by using the strong words such as *mobilized* and *eradicate* when relating the moment of people sending the flower boards to the Jakarta gubernatorial election.

#### b. Judgment

Judgment is related to the norms and ethics that exist in the society. There is significant difference between TJP and KOMPAS in term of judgment. TJP not only cites the people

responses, but also more criticizes the Jakarta election compared to KOMPAS. Here are the examples of judgment in TJP's report.

- 8) As Jakartans are still reeling from the **most divisive gubernatorial election** the city has ever seen... (TJP/D4/P1)
- 9) Riding a **growingwave** of religious conservatism, former culture and education minister Anies Baswedan won the election,... (TJP/D4/P11)
- 10) The gesture came a few weeks after the Jakarta runoff election, described by experts as the country's **most polarizing election** with racial and religious issues overshadowing the city's **most critical problems**, including education and infrastructure. (TJP/D4/P10)

In this report, TJP sees the election happened in Jakarta with the candidates Anies-Sandi and Ahok-Djarot is problematic. It is proven with the use of adjective added by superlative in its evaluation, as reflected in example (8) *most divisive* and example (10) *most polarizing* and *most critical problems*. It is added by the statement that contains judgment in example (9) saying that the win of Anies is because of the ride of religious issue which is used as the weapon for this success, stated in the phrase 'growing wave of religious conservatism'. 'growing', in this case, indicates the situation related to religious separatism is getting heated, unusual, and risen. This judgment is moved from the judgment for the religious issue to the election, as emphasized by the word 'riding' in *riding a growing wave of religious conservatism*. Thus, it can be concluded that TJP wants to tell the readers that the problems happened in governor election, which is said as divisive and polarizing, with religious separatism is inseparable.

On the other hand, the news report delivered by KOMPAS gives different discourse. See the examples below.

- 11) "Saya enggak mau negara kita hancur karena dijadikan **ladang radikalisme** seperti di Suriah. NKRI harga mati dan Pancasila tidak boleh ganti," katanya. (KOM/D4/P9)  
*"I don't want our country gets ruined because it is turned to be the place for radicalism like in Syria. NKRI undisputed, and Pancasila forever," she said.*
- 12) "Sekolah menengah dan perguruan tinggi sudah mulai disusupi **aliran keras**. Ini harus dihadapi bersama-sama pemerintah," kata Syafii Maarif. (KOM/D4/P13)  
*"High schools and universities have already been infiltrated by hard-line groups. It should be encountered together with the government," Syafii Maarif said.*
- 13) Menurut Triyono, pilihan bentuk komunikasi dengan karangan bunga dilakukan karena penyampaian pesan melalui kata-kata sudah dianggap **terlalu banyak** dan **klise**. (KOM/D4/P16)  
*According to Triyono, communication style with flower boards is preferred because the message delivered with words are too common and cliché.*

Here, KOMPAS tends to use quotations or opinions from people to deliver the message of this news report. In (11), there is a man said about *ladang radikalisme* (radicalism place). The statement from this person is used by KOMPAS to evaluate the moment in which the flower boards are the movement against radicalism. *ladang* means a place to plant something such as trees. When it is written as *ladang radikalisme*, *radikalisme* means a seed that is being planted. Here, people oppose to have *lading radikalisme* since it is also considered as *aliran keras* (hard-line groups) which is stated in example (12). These attitudes infer that KOMPAS emphasizes the contents or messages delivered through the flower boards that the action is about fighting against radicalism. KOMPAS also responses this act positively by using judgment towards the common messages, as portrayed in example (13) *terlalu banyak* (too common) and *klise* (cliché). However, in this article, KOMPAS does not state clearly what kind of radicalism that happens in the society.

## b. Appreciation

Instead of affect and judgment, the media either KOMPAS or TJP also reflect appreciation towards the situation or the persons. Here, TJP does not really use many appreciations in delivering the reports compared to KOMPAS with the balance 3:17. First, let us see attitudinal language of appreciation in TJP.

14) He appreciated the act and deemed it to be part of nation's **democracy**. (TJP/D4/P7)

15) Riding a growing wave of religious conservatism, **former** culture and education minister Anies Baswedan won the election, beating **incumbent** Basuki "Ahok" Tjahaja Purnama,.. (TJP/D4/P11)

There are three languages of appreciation used by TJP. One is to evaluate the act of sending flowers as a part of democracy (in example 14), and the other two in example 15 are to appraise the status of the subjects which are *former* in *former culture and education minister* adhered to Anies Baswedan and *incumbent* in *incumbent Basuki "Ahok" Tjahaja Purnama*. TJP takes Jakarta police spokesperson's statement that it is a democracy act. Democracy allows people to express their opinions as long as it is still in line with Indonesian law. Meanwhile, we see different ambiance between the words *former* and *incumbent* in order to show the status between Anies and Ahok. By using these dictions, TJP seems distinguish (or clash?) the position among them in which former minister competed incumbent Jakarta governor. *Former* indicates negative attitude because it means the person is no longer at that position, while *incumbent* is positive which shows the person is still in charge as the governor. However, from the attitudinal language, example (15) also brings binary logics between minister and governor. It gives understanding that the current governor is having competition with ex-minister in which minister is always realized as having higher position of governor. Presumably TJP attempts to say that Ahok's rival is powerful while Ahok who is the incumbent governor is competitive as well.

In KOMPAS, it is found different attitudes to express appreciation, seen as follow.

16) Pesan yang disampaikan **relatif** seragam: apresiasi dan harapan agar Polri terus menjaga Pancasila sekaligus melawan radikalisme. (KOM/D4/P0)

*The messages are relatively similar: appreciation and expectation for the Police to keep Pancasila as well as to fight against radicalism.*

17) Menurut dia, bunga secara simbolis bisa dimaknai sebagai **gerakan rekonsiliasi**. (KOM/D4/P17)

*According to him, flower symbolically can be seen as the movement of reconciliation.*

18) "Bunga itu simbol **netral** dan **independen**. Kalau itu masih dikritik lalu di mana letak salahnya? Itu, kan, sebenarnya simbol **apresiasi** dan **dedikasi**," kata Wasisto. (KOM/D4/P18)

*"Flower symbolizes neutral and independent. If it is still criticized, then, in what way is it wrong? It actually symbolizes appreciation and dedication as well," Warsito said.*

Appreciation used by KOMPAS focuses mostly on the meaning of flowers sent to the police headquarters, the Palace State, and governor office. In the lead article, it is started by general description about the message of the flowers with the word *relatif* in the phrase *relatif seragam* (relatively similar) (example 16). KOMPAS considers the act of sending flowers as *gerakan rekonsiliasi* (reconciliation act), while flowers represents neutral, independent, as well as appreciation and dedication to the incumbent governor which later will not serve as governor again, as reflected in example (17) and (18).

## DISCUSSION

To deliver the message intended by the media, as the news makers, they sometimes quote or cite the statements from other people. Of course, the statements have already

selected so that they are engaged to what media imagined for the public opinions (readers). It is also the right of the media to do censorship or editing as long as it still contains facts based on the interviews or field observation done by reporters.

From two articles which each of them delivered by TJP and KOMPAS, the question will be: which language is more imaginative to give knowledge to the readers? Before going further to discuss the attitudinal language reflected in both media, it is better to see the focus of each report although basically they have similarity in reporting the sending flowers. TJP reports the support to curb radicalism under the title "Jakarta call for help against radicalism" while in KOMPAS it is entitled "Bahasa Simbolik dari Mayoritas Diam". TJP emphasizes the news on the problems why this action came up. In other words, it is not only about supporting government to eradicate radicalism that is felt of getting escalated and jeopardize the unity of nation state, but TJP depicts the causers or factors as well. For example, TJP tells about how Jakarta gubernatorial election was held, which is reported as being mobilized by taking religious issue to be blown up. On the contrary, KOMPAS never discussed this matter in its article. They focuses on how much support is delivered by the silent majority; about the number of flowers, the messages on the flower boards, and the comments which tend to give positive attitudes. The tendency how the knowledge is constructed is seen in detail on the meanings of language attitudes presented by TJP and KOMPAS.

TJP and KOMPAS uses affect as the attempt to influence readers' emotion. Affects used in TJP are mostly about the process that contains mental and behavior representation, for example in the word *fanned* and *eradicate*. *Fanned* goes upon the mental dimension, while *eradicate* is more about act or behavior. Similarly, KOMPAS uses the words *dukung* (to support) and *melawan* (against) as the examples of Affect. When someone says *saya mendukungmu* / I support you, it is not always reflected through action but more touches in the mental level; while *melawan* tends to be realized into real action as stated in *melawan radikalisme* / against radicalism.

In term of judgment, the appraisal language by TJP mostly contains negative mood when the attitudes refers to the Jakarta election, religious conservatism, and Islamic Defender Front (FPI). The examples are seen at the analysis on judgment above. Positive attitudes of judgment refers to Jokowi, flower boards, and people who support Ahok as well as they who against radicalism. The same thing happens in KOMPAS but it is identified that the positive judgments are to appraise the silent majority and the flower boards. This is rendered that KOMPAS has limited shared-knowledge regarding the issue (or can it be said as over self-censorship by KOMPAS itself?). Meanwhile, in Appreciation, unlike KOMPAS, TJP seldom uses appreciation as the attitudinal language. KOMPAS seems exaggerating the reports by having more appreciation towards the actions of flower deliverance as well as the silent majority.

Perhaps, the differences on language attitudes between TJP and KOMPAS evoke a question 'why'. The first is related to the language use in the media. TJP is English newspapers in which the readers are limited to people who have English proficiency, middle-up class, ex-patriate, and international readers as well. This makes English as lingua franca in international level. In delivering the issue of radicalism that happened in Indonesia, it is inferred that TJP wants to influence their targeted readers. Based on the intension, language attitudes applied in TJP tend to support government to tackle down 'growing' religious separatism or radicalism which hides in the (Islam) religion. Besides, it tries to tell that Indonesia faces severe problem since radicalism is organized and constructed for political purpose. It is shown that the way the appraisal language is delivered is more powerful (and provocative) than KOMPAS. The reason is presumably because TJP is written in English and not all Indonesians know their intension so that they are braver and stronger in term of linguistic choices. Remember that TJP is for international readers as well, so by their news

TJP shares knowledge to foreigners in order to imagine what happened in Indonesia (Anderson, 1991).

Almost similar with TJP, KOMPAS as the Indonesian-language newspaper tries to influence Indonesian readers but in different way. The readers of KOMPAS are mostly Indonesian since the distribution area includes almost all places in Indonesia either in provincial or regional level, and it is popular among Indonesians. Language attitudes used in KOMPAS tend to invite the readers to react positively regarding radicalism issue that involves religion. Whereas it also informs the huge support given by silent majority, KOMPAS not really portray the urgency about the action, but focuses to what people 'should' response with radicalism. KOMPAS is getting careful to deliver the reports that are related to sensitive matter such as religion and 'hard-line' groups, even they sometimes do not directly state to the factors why the problem occurs. Perhaps, it is because all Indonesians can read KOMPAS and the news should bring 'stability' in the society.

## CONCLUSION

By quoting Bourdieu (Haryatmoko, 2016) that language is not powerful on its own, this also happens in this study that language attitudes reflected in the media are potential to shape public opinion based on the media perspective. The analysis of this writing does not come to research the real readers' responses, for example by questioners or interviews, but hope we can imagine what kind of shared-knowledge intended by the media. To sum, there are two points found out. The first is, from the language attitudes, TJP prefers to use more Affect and Judgment to deliver the issue. The linguistic choices are more provocative than KOMPAS in order to imagine the readers' involvement to criticize the issue as well. Meanwhile, KOMPAS plays attitudinal language of appreciation and affect to influence the readers. The language use by KOMPAS is more polish which is probably it is to create stability in the society, not to make people response negatively.

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**MORFEM BEBAS YANG BERSUKU TUNGGAL KV (KONSONAN VOKAL)  
DALAM BAHASA ACEH DAN BAHASA INDONESIA  
(STUDI KONTRASTIF)**

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**Abstrak**

Setiap bahasa memiliki kaidah kebahasaan yang berbeda. Sistem morfologi setiap bahasa mempunyai kekhasan tersendiri. Begitu juga dengan sistem morfologi Bahasa Indonesia (BI) dan bahasa Aceh (bA). Bahasa Aceh memiliki morfem bebas bersuku tunggal KV (Konsonan Vokal) yang produktif sebaliknya dalam bahasa Indonesia jumlahnya terbatas. Penelitian ini bertujuan untuk mendeskripsikan morfem bebas bersuku tunggal KV yang terdapat dalam bA dan BI serta mendeskripsikan arti dan jenis kelas kata yang terdapat pada kedua bahasa tersebut. Penelitian ini menggunakan metode simak dan teknik catat (Sudaryanto, 1993: 132) dan kemudian data dianalisis menggunakan metode kontrastif dalam membandingkan data pada bA dan BI. Hasil penelitian ini menunjukkan terdapat 19 morfem bebas BI dan 53 morfem bebas bA bersuku tunggal dan bersifat terbuka. Morfem-morfem tersebut ada yang berupa ragam baku dan tidak baku. Data-data tersebut juga menunjukkan penggalan kata utuh atau disebut kependekan dari sebuah kata. Pada bA sebuah morfem bebas dapat memiliki arti dan kelas kata yang beragam, sebaliknya dalam BI sebuah morfem hanya menghasilkan satu arti dan satu kelas kata saja.

**Kata kunci:** morfem, bahasa Aceh, Bahasa Indonesia, kontrastif

**PENDAHULUAN**

Indonesia merupakan salah satu negara yang memiliki bahasa daerah terbanyak di dunia. Berdasarkan hasil penelitian kekerabatan dan pemetaan bahasa-bahasa di Indonesia yang dilakukan oleh Badan Bahasa, di Indonesia terdapat 746 bahasa dan hingga tahun 2011 baru 514 bahasa yang berhasil diidentifikasi. Bahasa Aceh menjadi salah satu bagian bahasa yang termasuk salah satu bahasa daerah yang ada di Indonesia. Bahasa Indonesia dan bahasa Aceh merupakan bahasa yang berasal dari rumpun yang sama yaitu rumpun Austronesia. Meskipun berasal dari rumpun yang sama tetapi kedua bahasa ini memiliki perbedaan dan persamaan secara morfologis. Dalam teori linguistik umum, antara lain, dinyatakan bahwa setiap bahasa memiliki keunikan tersendiri dibandingkan dengan bahasa-bahasa lain. Apa yang ada dalam suatu bahasa mungkin ada dalam bahasa lain, namun adanya berbeda-beda. Misalnya, setiap bahasa memiliki pronomina persona (kata ganti orang), termasuk bahasa Aceh (bA). Pronomina bA, secara khusus, misalnya, berbeda dengan pronomina bahasa Indonesia dan bahasa Inggris. Dalam Bahasa Indonesia (BI), pronomina persona tidak memiliki persesuaian (agreement) seperti yang terdapat dalam bA. Demikian juga dalam bahasa Inggris. Meskipun dikenal adanya agreement, namun agreement tersebut berbeda dengan bA.

Dengan demikian dapat dikatakan bahwa masing-masing bahasa memiliki kaidah kebahasaan sendiri yang membedakannya dengan bahasa lain.



Sistem morfologi satu bahasa berbeda dengan sistem morfologi bahasa lain. Begitu juga dengan sistem morfologi BI dan bA. Dalam bA morfem bebas yang bersuku KV (Konsonan Vokal) bersuku satu sangatlah produktif akan tetapi dalam BI jumlahnya terbatas. Hal ini lah yang menjadikan peneliti tertarik untuk mengkaji perbedaan dan persamaan yang ada pada kedua bahasa dalam ranah morfem bebas yang bersuku satu dan bersifat terbuka. Berdasarkan latar belakang tersebut peneliti meninjau morfem bebas bersuku satu BI dan bA melalui kajian kontrastif agar dapat menemukan persamaan dan perbedaan secara morfologi yang terdapat dalam dua bahasa ini. Akhirnya peneliti merumuskan judul penelitian pada makalah ini "morfem bebas yang bersuku KV (konsonan vokal) dalam bahasa aceh dan bahasa Indonesia (studi kontrastif). Berdasarkan latar belakang yang telah disebutkan, maka rumusan masalah dalam penelitian ini berfokus pada: morfem bebas bersuku satu KV apa saja yang terdapat dalam bA dan BI? dan makna serta kelas kata apa sajakah yang terdapat dalam tiap-tiap morfem dalam bA dan BI?. Tujuan dari penelitian ini adalah mendeskripsikan morfem bebas bersuku satu KV apa saja yang terdapat dalam kedua bahasa dan mendeskripsikan makna dan jenis kelas kata yang terdapat dalam tiap-tiap morfem keduanya.

### 1. Pengertian Morfem

Morfem adalah unit kebahasaan terkecil yang mempunyai makna, baik leksikal maupun gramatikal. Menurut Bloomfield (1964) morfem adalah satu bentuk bahasa yang salah satu bagiannya tidak mirip dengan bentuk lain mana pun, baik bunyi maupun arti, adalah bentuk tunggal atau morfem. Untuk mengenali morfem, cara yang digunakan sebagai dasar adalah tiga prinsip pokok dan tiga prinsip tambahan pengenalan morfem. Tiga prinsip pokok pengenalan morfem itu adalah: (1) bentuk-bentuk yang berulang yang mempunyai pengertian yang sama, termasuk morfem yang sama; (2) bentuk-bentuk yang mirip (susunan fonem-fonemnya), yang mempunyai pengertian yang sama, termasuk morfem yang sama, apabila perbedaan-perbedaannya dapat diterangkan secara fonologis; dan (3) bentuk-bentuk yang berbeda susunan fonem-fonemnya, yang tidak dapat diterangkan secara fonologis perbedaan-perbedaannya, masih dapat dianggap sebagai alomorf –alomorf dari morfem yang sama atau mirip, asalkan perbedaan-perbedaan itu dapat diterangkan secara morfologis. Tiga prinsip tambahan dalam mengenali morfem adalah: (1) bentuk-bentuk yang sebunyi (homofon) merupakan morfem-morfem yang berbeda apabila mempunyai arti yang berbeda; (2) bentuk-bentuk yang sebunyi (homofon) dan mempunyai arti yang berhubungan merupakan morfem yang sama, apabila bentuk-bentuk tersebut mempunyai distribusi yang tidak sama; dan (3) bentuk-bentuk yang sebunyi (homofon) dan mempunyai arti yang berhubungan merupakan morfem-morfem yang berbeda, apabila bentuk-bentuk tersebut mempunyai distribusi yang sama (Ramlan, 1985; Samsuri, 1987).

Berdasarkan keterikatannya, morfem dapat dibedakan menjadi dua macam, yaitu morfem bebas dan morfem terikat. Morfem bebas adalah morfem yang dapat berdiri sendiri dalam tuturan biasa, sedangkan morfem terikat ialah morfem yang tidak dapat berdiri sendiri. Morfem bebas mempunyai makna leksikal dan gramatikal. Morfem bebas adalah morfem terikat adalah morfem yang baru mempunyai makna setelah dirangkai dengan satuan lain (Ramlan, 1985; Samsuri, 1987; dan Verhaar, 2004). Pada penelitian ini morfem yang dibahas adalah morfem bebas saja. Merujuk dari pengertian morfem, maka objek penelitian ini hanya yang berupa daftar kosa kata dari kamus yang bersuku kata satu terdiri dari konsonan vokal (kv). Meskipun tidak semua morfem merupakan kata namun setiap kata sudah pasti terdiri

dari satu atau beberapa morfem. Oleh karena itu morfem bebas yang dimaksud dari penelitian ini adalah morfem yang dapat berdiri sendiri dan memiliki arti tanpa terikat konteks.

## 2. Vokal dan Konsonan Bahasa Indonesia dan Bahasa Aceh

Beberapa ahli masih berbeda pendapat mengenai jumlah fonem vokal yang ada pada bahasa Indonesia. Sebagai contoh, Samsuri (1960) dan Dardjowijoojo (1966) berpendapat bahwa fonem vokal bahasa Indonesia ada delapan buah; sedangkan Alisjahbana (1950), Kahler (1956), Halim (1974)), dan Stockhof (1978) menyebutkan ada enam buah. Perbedaan tersebut terletak pada ada dan tidaknya vokal /ɛ/ dan /ɔ/ dalam BI. Dalam penelitian ini penulis akan mengikuti buku *tata bahas baku Bahasa Indonesia* yang disunting oleh Moeliono (1997). Dalam buku tersebut, pada BI ditemukan adanya 10 buah bunyi vokal, yaitu /i/, /I/, /e/, /ɛ/, /ɜ/, /a/, /ə/, /o/, /ɔ/, /u/, dan /U/. akan tetapi hanya 6 dari 10 bunyi tersebut dapat dibuktikan sebagai fonem yaitu, /i/, /e/, /a/, /ə/, /o/, /u/. Menurut Moeliono (1997: 54-55), ada 23 fonem konsonan yang ditemukan dalam tata bahasa baku bahasa Indonesia, yaitu /b/, /p/, /t/, /d/, /k/, /g/, /c/, /j/, /m/, /n/, /ŋ/, /ʔ/, /ʃ/, /f/, /s/, /x/, /h/, /z/, /r/, /l/, /w/, dan /y/.

Sebagaimana bunyi bahasa pada umumnya, Wildan (2010) menyimpulkan bunyi bA mempunyai 17 vokal tunggal. Sepuluh vokal tunggal dihasilkan melalui mulut, yaitu /a/, /i/, /e/, /è/, /é/, /eu/, /o/, /ô/, /ö/, dan /u/. Kesepuluh vokal tunggal ini diberi nama vokal oral. Vokal ini dapat dilihat penggunaannya dalam kata-kata di antaranya sebagai berikut: *aduen* 'abang', *iku* 'ekor', *beuhe* 'berani', *eu* 'lihat', *padé* 'padi', *mugè* 'tengkulak', *bo h* 'buah', *ôn* 'daun', *bôkbang* 'gelisah', *böh* 'buang', *u* 'kelapa'. Tujuh vokal lainnya dihasilkan melalui hidung, yaitu /<sup>h</sup>a/, /<sup>h</sup>i/, /<sup>h</sup>è/, /<sup>h</sup>eu/, /<sup>h</sup>o/, /<sup>h</sup>ö/, dan /u/. Ketujuh vokal ini disebut vokal nasal. Vokal-vokal ini dapat dilihat dalam kata-kata seperti *pa'ak* 'nama jenis ikan', *sa'i* 'mengurung diri', *la'èh* 'lemah', *eu* 'ya', *kh'op* 'bau busuk', *ph'öt* 'bunyi padam api', *ôn u* 'daun kelapa keriting'. Selanjutnya konsonan dalam bahasa Aceh terdapat 18 konsonan yaitu; /b/, /c/, /d/, /f/, /g/, /h/, /j/, /k/, /l/, /m/, /n/, /p/, /r/, /s/, /t/, /w/, /y/ /ng/.

## 3. Suku Kata

Kata dapat dilafalkan dalam satu hembusan napas atau lebih. Kata pasar, misalnya dilafalkan dengan dua embusan napas, satu untuk pa- dan satu lagi untuk -sar. Oleh karena itu, pasar terdiri atas dua suku kata. Dengan cara seperti itu, kata ia dua suku kata, santai dua suku kata, sendirian empat suku kata, dan keterlaluhan lima suku kata. Suku kata selalu ditandai oleh sebuah vokal (disingkat V) yang dapat didahului, diikuti, atau diapit konsonan (disingkat K). Suku yang diakhiri vokal disebut suku terbuka, yang diakhiri konsonan disebut suku tertutup. Dalam penelitian ini peneliti berfokus pada morfem yang bersuku satu dan bersifat terbuka.

## 4. Kelas Kata

Kelas kata Menurut Chaer (2006:86-194) dalam buku "Tata Bahasa Praktis Bahasa Indonesia" dibagi menjadi lima belas kelas dilihat dari konsep makna dan mempunyai peran yang harus dilakukan. Kelas kata tersebut adalah: kata benda (nomina), kata kerja (verba), kata sifat (ajektifa), kata keterangan (adverbia), kata sapaan, kata petunjuk, kata bilangan (numeralia), kata penyangkal, kata depan (preposisi), kata penghubung (konjungsi), kata ganti (pronomina), kata tanya, kata seru, kata sandang, dan kata partikel.

## 5. Makna Kata

Berdasarkan jenis semantiknya, makna dapat dibedakan antara makna leksikal dan makna gramatikal. Menurut Abdul Chaer (2002: 60) makna leksikal adalah makna seperti yang terdapat dalam kamus. Makna leksikal biasanya dipertentangkan atau diaposisikan dengan makna gramatikal. Kalau makna leksikal itu berkenaan dengan makna leksem atau kata yang sesuai dengan referennya, maka makna gramatikal adalah makna yang hadir sebagai akibat adanya proses gramatikal seperti proses afiksasi, reduplikasi, dan proses komposisi. Jadi, makna Leksikal adalah makna yang sesuai dengan referennya, sesuai dengan hasil observasi alat indera / makna yg sungguh-sungguh nyata dalam kehidupan kita.

## 6. Kajian Kontrastif

Oleh karena morfem setiap bahasa berbeda-beda, maka dapat dibandingkan morfem-morfem bahasa yang satu dengan bahasa yang lain. Studi membandingkan antara dua bahasa atau lebih disebut studi kontrastif. Studi ini bertujuan menemukan perbedaan dan kemiripan-kemiripannya yang ada pada bahasa yang dibandingkan. Poedjosoedarmo (1990: 49) mengatakan studi ini dinamakan kontrastif karena cara yang terpenting ialah dengan membandingkan objek yang bertentangan. Kajian kontrastif bertujuan untuk meneliti dengan mendalam perbedaan dan persamaan antara dua bahasa atau lebih untuk menemukan kategori tertentu yang ada atau tidak ada dalam bahasa X dan bahasa Y sehingga kemiripan dan perbedaan bahasa-bahasa tersebut dapat dilihat. Menurut Fisiak (1981: 1) analisis kontrastif adalah cabang ilmu linguistik yang mengkaji perbandingan dua bahasa atau lebih, atau sub sistem bahasa dengan tujuan menemukan perbedaan bahasa-bahasa tersebut. Tarigan (1992: 226-227) mengatakan bahwa linguistik kontrastif adalah ilmu bahasa yang meliputi perbedaan dan ketidaksamaan yang terdapat pada dua bahasa atau lebih.

Beberapa kajian kepustakaan mengenai morfem-morfem yang terdapat dalam BI pernah disinggung oleh banyak linguist namun sedikit perhatian yang tercurah pada bA. Meskipun BI dan bA berasal dari rumpun yang sama. Berikut beberapa penelitian terkait dengan pembahasan pada penelitian ini. Nida (1970: 68) menjelaskan morfem tidak selalu dalam runtutan yang utuh. Salah satu hal yang menyebabkannya adalah proses infiksasi. Setiap infiks menyebabkan morfem lain yang dileburinya itu terpisah. Penelitiannya mengacu pada bahasa Semit. Hasil penelitiannya menunjukkan, di dalam bahasa-bahasa Semit, akar yang berupa tiga konsonan itu selalu dipisahkan oleh infiks. Pernyataan ahli ini hanya bersifat umum pada bahasa-bahasa Semit. Wahyuni (2016) mengkaji morfem dalam penelitiannya yang berjudul "Analisis Morfem Bebas dan Morfem Terikat Bahasa Melayu Dialek Resun Kecamatan Lingga Utara Kabupaten Lingga". yang terdapat dalam tuturan masyarakat dalam bahasa Melayu dialek Resun Hasil penelitian tersebut ialah diperoleh 72 morfem. Dari 72 morfem tersebut terdapat 36 morfem bebas berupa bentuk dasar, dan 36 morfem terikat yang berupa afiks. Adapun jenis-jenis afiks atau imbuhan yang dikemukakan Arifin dan Junaiyah peneliti hanya menemukan 3 jenis imbuhan atau afiks yaitu prefiks berjumlah 30 morfem, infiks berjumlah 3 morfem, dan sufiks berjumlah 3 morfem. Sedangkan untuk konfiks dan simulfiks dalam tuturan masyarakatnya tidak ditemukan.

Selanjutnya Istiqamah (2007) mengkaji morfem bebas dan morfem terikat yang terdapat dalam kata kerja bahasa Arab. Hasil penelitian ini menunjukkan bahwa morfem bebas yang terdapat dalam kata kerja kala lampau, kala kini atau nanti serta kata kerja perintah adalah morfem dasar dari kata kerja tersebut. Morfem dasar ini berasal dari morfem akarnya.

Morfem akarnya yaitu {ل-ع-ف} untuk fi'il tsulatsi dan {ل-ل-ع-ف} untuk fi'il ruba'i. Sedangkan morfem dasarnya yaitu morfem akar tersebut dengan ditambah vokal. Secara umum morfem terikat yang terdapat dalam kata kerja kala lampau, kala kini atau nanti serta kata kerja perintah ada beberapa yang sama. Salah satu diantaranya adalah huruf tambahan yang terkumpul dalam kata *ت نم هل أوي سا* (م ن، ت، ل، ه، ا، س، ي، و، أ). Huruf-huruf tambahan ini biasanya berperan sebagai afiks dalam kata kerja-kata kerja tersebut. Tetapi dari sekian huruf tadi, hanya sebagian saja yang biasanya menjadi afiks dalam kata kerja bahasa arab yaitu أ، ا، ي، و، ن، ت، س.

## METODE

Penelitian ini melalui tiga tahapan, yaitu tahap mengumpulkan data, tahap analisis data, dan tahap penyajian hasil analisis. Data dikumpulkan dengan metode kepustakaan. Pada tahapan ini, data dikumpulkan dari dua kamus yaitu *Kamus Besar Bahasa Indonesia* (2015) untuk bahasa Indonesia dan *Kamus Aceh Indonesia* (1985), untuk bahasa Aceh. Dalam penelitian ini peneliti juga menggunakan teknik catat sebagai teknik lanjutan serta pengklasifikasian data berdasarkan kelompok kelas kata yang muncul dari arti masing-masing data. Selanjutnya, pada tahap analisis data digunakan metode kontrastif. Menurut Ellis (1993: 25-26), kajian kontrastif melalui empat tahapan, yaitu

1. Tahap deskripsi yaitu pemerian bahasa-bahasa yang dibandingkan.
2. Tahap menyeleksi, yaitu menyeleksi unsur-unsur tertentu yang akan diperbandingkan.
3. Tahap analisis yaitu mengidentifikasi persamaan dan perbedaan.

Hasil analisis data akan disajikan berdasarkan metode penyajian formal dan informal. Menurut Sudaryanto (1993: 144-157), metode formal yaitu menggunakan bagan dan table serta penyajian informal adalah metode yang diwujudkan dengan menyajikan hasil analisis data melalui uraian kata-kata biasa.

## HASIL DAN PEMBAHASAN

### 1. Morfem bebas bersuku satu KV (Konsonan Vokal) dalam Bahasa Indonesia

Keseluruhan data ditampilkan karena data-data yang ditemukan dari kedua Bahasa berjumlah terbatas. Berikut ini adalah data dari hasil analisis yang terdapat pada *Kamus Besar Bahasa Indonesia* (KBBI). Semua data yang tertera merupakan morfem bebas yang berpola suku satu konsonan vokal (kv).

No	Bahasa Indonesia	Keterangan
1.	<i>di</i>	Merupakan kata depan. Kata ini dipakai untuk menandai tempat.
2.	<i>ke</i>	Merupakan kata depan. Kata ini dipakai untuk menandai tempat, arah, atau sesuatu yang dituju.
3.	<i>si</i>	Kata yang dipakai di depan nama diri (pada ragam akrab atau kurang hormat).
4.	<i>ku</i>	Bentuk ringkas dari pronomina persona pertama.

5.	<i>bu</i>	Kata sapaan untuk orang tua perempuan.
6.	<i>ca</i>	Masakan terbuat dari campuran daging (udang) dan sayur-mayur (jamur, petai, brokoli, rebung, kembang kol), sedikit kaldu dan tepung kanji:
7.	<i>do</i>	Nada pertama pada urutan tangga nada diatonik, dilambangkan dengan angka 1.
8.	<i>ha</i>	Kata seru untuk menyatakan girang, kata seru untuk mengejek, kata seru untuk menyatakan rasa lega, dan kata seru yang menyatakan terkejut;suara orang tertawa lepas;
9.	<i>hi</i>	Kata seru untuk menyatakan jijik atau ngeri
10.	<i>ki</i>	Sebutan untuk orang tua-tua atau guru (yang menjadi panutan).
11.	<i>la</i>	nada ke-6 pd urutan tangga nada diatonik, dilambangkan dengan angka 6
12.	<i>lu</i>	Ragam tidak baku untuk menyatakan 'kamu'.
13.	<i>lo</i>	Kata seru menyatakan heran, terperanjat
14.	<i>mi</i>	Bahan makanan dari tepung terigu, bentuknya seperti tali, biasanya dimasak dengan cara digoreng atau direbus, diberi daging, udang, sayuran, bumbu.
15.	<i>no</i>	Kependekan dari nomor
16.	<i>pa</i>	Kependekan dari bapak, atau papa
17.	<i>pi</i>	Kependekan dari papi
18.	<i>re</i>	Nada ke-2 pd urutan tangga nada diatonik, dilambangkan dng angka 2
19.	<i>ya</i>	Kata untuk menyatakan setuju (membenarkan sesuatu).

Dari hasil temuan yang terlampir dalam tabel menunjukkan 19 morfem bebas BI bersuku satu dan bersifat terbuka. Morfem-morfem tersebut ada yang berupa ragam baku dan tidak baku. Data-data tersebut juga menunjukkan penggalan kata utuh atau disebut kependekan dari sebuah kata. Seperti kata *pa*, *pi*, *no*. Selain itu beberapa kata yang merujuk pada kata depan *di*, *ke*, kata seru *hi*, *ha*, *lo*. Juga terdapat kata sapaan seperti kata *bu*, *si*, dan *ki* bentuk ringkas dari pronomina seperti *ku*, bentuk sebutan nada pada musik *re do*, dan *la*. Terakhir sebutan makanan yang dikonsumsi seperti *mi* dan *ca*.

## 2. Morfem bebas bersuku satu KV (Konsonan Vokal) dalam bahasa Aceh

Berikut ini adalah data dari hasil analisis yang terdapat pada *Kamus Aceh Indonesia*. Semua data yang tertera merupakan morfem bebas yang berpola suku satu konsonan vokal (kv).

No	Bahasa Aceh	Arti	Keterangan
1.	<i>ba</i>	bawa	Memegang atau mengangkat sesuatu sambil berjalan atau bergerak dari satu tempat ke tempat lain.
2.	<i>bi</i>	beri, ubi	1. Menyerahkan (membagikan, menyampaikan) sesuatu. 2. Tumbuhan menjalar atau berupa perdu yang berumbi besar dan berdaging (mengandung zat tepung); pada umumnya dapat dimakan.
3.	<i>bu</i>	nasi, monyet	1. Beras yang sudah dimasak (dengan cara ditanak atau dikukus). 2. Kera yg bulunya berwarna keabu-abuan dan berekor panjang, kulit mukanya tidak berbulu, begitu juga telapak tangan dan telapak kakinya.
4.	<i>bé</i>	besar	Lebih dari ukuran sedang; lawan dari kecil.
5.	<i>bè</i>	bau	Apa yang dapat ditangkap oleh indra pencium (seperti anyir, harum, busuk).
6.	<i>ci</i>	coba	Silakan; sudilah; tolong (untuk menghaluskan suruhan atau ajakan).
7.	<i>cu</i>	curi	Mengambil milik orang lain tanpa izin atau dengan tidak sah, biasanya dengan sembunyi-sembunyi.
8.	<i>cé</i>	bibi	Adik (saudara muda) perempuan ayah atau ibu.
9.	<i>da</i>	kakak perempuan	Saudara tua.
10.	<i>di</i>	kata depan	Merupakan kata depan. Kata ini dipakai untuk menandai tempat.
11.	<i>du</i>	tunduk	Menghadapkan wajah ke bawah, condong ke depan dan ke bawah.
12.	<i>gè</i>	goyah	Bergoyang; goyah.
13.	<i>go</i>	gagang	Tangkai, hulu (pisau, golok, dan sebagainya) .
14.	<i>gu</i>	obrak	Obrak-abrik
15.	<i>hi</i>	mirip, seperti	1. Hampir sama atau serupa.

			2. Serupa dengan; sebagai; semacam.
16.	<i>ho</i>	arah, kemana	Jurusan, tujuan, maksud.
17.	<i>hu</i>	menyala	Cahaya yg keluar dari api (sesuatu yg terbakar).
18.	<i>ja</i>	moyang	Nenek (ayah, ibu); leluhur.
19.	<i>ji</i>	kata ganti orang ketiga	Persona tunggal yang dibicarakan, di luar pembicara dan kawan bicara.
20.	<i>ju</i>	mendidih	Menggelembung-gelembung atau meluap-luap krn dipanaskan.
21.	<i>ka</i>	sudah	Telah jadi; telah sedia; selesai.
22.	<i>ku</i>	ayah	Orang tua kandung laki-laki; bapak.
23.	<i>le</i>	banyak	Besar jumlahnya; tidak sedikit.
24.	<i>li</i>	hapus, pudar	1. Tidak terdapat atau tidak terlihat lagi; hilang. 2. Kurang terang atau kabur.
25.	<i>lô</i>	layu	Tidak segar lagi ( tumbuhan, bunga, daun).
26.	<i>lu</i>	manja	Dituruti semua kehendaknya.
27.	<i>ma</i>	Ibu	Wanita yg telah melahirkan seseorang.
28.	<i>mè</i>	bawa, asam jawa	1. Memegang atau mengangkat sesuatu sambil berjalan atau bergerak dari satu tempat ke tempat lain. 2. Pohon yg besar batangnya, daunnya kecil-kecil, buahnya berpolong-polong, dan masam rasanya
29.	<i>mi</i>	nenek	Ibu dari ayah atau dari ibu.
30.	<i>mo</i>	menangis	Melahirkan perasaan sedih (kecewa, menyesal) dengan mencururkan air mata.
31.	<i>mu</i>	tandan	Tangkai yang panjang pada buah-buahan yang bergugus (pisang).
32.	<i>na</i>	ada	Hadir; telah sedia, mempunyai.
33.	<i>ni</i>	perempuan tua	Panggilan pada wanita tua di desa.
34.	<i>nu</i>	cahaya	Sinar atau terang (dari sesuatu yang bersinar seperti matahari, bulan, lampu).

35.	<i>pi</i>	tanaman paku besar yang tumbuh di rawa-rawa	Sebutan untuk tanaman paku.
36.	<i>po</i>	pemilik, tuhan, terbang	1. Yang memiliki; yang empunya. 2. Sesuatu yang diyakini, dipuja, dan disembah oleh manusia sebagai yang mahakuasa, mahaperkasa. 3. Bergerak atau melayang di udara dengan tenaga sayap.
37.	<i>pu</i>	apa	Kata tanya untuk menanyakan nama (jenis, sifat) sesuatu.
38.	<i>re</i>	hilang kepercayaan	Ungkapan pada orang yang berkhianat.
39.	<i>ri</i>	cara	Alan (aturan, sistem).
40.	<i>ru</i>	pohon cemara	Nama untuk pohon.
41.	<i>ro</i>	tumpah	Tercurah keluar dari tempatnya (barang, cair, barang).
42.	<i>sa</i>	satu, sama	1. Bilangan yang dilambangkan dengan angka. 2. Serupa (halnya, keadaannya).
43.	<i>si</i>	potong, se-, kata sandang	1. Penggal; kerat. 2. Kata yang dipakai di depan nama diri (pada ragam akrab atau kurang hormat).
44.	<i>su</i>	suara	Bunyi yang dikeluarkan dari mulut manusia (waktu bercakap-cakap, menyanyi, tertawa, dan menangis)
45.	<i>sè</i>	berlindung, bersembunyi	1. Menempatkan dirinya di bawah (di balik, di belakang) sesuatu supaya tidak terlihat atau tidak kena angin, panas). 2. Berlindung atau melindungi diri supaya tidak terlihat.
46.	<i>so</i>	siapa, gerak	1. Kata tanya untuk menanyakan nomina insan. 2. Peralihan tempat atau kedudukan, baik hanya sekali maupun berkali-kali.
47.	<i>ta</i>	kita	Pronomina persona pertama jamak, yang berbicara bersama dng orang lain termasuk yang diajak bicara.
48.	<i>te</i>	teh	Pohon kecil, tumbuh di alam bebas, daunnya berbentuk jorong atau bulat telur, pucuknya dilayukan dan dikeringkan untuk dibuat minuman.



49.	<i>tu</i>	ayah	Orang tua kandung laki-laki; bapak.
50.	<i>wa</i>	sebutan untuk kakak ayah atau ibu, memeluk	1. Sebutan kakak perempuan ayah atau ibu. 2. Meraih seseorang ke dalam dekapan kedua tangan yang dilingkarkan; mendekap.
51.	<i>wo</i>	sesat	Tidak melalui jalan yang benar; salah jalan.
52.	<i>ya</i>	orang lelaki yang sudah lanjut usia.	Panggilan untuk lelaki tua.
53.	<i>yo</i>	gemetar	bergetar anggota badan karena ketakutan (kedinginan).

Dari data yang terlampir di atas terdapat 53 morfem bebas yang bersuku konsonan vokal (kv) dalam bA. Beberapa morfem bebas bA memiliki kelas kata berbeda dalam satu morfem. Seperti contoh *bu* memiliki dua arti yaitu, 'nasi' dan 'monyet'. Begitu juga dengan kata *po* yang memiliki tiga arti yaitu, pemilik, tuhan, dan terbang. Kata *mè* berarti bawa atau asam Jawa. Keberagaman ini menjadikan bahasa Aceh bersifat produktif dalam arti kata yang dimiliki. Hal ini dapat terlihat dari kata *po* yang memiliki tiga arti, kata *bi*, *mè*, *sa*, dan *wa* yang memiliki dua arti. Begitu pula pada kata-kata lainnya.

### 3. Makna dan Jenis Kelas Kata dalam Morfem Bahasa Indonesia

Berikut ini adalah data dari hasil analisis yang terdapat pada *Kamus Besar Bahasa Indonesia* (KBBI). Semua data yang tertera merupakan morfem bebas yang berpola suku satu konsonan vocal (kv). Data terlampir dibawah dilengkapi dengan kelas kata.

No	Bahasa Indonesia	Makna	Kelas Kata	Keterangan
1.	<i>di</i>	leksikal	preposisi	Merupakan kata depan. Kata ini dipakai untuk menandai tempat.
2.	<i>ke</i>	leksikal	preposisi	Merupakan kata depan. Kata ini dipakai untuk menandai tempat, arah, atau sesuatu yang dituju.
3.	<i>si</i>	leksikal	partikel	Kata yang dipakai di depan nama diri (pada ragam akrab atau kurang hormat).
4.	<i>ku</i>	leksikal	nomina	Bentuk ringkas dari pronomina persona pertama.
5.	<i>bu</i>	leksikal	nomina	Kata sapaan untuk orang tua perempuan.
6.	<i>ca</i>	leksikal	nomina	Masakan terbuat dari campuran daging (udang) dan sayur-mayur (jamur, petai, brokoli, rebung, kembang kol), sedikit

				kaldu dan tepung kanji:
7.	<i>do</i>	leksikal	nomina	Nada pertama pada urutan tangga nada diatonik, dilambangkan dengan angka 1.
8.	<i>ha</i>	leksikal	partikel	Kata seru untuk menyatakan girang, kata seru untuk mengejek, kata seru untuk menyatakan rasa lega, dan kata seru yg menyatakan terkejut;suara orang tertawa lepas;
9.	<i>hi</i>	leksikal	partikel	Kata seru untuk menyatakan jijik atau ngeri.
10.	<i>ki</i>	leksikal	nomina	Sebutan untuk orang tua-tua atau guru (yang menjadi panutan).
11.	<i>la</i>	leksikal	nomina	Nada pada musik ke-6 pada urutan tangga nada diatonik, dilambangkan dengan angka 6.
12.	<i>lu</i>	leksikal	pronomina	Ragam tidak baku untuk menyatakan 'kamu'.
13.	<i>lo</i>	leksikal	partikel	Kata seru menyatakan heran, terperanjat, dan sebagainya.
14.	<i>mi</i>	leksikal	nomina	Bahan makanan dari tepung terigu, bentuknya seperti tali, biasanya dimasak dng cara digoreng atau direbus, diberi daging, udang, sayuran, bumbu, dan sebagainya.
15.	<i>no</i>	leksikal	nomina	Kependekan dari nomor.
16.	<i>pa</i>	leksikal	nomina	Kependekan dari bapak, atau papa.
17.	<i>pi</i>	leksikal	nomina	Kependekan dari papi.
18.	<i>re</i>	leksikal	nomina	Nada ke-2 pada urutan tangga nada diatonik, dilambangkan dng angka 2.
19.	<i>ya</i>	leksikal	partikel	Kata untuk menyatakan setuju (membenarkan sesuatu).

Dari 19 data yang diperoleh dalam bahasa Indonesia, dua kosa kata menunjukkan kelas kata preposisi yaitu *di* dan *ke*, 5 kelas kata partikel yaitu *ya*, *lo*, *hi*, *ha*, dan *si*. Kata-kata lainnya merupakan kelompok kelas kata nomina yaitu *ku*, *bu*, *ca*, *do*, *ki*, *la*, *mi*, *no*, *pa*, *pi*, dan *re*. Terdapat hanya satu pronomina *lu* pada kata-kata tersebut. Kata-kata yang terlampir tersebut dalam bahasa Indonesia menunjukkan arti yang dimiliki oleh setiap kata hanya satu. Artinya, satu kata menghasilkan satu arti. Selanjutnya kata berpola suku satu konsonan vokal dalam BI tidak ada yang berkelas kata verba, adjektiva, dan numeralia. Makna dari setiap data

menunjukkan makna leksikal karena data yang diambil bersumber dari kamus dan tidak mengalami perubahan secara komposisi, reduplikasi dan afiksasi.

#### 4. Makna dan Jenis Kelas Kata dalam Morfem Bahasa Aceh

Berikut ini adalah data dari hasil analisis yang terdapat pada *Kamus Aceh Indonesia*. Semua data yang tertera merupakan morfem bebas yang berpola suku satu konsonan vocal (kv). Data terlampir dibawah dilengkapi dengan kelas kata.

No	Bahasa Aceh	Arti	Makna	Kelas Kata	Keterangan
1.	<i>ba</i>	bawa	leksikal	Verba	Memegang atau mengangkat sesuatu sambil berjalan atau bergerak dari satu tempat ke tempat lain.
2.	<i>bi</i>	beri, ubi	leksikal	verba, nomina	1. Menyerahkan (membagikan, menyampaikan) sesuatu. 2. Tumbuhan menjalar atau berupa perdu yg berumbi besar dan berdaging (mengandung zat tepung); pada umumnya dapat dimakan.
3.	<i>bu</i>	nasi, monyet	leksikal	Nomina	1. Beras yg sudah dimasak (dengan cara ditanak atau dikukus). 2. Kera yg bulunya berwarna keabu-abuan dan berekor panjang, kulit mukanya tidak berbulu, begitu juga telapak tangan dan telapak kakinya.
4.	<i>bé</i>	besar	leksikal	Adjektiva	Lebih dr ukuran sedang; lawan dr kecil.
5.	<i>bè</i>	bau	leksikal	Nomina	Apa yg dapat ditangkap oleh indra pencium (seperti anyir, harum, busuk).
6.	<i>ci</i>	coba	leksikal	Verba	Silakan; sudilah; tolong (untuk menghaluskan suruhan atau ajakan).
7.	<i>cu</i>	curi	leksikal	Verba	Mengambil milik orang lain tanpa izin atau dng tidak sah, biasanya dng sembunyi-sembunyi.
8.	<i>cé</i>	bibi	leksikal	Nomina	Adik (saudara muda) perempuan ayah atau ibu.
9.	<i>da</i>	kakak perempu an	leksikal	Nomina	Saudara tua.
10.	<i>di</i>	kata depan	leksikal	Partikel	Merupakan kata depan. Kata ini dipakai untuk menandai tempat.

11.	<i>du</i>	tunduk	leksikal	Verba	Menghadapkan wajah ke bawah, condong ke depan dan ke bawah.
12.	<i>gè</i>	goyah	leksikal	Verba	Bergoyang; goyah.
13.	<i>go</i>	gagang	leksikal	Nomina	Tangkai, hulu (pisau, golok, dan sebagainya)].
14.	<i>gu</i>	obrak	leksikal	Verba	Obrak-abrik
15.	<i>hi</i>	mirip, seperti	leksikal	adektiva, partikel	1. Hampir sama atau serupa. 2. Serupa dng; sebagai; semacam.
16.	<i>ho</i>	arah, kemana	leksikal	Nomina	Jurusan, tujuan, maksud.
17.	<i>hu</i>	menyala	leksikal	Verba	Cahaya yg keluar dr api (sesuatu yg terbakar).
18.	<i>ja</i>	moyang	leksikal	Nomina	Nenek (ayah, ibu); leluhur.
19.	<i>ji</i>	kata ganti orang ketiga	leksikal	Pronomina	Persona tunggal yg dibicarakan, di luar pembicara dan kawan bicara.
20.	<i>ju</i>	mendidih	leksikal	Verba	Menggelembung-gelembung atau meluap-luap krn dipanaskan.
21.	<i>ka</i>	sudah	leksikal	Adverbia	Telah jadi; telah sedia; selesai.
22.	<i>ku</i>	ayah	leksikal	Nomina	Orang tua kandung laki-laki; bapak.
23.	<i>le</i>	banyak	leksikal	Adjektiva	Besar jumlahnya; tidak sedikit.
24.	<i>li</i>	hapus, pudar	leksikal	verba, adjektiva	1. Tidak terdapat atau tidak terlihat lagi; hilang. 2. Kurang terang atau kabur.
25.	<i>lô</i>	layu	leksikal	Adjektiva	Tidak segar lagi ( tumbuhan, bunga, daun).
26.	<i>lu</i>	manja	leksikal	Adjektiva	Dituruti semua kehendaknya.
27.	<i>ma</i>	ibu	leksikal	Nomina	Wanita yg telah melahirkan seseorang.
28.	<i>mè</i>	bawa, asam jawa	leksikal	verba, nomina	1. Memegang atau mengangkat sesuatu sambil berjalan atau bergerak dr satu tempat ke tempat lain. 2. Pohon yg besar batangnya, daunnya kecil-kecil, buahnya berpolong-polong, dan

					masam rasanya
29.	<i>mi</i>	nenek	leksikal	Nomina	Ibu dari ayah atau dari ibu.
30.	<i>mo</i>	menangis	leksikal	Verba	Melahirkan perasaan sedih (kecewa, menyesal) dengan mencururkan air mata.
31.	<i>mu</i>	tandan	leksikal	Nomina	Tangkai yg panjang pd buah-buahan yg bergugus (pisang).
32.	<i>na</i>	ada	leksikal	Verba	Hadir; telah sedia, mempunyai.
33.	<i>ni</i>	perempuan tua	leksikal	Nomina	Panggilan pada wanita tua di desa.
34.	<i>nu</i>	cahaya	leksikal	Nomina	Sinar atau terang (dari sesuatu yg bersinar seperti matahari, bulan, lampu).
35.	<i>pi</i>	tanaman paku besar yang tumbuh di rawa-rawa	leksikal	Nomina	Sebutan untuk tanaman paku.
36.	<i>po</i>	pemilik, tuhan, terbang	leksikal	nomina, nomina, verba	1. Yang memiliki; yang empunya. 2. Sesuatu yg diyakini, dipuja, dan disembah oleh manusia sebagai yang mahakuasa, mahaperkasa. 3. Bergerak atau melayang di udara dengan tenaga sayap.
37.	<i>pu</i>	apa	leksikal	Pronomina	Kata tanya untuk menanyakan nama (jenis, sifat) sesuatu.
38.	<i>re</i>	hilang kepercayaan	leksikal	Adjektiva	Ungkapan pada orang yang berkhianat.
39.	<i>ri</i>	cara	leksikal	Nomina	Alan (aturan, sistem).
40.	<i>ru</i>	pohon cemara	leksikal	Nomina	Nama untuk pohon.
41.	<i>ro</i>	tumpah	leksikal	Verba	Tercurah keluar dari tempatnya (barang, cair, barang).
42.	<i>sa</i>	satu,	leksikal	numeralia,	1. Bilangan yg dilambangkan dengan

		sama		adjektiva	angka. 2. Serupa (halnya, keadaannya).
43.	<i>si</i>	potong, se-, kata sandang	leksikal	nomina, partikel	1. Penggal; kerat. 2. Kata yang dipakai di depan nama diri (pada ragam akrab atau kurang hormat)
44.	<i>su</i>	suara	leksikal	Nomina	Bunyi yang dikeluarkan dari mulut manusia (waktu bercakap-cakap, menyanyi, tertawa, dan menangis)
45.	<i>sè</i>	berlindung, bersembunyi	leksikal	Verba	1. Menempatkan dirinya di bawah (di balik, di belakang) sesuatu supaya tidak terlihat atau tidak kena angin, panas). 2. Berlindung atau melindungi diri supaya tidak terlihat.
46.	<i>so</i>	siapa, gerak	leksikal	pronomina, nomina	1. Kata tanya untuk menanyakan nomina insan. 2. Peralihan tempat atau kedudukan, baik hanya sekali maupun berkali-kali.
47.	<i>ta</i>	kita	leksikal	Pronomina	Pronomina persona pertama jamak, yang berbicara bersama dengan orang lain termasuk yang diajak bicara.
48.	<i>te</i>	teh	leksikal	Nomina	Pohon kecil, tumbuh di alam bebas, daunnya berbentuk jorong atau bulat telur, pucuknya dilayukan dan dikeringkan untuk dibuat minuman.
49.	<i>tu</i>	ayah	leksikal	Nomina	Orang tua kandung laki-laki; bapak.
50.	<i>wa</i>	sebutan untuk kakak ayah atau ibu, memeluk	leksikal	nomina, verba	1. Sebutan kakak perempuan ayah atau ibu. 2. Meraih seseorang ke dalam dekapan kedua tangan yang dilingkarkan; memeluk.
51.	<i>wo</i>	sesat	leksikal	Adjektiva	Tidak melalui jalan yang benar; salah jalan.
52.	<i>ya</i>	orang lelaki yang sudah lanjut usia.	leksikal	Nomina	Panggilan untuk lelaki tua.

53.	yo	gemetar	leksikal	Adjektiva	Bergetar anggota badan krn ketakutan (kedinginan).
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Beberapa kelas kata diatas menunjukkan variasi yang berbeda dalam satu morfem pada bA. Kata- kata tersebut sangat produktif bentuk kelas katanya. Kelas kata tersebut terdiri dari verba, adjektiva, nomina, pronominal, numeralia, dan partikel. Satu kata dapat berkategori ganda bentuknya. Misalnya kata *mè* dapat berbentuk kelas kata verba maupun nomina. Kata *wa* dapat berbentuk nomina dan juga verba. Kelas kata tersebut tergantung pada kalimat yang dituturkan oleh penutur bA. Selain itu ada kata yang memiliki arti sama dan kelas kata sama seperti kata *ba* dan *mè*. Keduanya memiliki arti 'bawa' dan merupakan kelas kata verba. Dari seluruh data yang tertera delapan kata memiliki kelas kata ganda dan selebihnya hanya memiliki arti satu dari setiap katanya dan juga berbentuk kelas kata tunggal. Dilihat dari segi maknanya keseluruhan data menunjukkan makna leksikal karena data-data yang bersumber dari kamus serta arti yang dirujuk juga berdasarkan kamus. Tidak ditemukan makna gramatikal karena setiap morfem yang ada tidak terjadi proses gramatikal seperti afiksasi, reduplikasi, dan komposisi.

### KESIMPULAN

Peneliti dapat menyimpulkan dari uraian hasil analisis data bA memiliki arti dan kelas kata yang produktif pada kata yang berpola suku satu KV dari BI. Hal ini dapat terlihat dari kedua bahasa, BI berjumlah 19 kata dan bA berjumlah 53 morfem. Dari keseluruhan data yang ada, beberapa data terdapat pada kedua bahasa diantaranya *di*, *hi*, *ku*, *mi*, dan *lu*. Data *di* memiliki arti dan kelas kata yang sama pada kedua bahasa sementara *hi*, *ku*, *mi*, dan *lu* memiliki arti dan kelas kata berbeda pada bA dan BI. Pada bA satu kata dapat memiliki dua arti ataupun lebih. Sebaliknya, dalam BI, satu kata hanya menghasilkan satu arti dan satu kelas kata saja. Makna leksikal yang dihasilkan dari keseluruhan data menunjukkan makna yang dimiliki oleh sebuah leksem atau sebuah kata tanpa konteksnya karena data tidak termanifestasi dalam kalimat. Sebaliknya makna gramatikal yang tidak muncul pada penelitian ini karena makna tersebut adalah makna yang keberadaannya terjadi dalam suatu proses gramatika seperti proses afiksasi, proses reduplikasi atau komposisi. Proses tersebut tidak ditemukan dari sejumlah data yang ada pada penelitian ini, oleh karena itu peneliti menyimpulkan keseluruhan data yang ada bermakna leksikal. Peneliti berharap kedepannya penelitian ini dapat dilanjutkan dengan membandingkan bahasa-bahasa daerah lain dengan bahasa Indonesia melalui analisis kontrastif.

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## ELEVATING INTERCULTURAL COMMUNICATIVE COMPETENCE THROUGH TOTAL IMMERSION DAYS

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### **Abstract**

*It needs practice to develop one's communicative competence even though in his L1, let alone in English, which is a foreign language in Indonesia. When using English in an intercultural communication, the challenge is even bigger as the speaker needs to provide himself with some knowledge about the culture of the interlocutor to avoid unexpected problems. This is because in such a communication, the receiver uses information from his/her culture to interpret a message. The message that the receiver interprets may be very different from what the speaker intended. However, theories alone will not work maximally without practice in a real intercultural communication setting. As an effort to promote the use of English in intercultural communication, an annual compulsory program called Total Immersion Days (TID) has been held for years by English Department of Widya Mandala Catholic University Surabaya. In this program, the sixth semester students practice English in real intercultural communications with foreign tourists in Bali. This paper presents TID program especially how the students practice intercultural communication. The result of the program on the students is they have more confidence in communicating in English with native as well as non native speakers of English.*

**Keywords:** *intercultural communication, foreign, immersion*

### **INTRODUCTION**

Intercultural communication in this globalized era is closely related to ELT (English Language Teaching) as English is more and more widely used as a means of communication among people from various parts of the world. When someone meets a foreigner or when foreigners from different countries meet, English would be the save and common choice of language to communicate. The fact that the status of English as a global lingua franca (ELF) in intercultural communications (Fang & Baker, 2017) more attention should be given to cultural knowledge accompanying ELT so that learners know what to do as well as what not to do when interacting with foreigners. What is meant by 'culture' in this context refers to anthropological culture, not high culture. Thus, it refers to any of the customs, worldview, language, kinship system, or social organization (Scollon & Scollon, 2001). However, theories alone would not work well if there is no chance to practice. As an effort to promote the communicative competence of the students in English, Total Immersion program, which is well known as TID, has been regularly carried out annually by the English Department of Widya Mandala Catholic University Surabaya. The program, which is usually held in April, facilitates the sixth semester students to go to Bali for one week where they have to use English all the time in almost every activity. This paper describes how TID helps to lift up the students' intercultural communicative competence. Besides it also shares what can be done to overcome communicative problems.

### **Intercultural Communication**

Communication, as Porter & Samovar (1994) put it, is a form of human behavior that is developed from a need to join and interact with other human beings. The writers state

further that the advancement of communication technology has enabled people from various parts of the world to get connected very easily and even instantly. As a result of this, a global village is formed. However, many cannot behave as a good citizen of it because of cultural diversity. We still need to learn to understand, respect and accept one another. We also need to learn to communicate effectively with one another. From this condition then the idea of combining culture and communication was developed known as intercultural communication.

Intercultural communication occurs whenever a message produced in one culture must be processed in another culture. In other words, it is a communication between members of two different cultures in an interpersonal setting. As it involves two different cultures, communicative conflicts are inevitable as each culture may have its own norms and values. Hence, effective conflict management is needed in order to keep the communication run well.

### **Communicative Competence**

Dell Hymes (1972) defines communicative competence as a language user's grammatical knowledge of syntax, morphology, phonology and the like as well as social knowledge about how and when to use utterances appropriately. There are some ways to improve communicative competence as written in open.lib.umn.edu. those are (1) State ideas clearly; (2) Communicate ethically; (3) Recognize when it is appropriate to communicate; (4) Identify their communicative goals; (5) Select the most appropriate and effective medium for communicating; (6) Demonstrate credibility; (7) Identify and manage misunderstanding; and (8) Manage conflicts.

Meanwhile, Ting-Toomey (in Samovar & Porter, 1994) argues seven effective conflict management. (1) Be mindful of the face-maintenance assumptions of conflict situations happening in this culture; (2) Be proactive in dealing with low-grade conflict situations like using informal consultation; (3) "Give face" and try not to push their opponent's back against the wall with no room for maneuvering face loss or face recovery; (4) be sensitive to the importance of quiet, mindful observation; (5) practice attentive listening skills and feel the co presence of the other person; (6) discard the Western-based model of effective communication skills in dealing with conflict situations in the collectivistic, HC cultures; and (7) let go of a conflict situation if the conflict party does not want to deal with it directly.

As quoted above, there are many effective strategies in resolving problems in communication. However, basically, the foundation of communication is one's intercultural awareness that covers his/her culture and that of the interlocutor. In other words, it depends on someone's capability to stand back from his own beliefs, values, and norms but aware of those of other cultures. In this state, empathy develops thus placing others' more important than oneself (Zhu, 2011).

### **Total Immersion Days**

Total Immersion Days (TID) program is a 5-day program for the 6<sup>th</sup> semester students of English Department at Widya Mandala Catholic University Surabaya in which the participants are immersed in an English speaking environment. Bali is chosen as the place of carrying out the program because foreigners can be found everywhere. Besides Bali, Singapore is another choice.

The TID committee is formed to organize everything from designing the uniform, choosing a certain travel agent, making the schedules, communicating with the target institutions, and taking care of other important things, all of which are discussed in TID meetings. During those five days and even starting from the departure, everybody joining TID have to use English for communication.

There are many activities arranged in the schedule from day 1 until day 5 in which English is compulsory except when shopping and having a cultural session of which source

person is Balinese. Usually the activities are visiting a college especially at the English Department, a big corporation such as Bali TV, an international hotel, going to beaches where the students have to interview some foreign tourists. Learning some Balinese culture such as making "Gebogan" (fruit arrangement for an offering), 'Penjor' (a banner made of formed young coconut leaves) or making 'Satay Lilit' is also one of the activities. Finally, in the last evening at the hotel, a special event for reflections and sharing is held. It is then followed by showing short movies each group had made before going to Bali. The movie must share the theme of TID that had been decided before. The last program is the announcement of the winner of Mr. and Miss TID. The chosen ones are those who consistently speak English along the program. For that a certain reward is given.

The activity that becomes the focus of this paper is interviewing foreign tourists of which questions have been prepared before. For instance, in 2017 TID, the theme was "hard work." The students had to ask three foreigners about the concept of "work hard" and what achievement they have got through working hard. The location of the interview is usually Kuta beach where there are many foreign tourists. The students spread in small groups to find those who do not mind to be interviewed. Although sometimes they are rejected, generally they can find some others and very often they have a good time with the interviewees. They chat and even take a picture together. The result of the interview is to be shared in the evening at the hotel.

## **METHODOLOGY**

This qualitative study involved 22 respondents who were English Department students of Widya Mandala Catholic University Surabaya from different batches who have joined the Total Immersion Days program. An open ended questionnaire was used to collect the data about the influence of the program on their communicative competence, their strategies when facing intercultural communicative problems, and the benefits they gained from the program. In addition to the questionnaire, some interviews were also done to some respondents to confirm their answers. The data were then categorized into some clusters.

## **FINDINGS AND DISCUSSION**

There were four questions addressed to the respondents. The first was whether TID influence their speaking skill. The result the first question of the questionnaire showed that out of 22 respondents, 20 of them (90.90%) confirmed that the program positively influenced their speaking skill. Unlike the others, two of them (9.09%) stated that TID did not really influence their communicative competence. One of them wrote that the influence was 50:50. He further explained that during TID he learned some new terms in English but sometimes he did not use the language in his conversation with friends. The other respondent wrote "Not really." Related to her statement, in another question she even stated strongly, "I did not get the influence because actually I talked in Indonesian on free time with my friends."

As has been informed previously, the main rule of TID is that the participants, including some lecturers who are assigned to escort the big group, are supposed to speak English the whole week starting from the departure, along the way on the bus and ship, during the staying in Bali, until going back to Surabaya. Everybody must be disciplined as it is impossible for the committee to keep an eye on the participants all the time. Only if obeying the rule one can feel the influence of the program. On the contrary, if s/he secretly keeps speaking Indonesian or Javanese, consequently s/he will not get the advantage of TID.

Moving on to the second question, which asked what influence they got from TID, 8 of the respondents stated that they were more courageous to speak English than before. Six of them wrote that the program made them use English most of the time, much more than what they usually did every day. Two of the participants confessed that TID made them more

courageous to speak English in real communication. One respondent wrote that because of TID, his Speaking skill improved. Another respondent answered TID improved his pronunciation and enriched his vocabulary and one stated the program did not make any influence on her communicative competence. Table 1 below presents the data.

Table 1 The influence of TID on the participants

THE INFLUENCE	NUMBER	PERCENTAGE
It made them speak English much more	6	27.27%
It made them practice English	3	13.63%
They were more confident to talk to foreigners	8	36.36
They were more courageous to speak English	2	9.09%
It improved his English speaking skill	1	4.54%
It improved pronunciation & enriched vocabulary	1	4.54%
No influence	1	4.54%
<b>TOTAL</b>	<b>22</b>	<b>100%</b>

It is quite natural if there are some communicative problems in intercultural communications as both sides have different native language. Therefore, the writer also tried to find out the strategies the respondents used in encountering the difficulties and the result is as follows: The most common way to overcome communicative problems was a combination of simplifying sentences and using gestures whereas using gestures alone took the second place. Three other strategies—using other words, preparation beforehand, and the combination of relax and reorganizing the sentence—occupied the third place with 2 respondents for each. The rest of the respondents had varied strategies covering opening an electric dictionary, trying to be confident, asking the interlocutor to repeat the sentence, changing the topic, trying to find out, and asking for an accompaniment. One respondent write that he needed more training of how to communicate with foreigners. The result is summarized in Table 2 below.

Table 2 Strategies to overcome communicative problems

STRATEGIES	NUMBER	PERCENTAGE
Use other words/ Relax, reorganize/try another way	4	18.18%
Open an electric dictionary	1	4.54%
Use gestures	4	18.18%
Simplifying + gesture	5	22.72%
Preparation/practice	2	9.09%
Try to be confident	1	4.54%
Ask to repeat	1	4.54%

Change the topic	1	4.54%
Try to find out	1	4.54%
Ask for an accompaniment	1	4.54%
Need more training	1	4.54%
<b>TOTAL</b>	<b>22</b>	<b>100%</b>

The categories in Table 2 above show two strategies, simplifying utterances and using gestures are the most frequently done. Using other words or paraphrasing was also often done. It means the respondents already developed an awareness that they have to state their ideas clearly and select the most appropriate and effective medium for communicating their ideas. Sometimes, when encountering a communicative problem, the respondents spontaneously did some other efforts to overcome it, for example, by changing the topic. As suggested by Ting-Toomey (1994), one should let go of a conflict situation if the conflict party does not want to deal with it directly.

Finally the respondents were asked to write down the benefits they got from Total Immersion Days. The respondents' answers showed there were ten categories of benefits. Three of them occupy the first rank each with 5 respondents. They were, first, improving the speaking skill, second, overcoming fear in communication, and third, increasing confidence in speaking. Two respondents stated their relationship with peers in the same batch became stronger. The other benefits each mentioned by one respondent were as follows: the opportunity to learn Balinese culture, the experience of seeing a new world, building up courage to be a good host to help foreigners, the chance to practice their listening skill while interacting with foreigners, relaxing while learning, and the last one was awakening the awareness of the benefits of knowing English. Those are presented in table 3 below.

Table 3 The benefits of Total Immersion Days to the participants

THE BENEFITS	NUMBER	PERCENTAGE
The speaking skill improved/Participants could use English more effectively	5	22.73%
Overcoming fear	5	22.73%
Learning Balinese culture	1	4.54%
See a new world	1	4.54%
Building up courage to be a good host to help foreigners	1	4.54%
Increasing confidence in speaking English	5	22.73%
Practice Listening	1	4.54%
Relaxing	1	4.54%
Awakening the awareness of the benefits of English	1	4.54%
Strengthening the relationship among peers.	2	9.09%
<b>TOTAL</b>	<b>22</b>	<b>100%</b>

From the table, it can be seen three major benefits of TID for the participants: improving their speaking skill/able to communicate more effectively, overcoming their fear in communication using English, and increasing confidence in speaking English. This finding is like the Department's expectation of conducting the program, which is to improve the students' oral communication skill. The cost that the students pay in installment since semester 1 pays off. More than that, there are other surprising benefits mentioned by the respondents. First, making the respective respondent see a new world; second, encouraging him to be a good host to help foreigners; and third, awakening the awareness of the benefits of knowing English, not to mention strengthening the relationship among peers. These unexpected but very positive benefits convince the department to keep TID as the compulsory program.

## CONCLUSION

Although at a glance it may just look like a common tour for fun, Total Immersion Days is indeed meaningful and advantageous to the English Department students of Widya Mandala Catholic University Surabaya especially in the development of their oral communicative competence. The result of the questionnaire supported by some interviews reveals that the program has good influences on the participants. It does not only improve the speaking skill of the respondents but also giving more courage and confidence to communicate in English with foreign tourists, making them feel comfortable in using English in real communications, and even awakening their awareness of the benefits of knowing English. More than that, TID trains the participants to overcome communicative problems by using gestures, simplifying sentences or saying the message in another way using other words, asking the interlocutor to repeat his/her sentence, trying to relax to be able to reorganize the idea, including using an electric dictionary. Hence, it can be concluded that Total Immersion Days can elevate the students' intercultural communicative competence.

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## MENGATASI KENDALA BUDAYA DALAM KOMUNIKASI ANTARA PENUTUR ASLI DAN PENUTUR ASING BAHASA INGGRIS

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### Abstrak

*Paper ini akan membicarakan kendala budaya dalam komunikasi, baik tertulis maupun lisan, antara penutur asli (native speaker) dan penutur asing (non-native spaker) bahasa Inggris. Kendala budaya ini merupakan salah satu kendala utama bagi dua orang yang berbeda budaya dalam berkomunikasi. Secara khusus dalam paper ini akan dibicarakan satu kasus komunikasi antara orang Indonesia dengan orang Inggris yang terekam dalam komunikasi melalui media social WhatsApp. Data utama dalam penelitian ini adalah transkrip komunikasi antara orang Indonesia dan orang Inggris melalui media social WhatsApp. Di samping transkrip komunikasi WhatsApp, data juga diperoleh dari wawancara dengan responden Indonesia. Analisis data dalam paper ini menggunakan metode deskriptif kualitatif. Dari analisis data, ditemukan bahwa memang terjadi miskomunikasi berdasarkan perbedaan budaya antara Indonesia dan Inggris. Miskomunikasi ini tidak hanya dialami oleh penutur bahasa Inggris dari Indonesia melainkan juga oleh penutur asli bahasa Inggris. Dengan demikian, komunikasi yang terdistorsi ini bukan hanya disebabkan oleh kemampuan berbahasa (language competence), melainkan juga oleh perbedaan budaya antara mereka yang berkomunikasi. Sangat disarankan kepada pengajar bahasa Inggris untuk tidak hanya mengajarkan aspek-aspek bahasa, melainkan juga mengajarkan kebudayaan karena bahasa dan kebudayaan tidak bisa dipisahkan, keduanya saling mempengaruhi. Dengan mengajarkan aspek-aspek kebudayaan, para guru bahasa Inggris akan membantu para siswa untuk bisa belajar bahasa Inggris dengan lebih baik.*

**Kata kunci:** penutur asli bahasa Inggris, penutur asing bahasa Inggris, kebudayaan, kendala budaya.

### PENDAHULUAN

Bahasa merupakan alat komunikasi sehari-hari bagi masyarakat penggunaannya. Dalam berkomunikasi baik secara langsung atau tidak langsung, secara lisan maupun tulisan, orang sering mengalami hambatan atau kebuntuan. Menurut Chaney dan Martin (2004: 11), "salah satu faktor hambatan dalam komunikasi antar budaya adalah budaya itu sendiri. Hambatan komunikasi ini disebabkan karena perbedaan etnik, agama, dan perbedaan sosial antara satu budaya dengan yang lain". Jadi salah satu hambatan komunikasi adalah karena terkendala budaya. Berbicara tentang bahasa, budaya secara otomatis juga masuk didalamnya. Ini terjadi karena ada hubungan yang sangat erat antara bahasa dan budaya (Brown, 2008). Bahasa tidak pernah lepas dari konteks budaya dan keberadaannya selalu dibayangi oleh budaya. Konteks budaya terdapat aturan, norma, perilaku dan kebiasaan masyarakat. Oleh karena itu komunikasi antara dua orang atau lebih dapat dipengaruhi oleh budaya.

Bahasa merupakan alat komunikasi antar personal, tidak lepas dari interpretasi pihak-pihak yang terlibat dalam komunikasi tersebut. Menurut Chaney dan Martin (2004: 11), "hambatan komunikasi yang dilatarbelakangi oleh persepsi muncul karena setiap orang memiliki persepsi yang berbeda-beda akan suatu hal, sehingga dalam mengartikan sesuatu setiap budaya akan memiliki persepsi yang berbeda-beda". Interpretasi personal yang berbeda ini sering menyebabkan hambatan komunikasi pihak-pihak yang terlibat di

dalamnya. Hambatan komunikasi ini juga dirasakan oleh native speaker maupun non-native speaker bahasa Inggris yang memiliki perbedaan budaya. Secara khusus penulis membicarakan satu kasus hambatan komunikasi yang dialami antara orang Indonesia yang bernama Dwi Marta (non native speaker ) dan orang Inggris bernama Sascha, penutur asli (native speaker) bahasa Inggris.

Dari latar belakang yang telah dikemukakan di atas dapat dirumuskan masalah dalam penelitian ini, adalah: bagaimana terjadinya hambatan komunikasi bahasa Inggris yang disebabkan oleh perbedaan budaya antara penutur asli (Native speaker) dan penutur asing (Non-native speaker)? bagaimana mengatasi hambatan/kendala budaya dalam komunikasi itu?

## **METODOLOGI**

Analisis data dalam paper ini menggunakan metode deskriptif kualitatif yakni menjelaskan dan menggambarkan dengan kata-kata. Sumber data diambil dari transkripsi percakapan medsos WhatsApp antara Dwi Marta (Indonesia) dan Sascha (Inggris). Data utama dalam penelitian ini adalah transkrip komunikasi melalui media sosial WhatsApp. Data juga diambil dari wawancara penulis dengan responden Indonesia yang bernama Dwi Marta (non native speaker) bahasa Inggris.

## **HASIL DAN PEMBAHASAN**

Sebelum menguraikan hasil dan pembahasan dalam paper ini, penulis membahas tentang definisi budaya. Definisi budaya adalah sebuah cara hidup. Ia adalah konteks yang didalamnya kita ada, berfikir, merasa dan berhubungan dengan yang lain. Ia adalah "lem" yang merekatkan sekelompok orang. Budaya juga didefinisikan sebagai gagasan, kebiasaan, ketrampilan dan piranti yang mencirikan sekelompok orang dalam sebuah masa tertentu (Brown, 2008: 206). Sedangkan arti komunikasi menurut kamus bahasa Indonesia Pusat Bahasa Departemen Pendidikan Nasional (2008) adalah pengiriman dan penerimaan pesan atau berita antara dua orang atau lebih dengan cara yang tepat sehingga dipahami apa yang dimaksud; hubungan; kontak.

Menurut Chaney & Martin (2004) hambatan komunikasi dibedakan menjadi beberapa jenis sebagai berikut:

1. Hambatan Fisik (Physical). Hambatan komunikasi fisik seperti hambatan waktu, lingkungan, kebutuhan diri dan media fisik.
2. Hambatan Budaya (Cultural). Hambatan cultural seperti etnik yang berbeda, agama dan juga perbedaan sosial yang ada antara budaya satu dengan yang lainnya.
3. Persepsi (Perceptual). Setiap orang memiliki persepsi yang berbeda-beda mengenai suatu hal, sehingga untuk mengartikan sesuatu setiap budaya akan mempunyai pemikiran yang berbeda-beda.
4. Motivasi (Motivational). Hambatan ini berkaitan dengan tingkat motivasi dari pendengar, maksudnya adalah apakah pendengar yang menerima pesan ingin menerima pesan tersebut atau malas dan tidak punya motivasi sehingga dapat menjadi hambatan komunikasi
5. Pengalaman (Experiential). Experiential adalah jenis hambatan yang terjadi karena setiap individu tidak memiliki pengalaman hidup yang sama sehingga setiap individu mempunyai persepsi dan juga konsep yang berbeda-beda dalam melihat sesuatu
6. Emosi (Emotional). Hambatan ini berkaitan dengan emosi atau perasaan pribadi dari pendengar, apabila emosi pendengar sedang buruk maka hambatan komunikasi yang terjadi akan semakin besar dan sulit untuk dilalui
7. Bahasa (Linguistic). Hambatan komunikasi yang berikut ini terjadi apabila pengirim pesan (sender) dan penerima pesan (receiver) menggunakan bahasa yang berbeda atau penggunaan kata-kata yang tidak dimengerti oleh penerima pesan.



8. Nonverbal. Hambatan nonverbal adalah hambatan komunikasi yang tidak berbentuk kata-kata tetapi dapat menjadi hambatan komunikasi, contohnya adalah wajah marah yang dibuat oleh penerima pesan ketika pengirim pesan melakukan komunikasi. Wajah marah yang dibuat tersebut dapat menjadi penghambat komunikasi karena mungkin saja pengirim pesan akan merasa tidak maksimal atau takut untuk mengirimkan pesan kepada penerima pesan.
9. Kompetisi (Competition). Hambatan ini muncul apabila penerima pesan sedang melakukan kegiatan lain sambil mendengarkan, contohnya adalah menerima telepon selular sambil menyetir, karena melakukan dua kegiatan sekaligus maka penerima pesan tidak akan mendengarkan pesan yang disampaikan melalui telepon secara maksimal.

Melihat teori di atas, komunikasi yang terjadi antara Dwi Marta dan Sascha sebagai komunikasi dua arah dan terjadinya hambatan/kendala karena perbedaan budaya antara budaya Indonesia dan budaya Inggris. Chaney dan Martin (2004: 11) dalam buku *Intercultural Business Communication* mengungkapkan bahwa hambatan komunikasi atau *communication barrier* adalah segala sesuatu yang menjadi penghalang untuk terjadinya komunikasi yang efektif. Perbedaan budaya merupakan salah satu faktor penghambat dalam proses komunikasi antar budaya karena adanya perbedaan budaya antara komunikator dan komunikan. Dua orang atau lebih yang berasal dari budaya yang berbeda mengalami kesalahpahaman komunikasi ketika mereka menggunakan kata yang sama atau kata yang berbeda.

Secara khusus dalam paper ini dibicarakan satu kasus komunikasi antara orang Indonesia dengan orang Inggris yang terekam dalam komunikasi melalui media social WhatsApp. Transkripsi di bawah ini adalah contoh hambatan komunikasi antar budaya yang terlihat pada percakapan antara Sascha dan Dwi Marta.

Awal pertemuan Sascha dan Dwi Marta.

Petemuan antara Sascha dengan Dwi Marta terjadi ketika Sascha berkunjung ke Indonesia. Sascha berada di Indonesia selama dua bulan. Keduanya bertemu secara tidak sengaja di lapangan bola voli kecamatan Ngalian, Semarang. Sascha bersama temannya Gabriel sedang menonton anak-anak latihan voli. Sementara Dwi Marta menunggu sekaligus menjemput anaknya, Ocha yang berumur 13 tahun sedang latihan voli. Dwi Marta kadang-kadang juga mengikuti latihan voli bersama ibu-ibu di lapangan. Pada saat menonton latihan itu dipinggir lapangan mereka berdekatan, dan akhirnya berkenalan. Awal percakapan sebagai berikut:

Marta : (Dwi Marta yang belum lancar berbahasa Inggris memberanikan diri bertanya) "Excuse me, How are you?"

Sascha : "I am fine, and you?"

Marta : "Yes, I am fine".

Sascha : "Is it a volley ball club?"

Marta : "Yes. What is your name?"

Sascha : "My name is Sascha, and she is my friend, her name is Gabriel". (sambil menunjukkan temannya kepada Dwi Marta)

Marta : "My name is Dwi Marta",

(Mereka bersalaman, Gabriel teman Sascha juga ikut bersalaman dengan Marta).

Percakapan terhenti karena Sascha harus pulang. "See you". Sebelum Sascha pulang, Dwi Marta sempat meminta nomer telpon kepada Sascha. "May I have your phone number?" And "May I take your picture?" Sascha tidak menjawab dan Ia segera pulang.

Satu minggu kemudian mereka bertemu kembali di lapangan voli itu dan selalu terjadi percakapan yang sederhana. Dan tidak lupa Dwi Marta meminta nomer telpon ke Sascha dan minta foto Sascha. Sascha juga tidak mengiyakan dan tidak memberikan nomor telpon kepada Dwi Marta. Dwi Marta bertanya sendiri kenapa beberapa kali meminta nomor

handphone Sascha dan meminta foto, sascha tidak menjawab permintaan itu. Menurut analisa penulis telah terjadi hambatan komunikasi pada awal pertemuan dan pertemuan satu minggu kemudian itu yang disebabkan oleh perbedaan budaya. Baik pertemuan pertama dan kedua Dwi Marta meminta nomor handphone kepada Sascha tetapi tidak ada tanggapan untuk memberi. Pada umumnya kehidupan budaya orang barat termasuk orang Inggris tidak biasa memberikan identitas pribadi seperti alamat rumah, nomor handphone kepada orang asing yang tidak/belum begitu dikenalnya. Bagi sascha, Dwi Marta adalah orang yang baru dikenalnya, tidak mungkin secepat itu memberikan identitasnya dan nomor telpon. Banyak alasan untuk tidak memberikan identitasnya, kemungkinan karena alasan *privacy* dan alasan keamanan. Berbeda dengan kebanyakan orang Indonesia, hal yang umum dan biasa pada waktu berkenalan menyebutkan alamat rumah, pekerjaan, tentang keluarga dan tukar menukar nomor handphone.

Pertemuan Sascha dengan Dwi Marta berlanjut ketika Marta bersama ibu-ibu sedang latihan voli. Dwi Marta memberi tawaran kepada Sascha untuk ikut bergabung, namun saat itu Sascha menolaknya. Sikap penolakan ini dalam buku *Custom of the Word* karangan Livermore, David (2013) mengungkapkan bahwa orang barat bila menolak atau menerima suatu tawaran, sementara orang timur melakukan penolakan atau menerima tawaran dengan berbagai alasan tertentu.

Pada bulan Mei 2017 minggu kedua Sascha mulai ikut latihan voli bersama ibu-ibu. Disela-sela istirahat latihan voli, ibu-ibu peserta latihan saling memberikan makanan (snack)/minuman yang dibawa dari rumah, dan dimakan bersama-sama di pinggir lapangan. Melihat kebiasaan seperti ini, Sascha merasa heran dengan kebersamaan orang Indonesia. Ia menilai orang Indonesia suka berbagi (lihat dalam lampiran data percakapan 5, 6). Analisa penulis adalah terjadinya keheranan Sascha karena perbedaan kebiasaan (budaya) antara orang Indonesia dan orang Inggris (Negara asal Sascha).

Sehabis latihan voli, Marta meminta nomor telpon kepada Sascha dengan tujuan agar dapat memberikan informasi kapan ada latihan voli, tetapi Sascha belum memberinya. Pada latihan keempat Sascha mulai enjoy dengan kebersamaan ibu-ibu meskipun komunikasi mereka banyak menggunakan "bahasa isyarat" tangan atau mimik muka. Dengan kenyamanan bergabung ini, Sascha dengan rela memberikan nomor handphone kepada Marta, tetapi alamat "boarding house" nya belum diketahui. Setelah Marta mempunyai nomor handphone Sascha, percakapan keduanya sering dilakukan melalui pesan WhatsApp. Percakapan pertama lewat telephon antara Marta dan Sascha terjadi jam 17.00 sore hari.

Cuplikan percakapan antara Marta dan Sascha adalah sebagai berikut:

Marta : "Good evening, Sascha. How are you?" (1) (lihat lampiran data)

Sascha : "Good afternoon. At what time will you go to tournament tomorrow and when will be finished?" (2)

Pada percakapan ini Marta menganggap jam 17.00 sudah masuk waktu *good evening* sesuai budaya di Indonesia. Tetapi bagi Sascha jam 5 p.m termasuk siang hari (*Good afternoon*). Oleh karena itu Sascha menjawab pertanyaan Marta dengan *Good afternoon*. Komunikasi ini mengalami hambatan karena perbedaan budaya, dan Sascha menafsirkan kepada Marta telah terjadi kesalahan.

Pada percakapan (9) (lihat lampiran data) lanjutan dari komunikasi hari sebelumnya dari Dwi Marta sebagai berikut:

Marta : "Ok Sascha, And thank you for your opinion. How about game in the 12th Talenta's anniversary club on Sunday May, 21. Are you join it?" (7)

Satu hari setelah acara Talenta's Anniversary club, tanggal 22 Mei 2017 Dwi Marta menanyakan kepada Sascha sebagai berikut:

Marta: "Hello Sascha, Why didn't you join in the Talenta's Anniversary, yesterday?" (9)

Sascha: "Hi Dwi, that looks like a lot of fun, I was there in the afternoon, but there was nothing to do that at the moment. I had to be somewhere in the evening. Too bad. Hope you had a good time" (10). Analisa penulis adalah pada percakapan ini terjadi salah penafsiran diantara keduanya, Dwi Marta menginginkan Sascha untuk bisa bergabung di acara itu, sementara Sascha sudah datang di lapangan di siang hari tetapi merasa tidak ada hubungannya di acara dan mereka berdua tidak ketemu karena banyaknya pengunjung di lapangan. Dwi Marta menganggap Sascha tidak bisa hadir untuk bergabung. Akhirnya bertanya: *Why didn't you join in the Talenta Anniversary, yesterday?*

Pada percakapan kalimat(15) (lihat lampiran data) terjadi hambatan komunikasi karena perbedaan budaya.

Cuplikan Percakapan melalui pesan media social WhatsApp sebagai berikut:

Marta : "Hello, good night. How are you?" (14)

Sascha : "I am fine, good night. (15)

Percakapan keduanya berlangsung singkat. Dalam percakapan ini, suatu malam Dwi Marta bermaksud bertanya tentang kabar sascha, teman yang belum lama dikenalnya. Analisa penulis adalah terjadi misinterpretasi karena perbedaan budaya. Dwi Marta bermaksud mengucapkan selamat malam kepada Sascha dan bertanya apa kabarnya, yang diterjemahkan dalam bahasa Inggris secara harfiah *Good night. How are you?*. Ketika ada pertanyaan seperti itu ada kemungkinan Sascha (native speaker asli bahasa Inggris) bingung kenapa Dwi Marta sahabatnya menanyakan dengan kalimat seperti itu apa maksudnya.

Dalam hal ini Sascha menginterpretasikan pertanyaan Dwi Marta sebagai pertanyaan yang memulai percakapan sekaligus mengakhirinya. Dalam budaya Inggris *Good night* mengandung maksud ucapan selamat malam untuk pergi tidur, berarti Dwi Marta mengakhiri percakapan dan mengucapkan selamat tidur. Seharusnya Dwi Marta memulai percakapan dengan *Good Evening, How are you?* Dalam budaya di Indonesia, Dwi Marta menganggap *good evening* artinya selamat petang atau selamat sore. Pengertian Dwi Marta ucapan *good evening* berkisar pukul 5 sampai 6 sore. Karena ketidaktahuan budaya masyarakat di Inggris, Dwi Marta menggunakan kalimat *good night*. Salah pengertian ini disebabkan dalam budaya Inggris dan budaya Indonesia memandang pembagian waktu sehari semalam sangat berbeda. Chaney dan Martin (2004: 11) mengungkapkan, "hambatan komunikasi berupa bahasa akan terjadi apabila pengirim pesan (*sender*) dan penerima pesan (*receiver*) menggunakan bahasa yang berbeda atau penggunaan kata-kata yang tidak dimengerti penerima pesan".

Untuk memperkecil hambatan komunikasi bahasa Inggris karena perbedaan budaya tentunya seorang komunikan dan komunikator bisa memahami dan beradaptasi dengan budaya lain, berusaha mempelajari budaya lain dan menganalisa hambatan yang terjadi dengan berkonsultasi kepada ahli bahasa. Disamping itu hindari penggunaan kalimat, frase dan kata-kata bahasa asing yang tidak tahu maksud dan penggunaannya. Oleh karena itu perlunya mempunyai "cultural adaptation" yaitu kemampuan seseorang menerima budaya baru dan "language skill" yaitu kemampuan mempelajari bahasa asing dengan tepat. Dengan memahami tentang komunikasi antar budaya maka hambatan komunikasi (*communication barrier*) semacam ini dapat kita minimalisir.

## PENUTUP

Dari analisis data, ditemukan bahwa memang terjadi miskomunikasi berdasarkan perbedaan budaya antara Indonesia dan Inggris. Miskomunikasi ini tidak hanya dialami oleh penutur bahasa Inggris dari Indonesia melainkan juga oleh penutur asli bahasa Inggris. Dengan demikian, komunikasi yang terdistorsi ini bukan hanya disebabkan oleh kemampuan berbahasa (*language competence*), melainkan juga oleh perbedaan budaya antara mereka yang berkomunikasi.

Sangat disarankan kepada pengajar bahasa Inggris untuk tidak hanya mengajarkan aspek-aspek bahasa, melainkan juga mengajarkan kebudayaan karena bahasa dan kebudayaan tidak bisa dipisahkan, keduanya saling mempengaruhi. Dengan mengajarkan aspek-aspek kebudayaan, para guru bahasa Inggris akan membantu para siswa untuk bisa belajar bahasa Inggris dengan lebih baik.

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## LAMPIRAN DATA

Transkripsi percakapan antara Dwi Marta dengan Sascha.

Pada tanggal 19 Mei 2017 sekitar pukul 17.00 WIB, terjadi percakapan antara Dwi Marta dengan Sascha di media sosial WhatsApp. Terjadinya percakapan adalah sebagai berikut:

Marta : "Good evening, Sascha. How are you?(1)

Sascha : "Good afternoon. At what time will you go to tournament tomorrow and when will be finished?" (2)

Marta : "Volley ball start at 16.00 in the evening and finish 18.00. Are you join the volley ball tomorrow?"(3)

Sascha : " I am not sure if I can make it. I will let you know when I know more cheers, Sascha." (4)

Marta : "I hope you join it. How about Semarang and the people?" (5).

Sascha : "Hm it sounds really nice, but I am afraid I won't be able to make it. We have a very busy weekend. Hope you a lot of fun. I will not make it tomorrow, unfortunately. About Semarang, it is very hot. But I really like the people, they are very nice and generous! I miss volley ball. So it is nice to play again, sometimes, someday" (6)

Marta : "Ok Sascha, And thank you for your opinion. How about game in the 12th anniversary's Talenta club on Sunday May, 21. *Are you join it?*" (7) .

Sascha : " I am not sure to make it?" (8)

May 22, 2017

Marta : " Hello Sascha, Why didn't you join in the Talenta Anniversary, yesterday? (9)

Sascha : "Hi Dwi, that look like a lot of fun, I was there in the afternoon, but there was nothing to do that at the moment. I had to be somewhere in the evening. Too bad. Hope you had a good time" (10)

May 29, 2018

Marta : "Good afternoon, ( jam 11 siang) How are you. Mom's inform that there is no game in the Ramadhan Kareem. The game start a week after Lebaran Day. Thank you for your attention." (11)

Sascha : "Ah, ofcourse! Thank you for letting me know." (12)

Marta : " Oke welcome. What are you doing now?" (Percakapan terhenti dan sascha tidak menjawab pertanyaan Dwi Marta" (13)

June 8, 2017

Dwi Marta : "Hello, good night. How are you?" (14)

Sascha : "I am fine, good night. (15)

June 14, 2017

Marta: "*Good morning Sascha, How are you. What are you doing now?.*" (16)

Sascha: "Dear Marta, my apologies for not contacting you for a while. I assume that volley ball game are still cancelled because of Ramadhan. Also for me the volley ball is just an unfortunate time. However, it was very nice to meet you all. Say good bye to the ladies from me." (17)

June 15, 2017

Marta : " Very sorry I didn't refly your essage" (18)

Sascha : "okay, tidak apa apa!" (18)

Bapak : "I discovered the Hash run, which I really like so I do that now. How you had a great time in Semarang. Oh have a nice activity, thank you very much. See you next time. Sascha." (19)

October 8, 2017

Marta : "Good morning. How are you?" so long time I didn't meet you. (20)

Sascha : "Hi Marta. I am doing great, and back in the England! How are you and the mom's doing" (21)

Marta : "Oh I am fine. Mom's still play volley ball every Saturday night. How about you. What is your activities?" (22)

Setelah percakapan ini tidak ada lagi jawaban dari Sascha.

### Responden

Responden yang diwawancara berjumlah 2 orang, yakni Dwi Marta dan Sascha dengan keterangan sebagai berikut:

1. Nama : Dwi Marta  
Jenis Kelamin: Perempuan  
Usia: 36 tahun.  
Tempat Kelahiran/Warga Negara: Semarang, Indonesia.  
Pekerjaan: Ibu Rumah Tangga
2. Nama: Sascha

Jenis Kelamin: Perempuan.

Usia: 21 tahun

Tempat Kelahiran/Warga Negara: Inggris.

Pekerjaan: Volunteer.



## THE GEOGRAPHICAL STATUS OF THE MADURESE IN THE ISLANDS OF JAVA, MADURA, AND BAWEAN

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### *Abstract*

*Madurese is not spoken by the people in Madura Island only. The speech area spreads over the areas of Tapal Kuda of the East Java North Coast, and some islands surrounding the Madura Island. However, the society assumes that the Madurese used in Madura as the original speech area, is different from it used outside Madura. It tends to be influenced by the mother tongue of each spreading area. In Java, it is influenced by the Javanese. Even, in Bawean island, it is assumed to be influenced by the Malay, because most of the Bawean people work in Malaysia. To prove such assumption, a study of dialectology is done. This quantitative descriptive study uses dialectometry method to count the geographical status distinction among the Madurese used in the islands of Java, Madura, and Bawean towards the lexical differences. The data is collected by the method of interviewing. The instrument used as the question list is 829 glosses developed by Nothover and modified by Kisyani-Laksono (2009). The determination of the isolect status is supported by the isogloss map incisions. The study concludes that the status of the Madurese used in the islands of Java and Madura are subdialect difference. While, the Madurese used in Java and Madura compared to the language used in Bawean are two different languages.*

**Keywords:** *Geographical dialect; lexical differences; Madurese in the islands of Java, Madura, and Bawean.*

### **INTRODUCTION**

Madurese is a local language that has the fourth most speaker number in Indonesia (Davies, 2010:1). Early, it is a mother tongue of the society in Madura Island. Most of them are fishermen and traders. So, their mobility is so high by sailing to the surrounding islands, even to neighboring countries. It makes the distribution of the Madurese society widely. The distribution of the people also makes the distribution of the Madurese speech area, among others to Java Island, especially to Tapal Kuda area of the Eastern Java island; and to Bawean island also.

The three speech areas distribution of Madurese, which are Madura, Java, and Bawean islands have their own unique characteristics assumption. The Madurese spoken in Madura island is assumed as the original and standard one. While, the Madurese in Java island is not original because of the influence of Javanese mostly. On the other hand, the Bawean Madurese is influenced mostly by the Malay, because many Bawean people work in Malaysia.

Proving such assumption, it is necessary to do a dialectology study. The study is to determine the isolect status of Madurese spoken in Java, Madura, and Bawean islands geographically. The determination will describe whether the Madurese spoken in the three islands is the same or different language. The difference of the geographical isolect status can be different in speech, subdialect, dialect, or even languages.

Administratively, all of the three islands are the parts of East Java province. Geographically, Madura island is located in the north of Java island. While, Bawean island is the part of Kabupaten Gresik administrative area, is located in the northwest of Madura

island or in the north of Gresik. The unique characteristics of the Madurese that is assumed to the three islands bases the choice of the research areas to the study.

To each island, it is chosen a representative research area. Kecamatan Tegalsiwalan, Kabupaten Probolinggo, East Java is chosen to represent a research area in Java island. In this area, almost all the society speak Madurese as the mother tongue. In Madura island, it is chosen Kecamatan Pasongsongan, Kabupaten Sumenep, East Java as the original speech area of Madurese. While, Kecamatan Tambak, Kabupaten Gresik, Bawean, East Java is chosen as the research area in Bawean island.

According to William D. Davies, Madurese has three speech levels, which are the levels of *kasar*, *tengnga'an*, dan *alos* (2010:470). However, the object of the study is only the *kasar* Madurese speech level. The level is the most communicative speech level of Madurese. While, the two other levels are not exactly known well in the outside of the original speech area, that is Madura island.

The Madurese research is based on a dialectology study. Dialectology is a branch of Linguistics that study language variation (Nadra & Reniwati, 2009:4). Language variation is the differences of the language form which occur in a language. The difference in the term of lexicon is in the form of vocabulary.

In the dialectology study, there are some terms which are understood definitively. They are geographical dialect and islect. Geographical dialect is the previous dialectology study that bases on the language variation as geographical structural. It is a branch of Linguistics to study all of language phenomenas exactly that is presented based on the existing language map. Keraf (1996:143) stated it with the term of *Geografi dialek*.

Isolect is a neutral term that can be used into language, dialect, or subdialect (Nadra & Reniwati, 2009:3). So, it is used to point on the language form without regarding to the status as a language or a dialect. Isolect is a mention on a 'language' that the status is not clear, whether as the same dialect, subdialect, or different dialect. One of the determination base of the islect status is towards the lexical differences calculation, that is based on the formula and criteria in the dialectology study.

It is considered as lexical differences if the giving answer of the informant in each research area is not from one language proto etymon but realizes the same meaning. The lexical differences have to regard the same point of view to a gloss (vocabulary) also, between a speaker and others. If the differences that occur are only as a vowel correspondence, vowel variation, consonant correspondence, and consonant variation, the differences are not considered as lexical differences, but only phonological differences.

On the dialectology study, the test equipment that is used, is the use of pronunciation in the form of particular vocabulary (gloss) daily in the research areas. The gloss is considered in the form of spoken not in written form. Then, phonetical transcription is done to realize the given pronunciation of the written data recorded from the informants. Phonetical transcription is a transcription that is tried to describe all sounds very thoroughly (Kridalaksana, 2008:246). It refers to how the gloss is pronounced. Gloss is vocabularies that are used and known well in the language that is used by the researcher (Laksono & Savitri, 2009:23).

Therefore, one of the important steps in the study of dialectology is doing phonetical transcription. The researcher should be focused on the informant pronunciation, because such pronunciation should be written exactly the same with what the informant pronounces. In this way, the researcher should master well the way of transcribing all sounds in phonetical transcription because the researcher needs to symbolize all sounds according to the pronunciation. The symbolization that is used in the data of the study is according to IPA (International Phonetics Association).



To show the difference and similarity of the language use synchronically, as the geographical reality and situation, it is necessary to do the mapping of the compared research areas. In the study, the mapping is done by the triangle and the polygon of dialectometry to the three research areas as the real location on the East Java map.

The mapping based on the dialectometric triangle is done before doing the mapping based on the polygon one. The determination of the dialectometric triangle is done by some terms (see Laksono & Savitri, 2009:70).

Then, based on the result mapping of the dialectometric polygon, that is continued by dialectometry accounting, it can interpret the differences of the isolect status of the compared research areas. It is described by various polygon lines below.

Language difference: —————

Dialect difference: — . . — . .

Subdialect difference: — — —

Speech difference: .....

Without difference: — . — . —

While, the formula of the dialectometry accounting is as below (Guitier dalam Mahsun, 1995: 118).

$$\frac{(s \times 100)}{n} = d\%$$

s = the number of the difference from other research areas

n = the number of the map compared

d = the distance of the vocabulary in percentage

The result of the dialectometry accounting into the lexical differences is used to determine the relation among research areas by the criteria as below.

81% and more: language difference

51% - 80%: dialect difference

31% - 50%: subdialect difference

21% - 30%: speech difference

20% and less: without difference

## METHODOLOGY

The study uses quantitative descriptive method, that is by dialectometry method. It describes and interprets the difference and similarity of the geographical dialect status of the Madurese in the islands of Java, Madura, and Bawean.

It is a quantitative study (dialectometry) because the data of the study are tabulated and accounted by using the dialectometry accounting. The accounting result is used to determine the isolect status of the compared research areas geographically. The status can state the difference and similarity which are occurred.

The location of the study are three islands that are located in East Java province. It is divided into three research areas (3 RA). Each island is chosen a representative research area. So, there are three RA, which are Kecamatan Tegalsiwalan, Kabupaten Probolinggo (Java Island) as the 1<sup>st</sup> RA; Kecamatan Pasongsongan Kabupaten Sumenep (Madura Island) as the 2<sup>nd</sup> RA; dan Kecamatan Tambak Kabupaten Gresik (Pulau Bawean) as the 3<sup>rd</sup> RA.

Sample is a part of the representative population that is observed. The sample of the dialectology study from the side of the speech community is realized from the representation of the language speakers in each research area (Laksono & Savitri, 2009:29). It is determined based on the purposive technique sampling. It is chosen as the objective of the study to achieve the exact data and be able to represent the data needed in the study. Therefore, the determination of the informant should qualify as the qualification determined in the study of dialectology (see Laksono & Savitri, 2009:33).

The data of the study are the giving of the isolect of 829 glosses. Such giving realizes in the pronunciation of the isolect given by the informant through the interview that is done in the three RA.

So, the oral data source comes from the informant, that is the pronunciation of Madurese spoken in the islands of Java, Madura, and Bawean. The written data source comes from list of vocabulary that is 829 glosses developed by Nothofer and modified by Kisyani (2009) as the development of the basic vocabulary list of Morris Swadesh. The glosses consist of 21 semantic fields (see Laksono-Savitri, 2009:45-57).

The data of the study is collected by the method of observation and interview. The observation method is used to achieve the data directly from the pronunciation of the native speaker of Madurese in RA 1, RA 2, and RA 3. It uses tapping, direct observation, transcribing, and recording techniques (Sudaryanto, 1993: 133-136). The interview method is divided into provoking, recording, and transcribing techniques. In this case, the data is collected by interviewing the informant directly, recording it, and then transcribing the recording result (Sudaryanto, 1993: 137-139). The informants ask to answer the question list by mentioning and naming the gloss according to their mother tongue vocabulary. To make it easy the identification of the gloss list and to get the similar perception of the gloss, it is provided by pictures as the props (if necessary).

The next step is doing data tabulation. It is to do the analysis to determine the differences, whether lexical or phonological differences, or even without difference.

The method of data analysis of the study uses identity method. It is to determine the dialect variation. While, dialectometry method is used to determine the differences of the dialect status geographically whether they are in language, dialect, subdialect, and speech differences, or without difference. The geographical dialect status determination is supported by making the mapping of the isogloss bundle.

## **FINDINGS AND DISCUSSION**

The determination of the isolect status in this study begins by making dialectometric triangle on the three RA location map. The mapping is done to determine the numbering of the research areas. Based on the dialectometric triangle on the map of the islands of Java, Madura, and Bawean, it is determined three RA by numbering each research area. RA 1 is Probolinggo (Java Island). RA 2 is Sumenep (Madura Island). RA 3 is Kecamatan Tambak (Bawean Island).

After determining the three RA that become the location of the research through the dialectometric triangle, it is done the mapping of the dialectometric polygon. The mapping is done to achieve the compared areas. The three RA is compared through the lines that cut each side of the dialectometric triangle. The lines become the sign of each comparison of the research areas. Then, the lines of the polygon are changed into various line as the status of the geographical dialect of the Madurese in the three RA that is determined through the dialectometry accounting towards the data of lexical differences.

The three comparison of the research areas are RA 1 : RA 2 (Probolinggo : Sumenep), RA 1 : RA 3 (Probolinggo : Bawean), and RA 2 : RA 3 (Sumenep : Bawean). The numbering determination of RA into the three research areas, and the mapping of dialectometric triangle and polygon is described in Figure 1.



Figure 1.

The Numbering of RA, and the Mapping of the Dialectometric Triangle and Polygon

Then, the data are collected to each RA by interviewing the informants who are the native speakers of the three isolect. The interview uses 829 glosses as the question list. On the development of the data tabulation done, such 829 glosses develop into 877 glosses. It is based on there are some glosses that have different form and perception in the three RA. So, it is thought to be necessary to make such differences to be the addition number of the different glosses.

From the result of the tabulation of the Madurese geographical dialect status determination that is done to 877 glosses compared, it takes 319 glosses having the status of lexical differences, 247 glosses of phonological differences, and 311 glosses having no difference status. Then, the number of 319 lexical differences becomes the number of the map compared on the dialectometry accounting, that is 'n' number.

Coming from the three comparisons of the RA which are determined through the mapping of the dialectometric polygon, then, it is done the accounting of the lexical differences according to the comparison of the RA on each semantic field. The comparison of the RA 1 : RA 2 (Probolinggo : Sumenep) has 123 givings having the status of lexical differences. The comparison of the RA 1 : RA 3 (Probolinggo : Bawean) has 289 givings having the status of lexical differences. The comparison of the RA 2 : RA 3 (Sumenep : Bawean) has 275 givings having the status of lexical differences. The number of each lexical differences status on twenty one semantic fields is stated at the tabulation of the lexical differences accounting on the three comparison of the research areas, that is stated in table 1.

Table 1. The Number of Lexical Differences on Each Semantic Field and Each comparison of the RA

NO	SEMANTIC FIELD	NUMBER OF LEXICAL DIFFERENCES		
		RA 1 : 2	RA 1 : 3	RA 2 : 3
1	A	1	6	5
2	B	4	5	4
3	C	6	12	9
4	D	14	36	30
5	E	0	10	10
6	F	7	16	16
7	G	1	12	13

8	H	12	13	15
9	I	8	20	19
10	J	1	4	5
11	K	16	28	26
12	L	10	14	13
13	M	6	10	9
14	N	16	31	34
15	O	6	14	11
16	P	0	4	4
17	Q	9	30	30
18	R	5	19	17
19	S	0	0	0
20	T	1	4	4
21	U	0	1	1
TOTAL		123	289	275

On the dialectometry accounting, the numbers of lexical differences on the three comparisons of research area become the numbers of the difference from other research areas, which are 's' numbers. After accounting the number of lexical differences over all and each comparison of the research area, the dialectometry accounting is done to determine the status of the Madurese isolect in the islands of Java, Madura, and Bawean. The tabulation of the dialectometry accounting to the three comparisons of the research areas is stated in table 2.

Tabel 2. Tabulasi Penghitungan Dialektometri pada Perbandingan DP

NO	The Comparison of the RA	s	N	d%	Status
1	RA 1 : 2	123	319	38.6	S
2	RA 1 : 3	289	319	90.6	B
2	RA 2 : 3	275	319	86.2	B

S = Subdialect difference

D = Dialect difference

B = Language difference

W = Speech difference

T = Without

Table 2 states that after dialectometry accounting is done through the number of lexical differences on each research area compared, the comparison of the Madurese use in the comparison of RA 1 : RA 2 (Probolinggo : Sumenep) is 38,6%; in the comparison of RA 1 : RA 3 (Probolinggo : Bawean) is 90,6%; while, in the comparison of RA 2 : RA 3 (Sumenep : Bawean) is 86,2%. It means that by such percentages, it can be stated that the isolect status between RA 1 : RA 2 (Probolinggo : Sumenep) is subdialect difference, the status isolect between RA 1 : RA 3 (Probolinggo : Bawean) is language difference, while the isolect status between RA 2 : RA 3 (Sumenep : Bawean) is language difference also. Such differences of the isolect status is states to the use of the different lines on the dialectometric polygon mapping, that is stated in figure 1.

Figure 1 is also stated that the Madurese that is spoken in the islands of Java and Madura has the different subdialect status only. It means that the Madurese that is spoken in the islands of Java and Madura can be classified to be a same dialect. They are only two different subdialects of a dialect. In other hand, the Madurese that is spoken in the islands of Java and Madura has different language status, if it is compared to the language that is spoken in Bawean Island. It means that the language of Madurese is different from the language of Bawean.

Furthermore, the determination of the geographical dialect status is supported by the incisions on the isogloss bundles mapping. The thickening of the incisions that occurs in comparison RA 1 : RA 3 (Probolinggo : Bawean) and RA 2 : RA 3 (Sumenep : Bawean) states the occurrence of the significant enough difference to the area. It does not occur between the area of 1 : 2 (Probolinggo : Sumenep). There is no significant thickening in this area. The isogloss bundles mapping is described on figure 2.

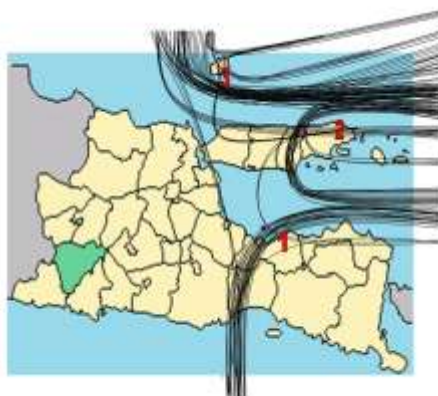


Figure 2. The Isogloss Bundles Mapping

## CONCLUSION

After doing the determination of the geographical isolect status of Madurese through the mapping of the dialectometric triangle and polygon, also through the dialectometry accounting into the lexical differences to 877 glosses compared to the the three research areas in the islands of Java, Madura, and Bawean, it can be stated that the geographical dialect status of Madurese spoken in the islands of Java, Madura, and Bawean is that the Madurese spoken at the three islands compared has a status of subdialect difference and two statuses of language difference. They are 1) The Madurese spoken in the islands of Java and Madura has the status of subdialect difference; 2) The Madurese spoken in the islands of Java and Bawean has the status of language difference; 3) The Madurese spoken in the island of

Madura and Bawean has the status of language difference also. It means that the Madurese spoken in the islands of Java and Madura is different from the language spoken in Bawean. Madurese is different from Bawean language.

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## A SPECTROGRAPHIC ANALYSIS OF MADURESE EFL LEARNERS' INTONATION

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### *Abstract*

*The intonation constitutes the linguistic use of pitch in discourse which may convey what individuals are feeling through their tone of voice. To analyze the individual's intonation, the spectrographic analysis can be used. This present study tries to analyze both the intonation patterns of Madurese EFL learner's language as their mother tongue (L1) and their differences as well by utilizing the intonation patterns of Standard English. The qualitative method was utilized in this research. The subject of this study was the 7<sup>th</sup> semester English department students of Madura University (UNIRA) who were speaking English in the EFL Classroom. The data of this study were the recorded twenty sentences which were spoken by the students of UNIRA. The result shows that there are the various spectrograph of EFL learners' intonation pattern based on four sentences constructions. This research is expected to be the significance data for the linguistics societies. Furthermore, the results of this study also can be used as a leading point for next researcher to do more research regarding the study of intonation.*

**Keywords:** *Intonation, Sentence constructions, Spectrogram.*

### **INTRODUCTION**

English as the most widely spoken language is gaining more importance everyday because of the technological developments and diplomatic reasons. The use of English as foreign language certainly difficult for EFL learners consider that there are many diversities between learners' first language (L<sub>1</sub>) and English. It's primarily different in phonological and phonetic aspects, which not only phonemes but also intonation. The functions of intonation encompasses all linguistics aspects such syntactic & semantics signs, Pragmatics, sociolinguistics, spoken discourse, and also for language learning (Irawan: 2013). It can be measured in a qualitative assessment of the spectrogram Epstein (2002). Spectrograph is an instrument used in acoustic phonetics which provides a visual representation of the acoustic features in an utterance. It produces a three-dimensional visual record, in which time is displayed horizontally, frequency vertically, and intensity by the relative blackness of the marks.

Learners of 7<sup>th</sup> semester in University of Madura (UNIRA) tend to focus on the production of phonemes and transfer intonation of Madurese pattern to the English intonation. Common instance during conversation, some learners produced inappropriate English question intonation. The involved partner on conversation consider question as statement.

The present study, compiles to analyzing the patterns of Madurese language as native language and knowing the differences between EFL Learner intonation pattern and Standard English intonation pattern. Tavakoli (2012:125) states that English as a Foreign Language is a term used in which the learners learn English in a formal classroom setting, with limited or no opportunities for use outside the classroom, in a country in which English does not play an important role in internal communication (China, Japan, and Indonesia, for instance). Most of

the time learners are listening to English being spoken, especially for EFL learners. From spoken language, EFL learners listen for the meaning of the message. They understand the message through how the message is being delivered related to the correct pronunciation and intonation of language. Brown (2001:2-3) postulates that one of the problems of acquiring to a foreign language is that listening to the sounds of a foreign language and that they are not organized in the same way as the sound of the familiar language. Learners see words with clear edges written in books and pronounce it slowly and clearly. In short, the speech production of EFL learner tends to focus on the phonemes of spoken language, whereas other aspects such stress and intonation is more important to understanding the meaning of message which is being spoken.

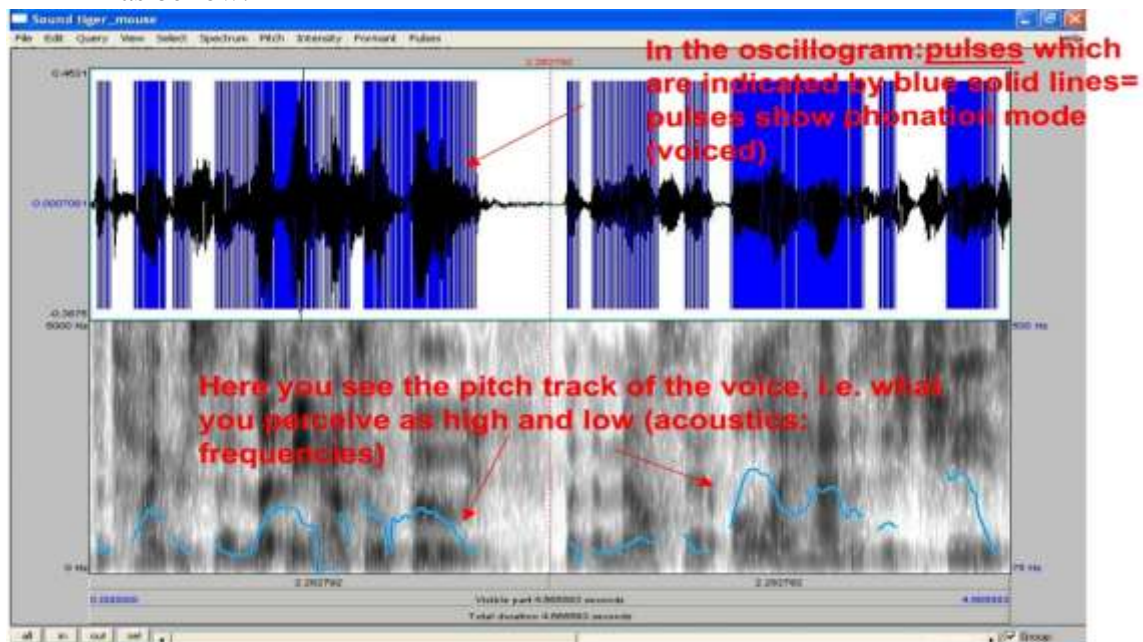
The term intonation is used in the study of suprasegmental phonology, referring to the distinctive use of patterns of pitch, or melody (Crystal, 2007: 252). It's related to the way the voice goes up and down in pitch during producing speech. When speaking, people generally raise or lower the pitch of their voice and forming pitch patterns. Intonation serves a mainly linguistic or phonological purpose (Ashby, 2011: 178). Every language has unique intonation characteristic which is not certainly same each other. Alwi *et al*, (2003: 55) argue that in all of the language, intonation give syntactic information. The marking of sentence, clause, and the contrast between some grammatical structures, such as questions and statements, may be made using intonation. For example, the change in meaning illustrated by 'Are you asking me or telling me' is regularly signaled by a contrast between rising and falling pitch. Intonation also offer semantics signs (Ball and Muller, 2005: 108). In semantics level, Intonation let the speaker understands which one is new information and given information based on the focus of information. Generally, intonation will give primary stress for new information and focus of information. In Pragmatics level, this based on empirical experience in daily conversation, most hearer often concern specific focus to intonation of speaker rather than the lexical meaning of utterance. For instance, a hesitant speaker can be identified based on intonation sign of the speech. Generally speaking, falling intonation can be associated with certainty and rising intonation with uncertainty. Knowledge of intonation can help language learners to speak like native speaker of the target language approximately. Such Busà (2008: 118) contends "focusing intonation can help learners to improve their overall pronunciation, and to sound more natural, and can lead to more comprehensible speech as well as better understanding of other people's speech".

English clearly differentiates between two types of questions: WH-questions and Yes/No questions. WH-questions usually have the same intonation contour as declarative sentences. For example in the question *what kind of phenomenon is language?* The abrupt pitch rise is usually on the first syllable of the word language. Yes/No questions are simply those that require a yes or a no answer (with perhaps a little further elaboration, depending on the question.), for example, *Is language a social phenomenon?*, typically have a long gradual rise in pitch from the beginning to the end of the sentence. Intonation patterns differ between languages and may differ as well between varieties of the same language. For example, the practice of using yes-no question intonation with declarative sentences in contemporary English is widely considered to be a feature associated with younger speakers. According to Fathimiyah (2007) in Madurese language, intonation pattern tend to represent semantics signs and regional dialect. Generally, rising intonation occurs to represent expectation and request. Statements and WH-questions use falling intonation. In declarative sentence (statements), falling intonation occurs on end of statements and questions. Madurese falling intonation has an intonation pattern consisting of a rise on the first syllable, followed by a gradual fall over the remaining syllables of the sentence.

Lieberman (1988 : 59) quotes the sound spectrograph was probably the single most useful device for analysis of speech. It can be used to make various types of analyses



of acoustic signals and most useful applications for speech analysis. There have been attempts to use spectrograms to identify people's voices. PRAAT is software that can be used to analyzing acoustics phonetics which enables visualizing, playing, annotating, and analyzing of sound object in terms of its acoustic properties (e.g. frequency, pitch, etc.). Spectrograph (representation in PRAAT) has y-axis: frequency (Hz), x-axis: time (sec), third dimension: dark shading (intensity formants; dB). The example of screen displayed on PRAAT as bellow.



## METHODOLOGY

In the study, the analysis will be existing artifacts or records as primary data, audio record will be collected as documentation object to be analyzed further. The documents are filed systematically so that they can be readily recovered for classification, coding, and analysis. Here are the following steps to analyze the data: (1) Filtering bad quality voice and excluding background noise; (2) Preparing the acoustics analyzer instruments (Spectrogram v4.12) and set it to a standard measurement of pitch level; (3) Setting the frequency of recorded sound at sampling frequency of 75 – 500 Hz; (4) Putting recorded data into spectrogram to analyze the Pitch character and pitch change of the data. During this time the researcher transcribed spontaneous conversations; (5) Signing the intonation pattern displayed on the screen; and (6) Capturing the visual data of Spectrogram and interpreting the visual data.

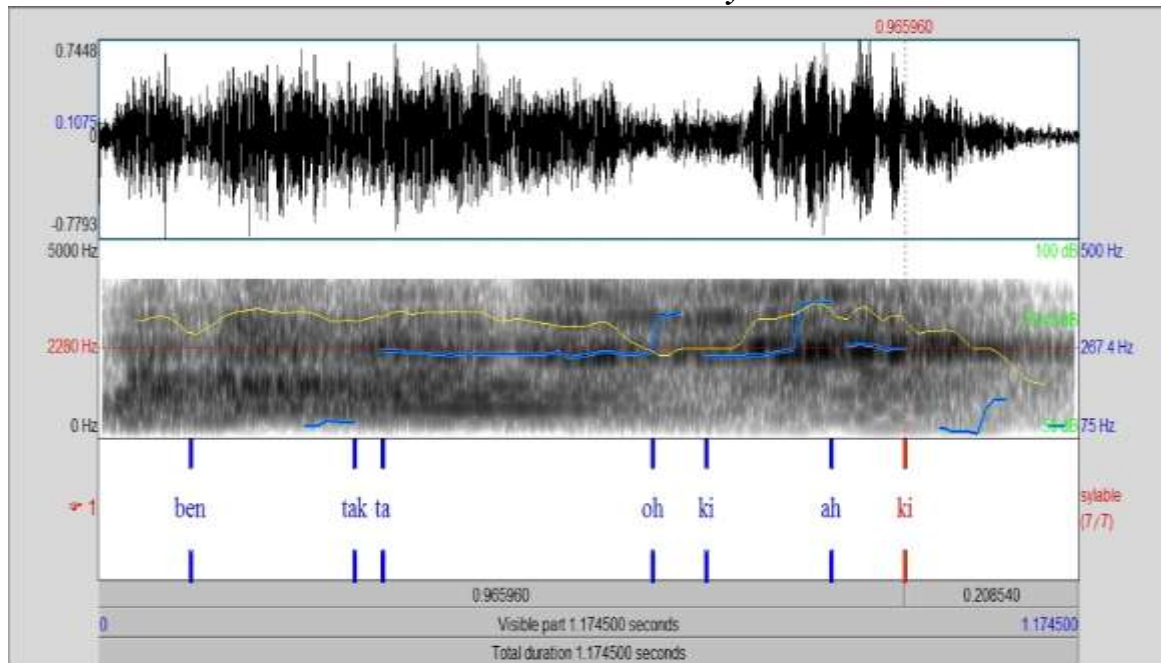
## FINDINGS AND DISCUSSION

In this stage, the primary data are taken from acoustic speech in spontaneous conversation on Madurese as native language and as the EFL learners at 7<sup>th</sup> semester in Madura University. The spontaneous conversation is required to ensure maximum naturalness. Therefore, the data will be in audio record form and written transcription of the conversation.

### 1. The Patterns of Madurese Language

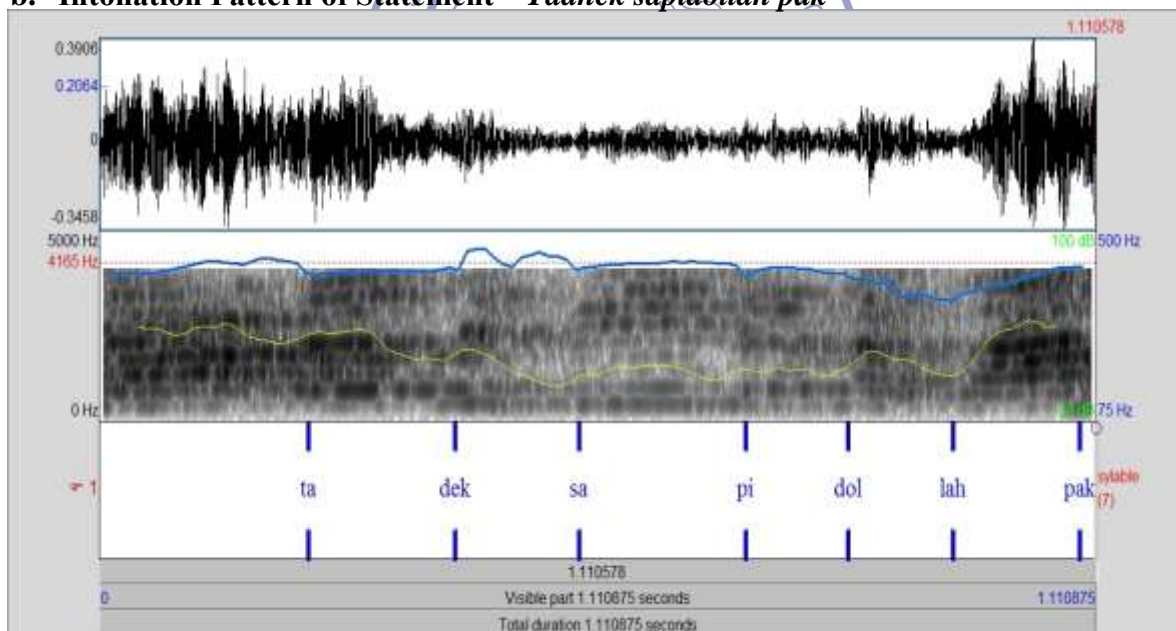
There are ten Madurese sentences produced by the learners are categorized into statements, interrogative (WH-Question and Yes/ No question) and imperative sentences.

**a. Intonation Pattern of Statement “*Been tak taoh kiyah ki*”**



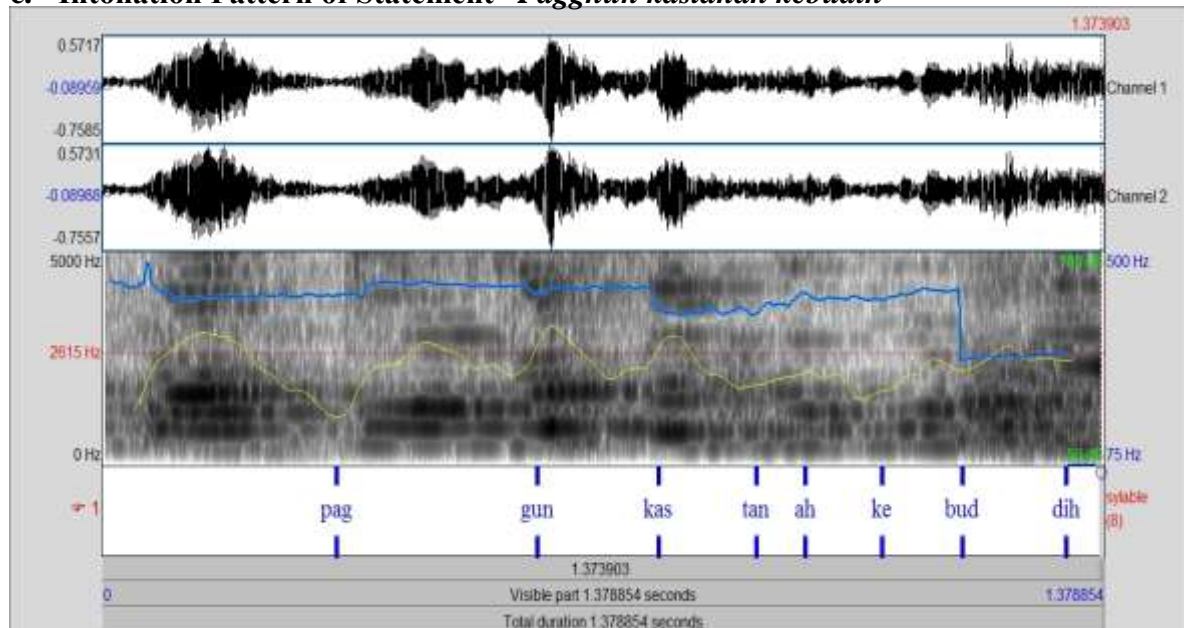
The blue curve represents the pitch whereas the yellow is intensity. The declarative sentence “*Ben tak taoh kiyah ki*” has rising intonation in every second syllables and ended by pure strong falling intonation in the final tones. In short it has rising-falling ( ^ ) intonation

**b. Intonation Pattern of Statement “*Tadhek sapidollah pak*”**



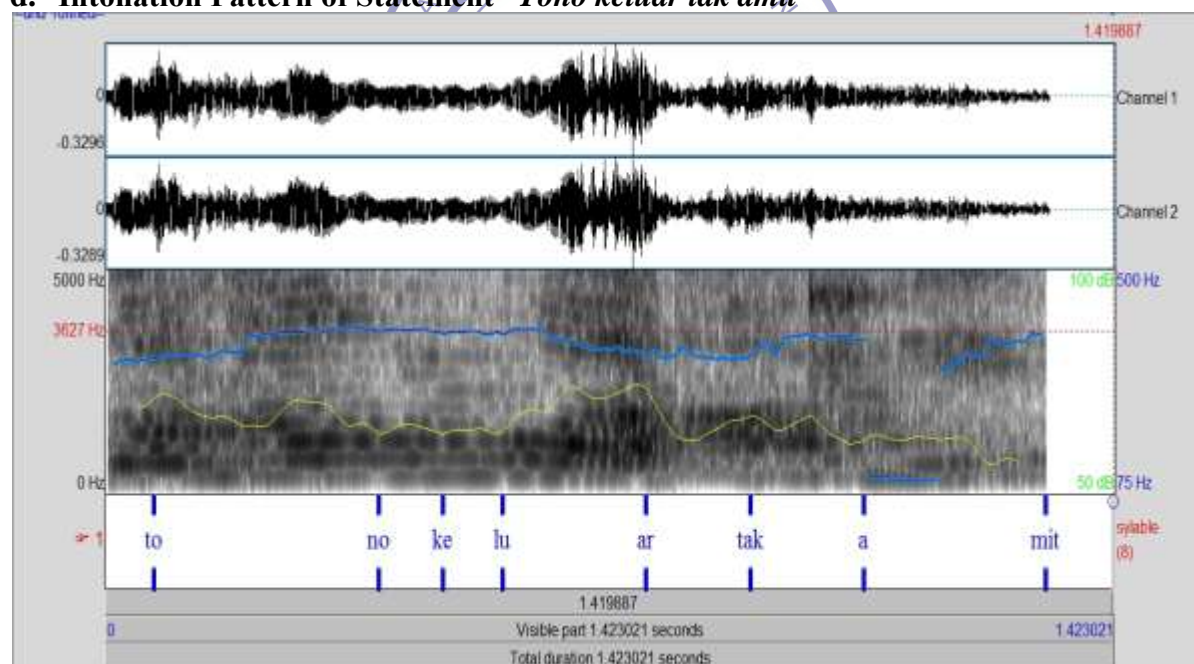
This combination appeared at the first syllable of each word and ended by weak rising intonation at the last statement. In the other hand, it has rising-falling ( ^ ) intonation

**c. Intonation Pattern of Statement “*Pagghun kastanah kebudih*”**



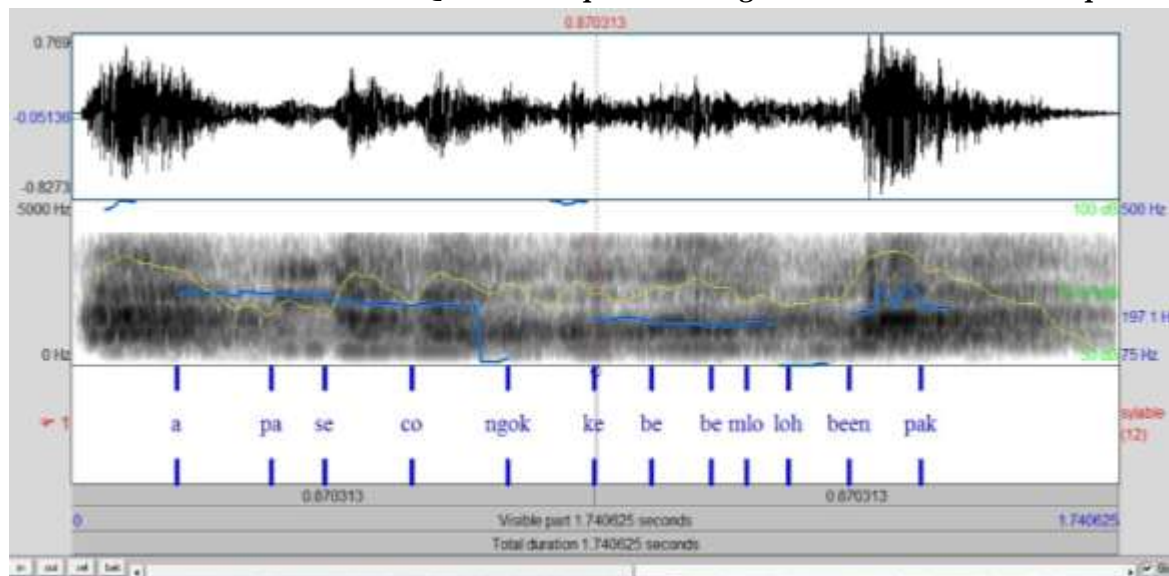
The statement has weak pitch movements. Started by a mid level pitch contour and rise up constantly in almost similar level. A strong falling pitch contour appeared in the end of statements. It has rising-falling (  $\wedge$  ) intonation.

**d. Intonation Pattern of Statement “*Tono keluar tak amit*”**



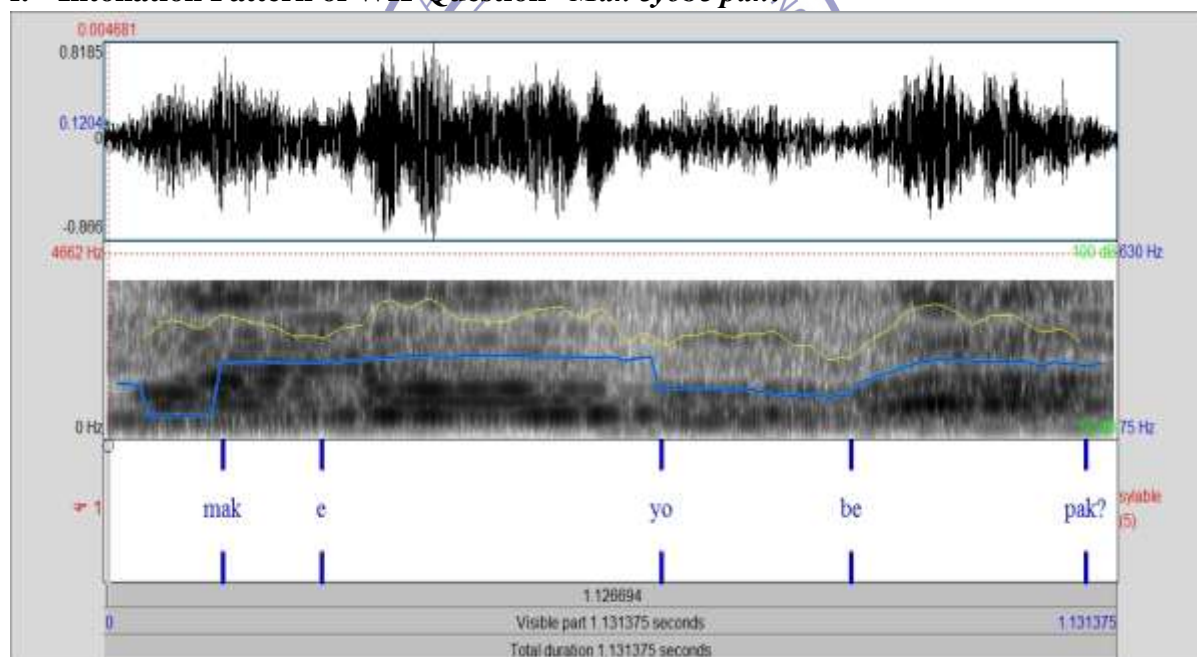
The statement above produced in almost middle level tones. There are weak rising pitch contour at the last syllable in each words. A strong pitch movement appears in first syllable of final word *amit* that is falling-rising tone (  $\vee$  ).

**e. Intonation Pattern of WH-Question “Apah se econgok ke bebe melolah been pak?”**



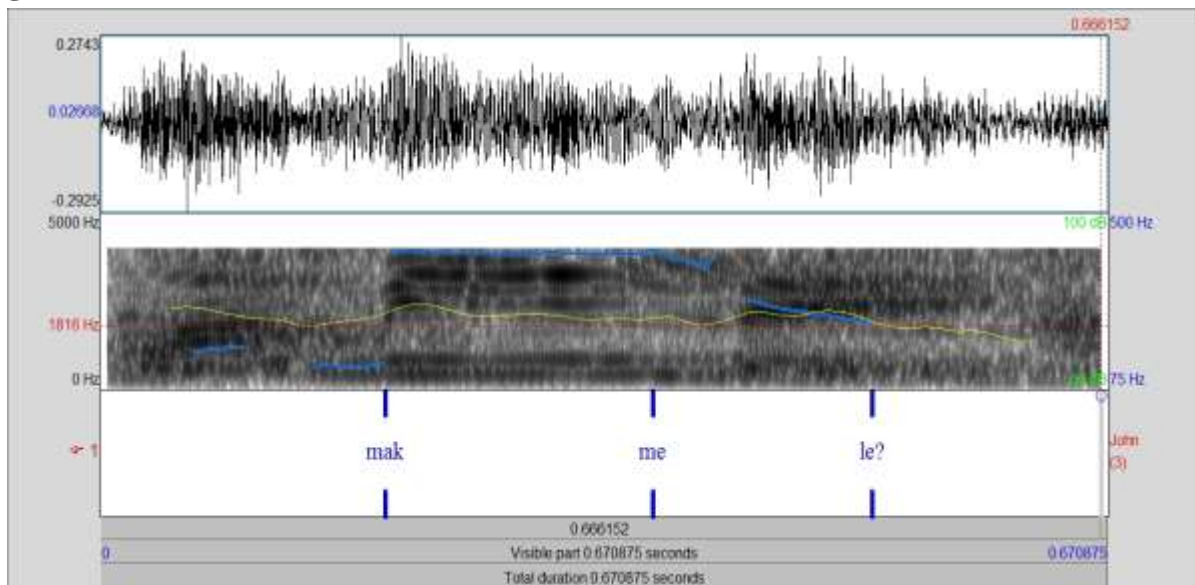
Interrogative sentence above has extreme pitch contour. A high level pitch contour as beginning of the pattern is followed by gradual falling pitch contour. In this term, the pitch movements is categorized as falling ( \ ) intonation pattern. At the sixth syllables, an extreme rising-falling ( ^ ) pitch contour is accompanied by falling-rising ( v ) intonation pattern.

**f. Intonation Pattern of WH-Question “Mak eyobe pak?”**



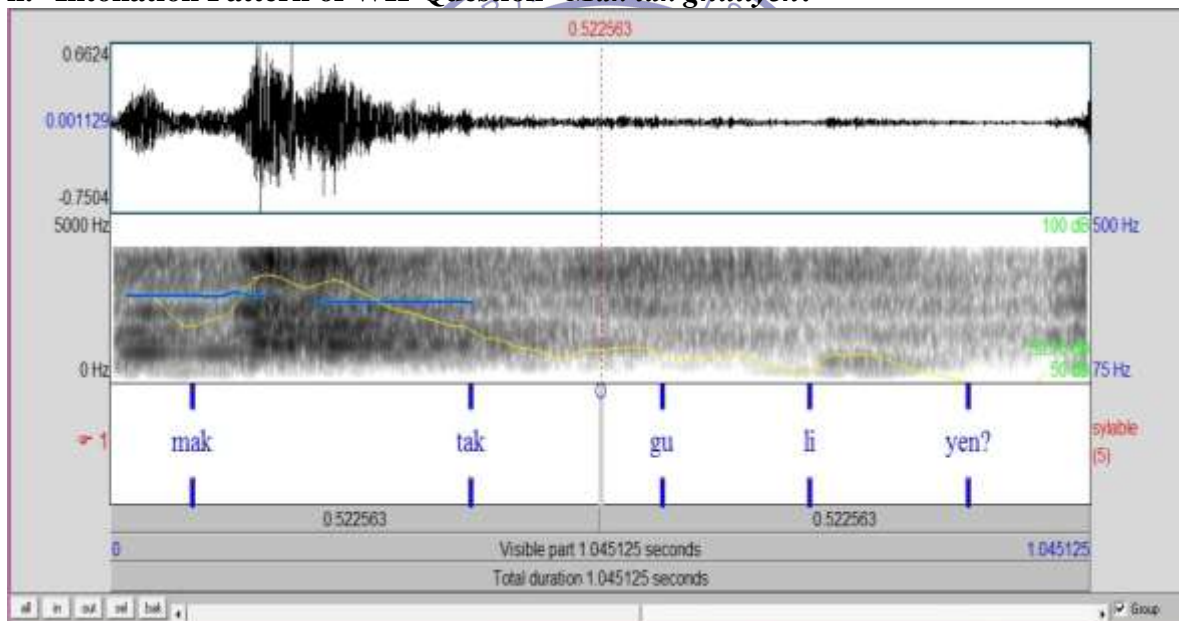
This sentence is begun with a low pitch contour and rise up at second syllable. In the next syllable, pitch contour fall to the low level tones and rise up at the last syllable. The pitch contour rises up at begin and end of sentence. In short, the sentence “ **Mak Eyobe, Pak?**” has rising ( / ) intonation pattern.

**g. Intonation Pattern of WH-Question "Mak mele?"**



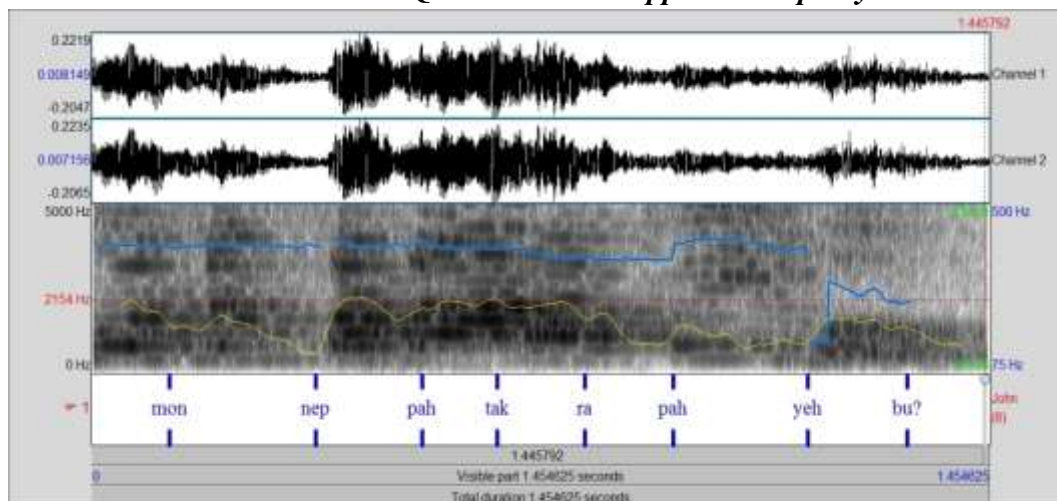
The sentence "mak mele?" has simple intonation pattern. It rise up from the first syllable and fall down gradually at last two syllables. It has a falling ( \ ) intonation pattern.

**h. Intonation Pattern of WH-Question "Mak tak ghuliyen?"**



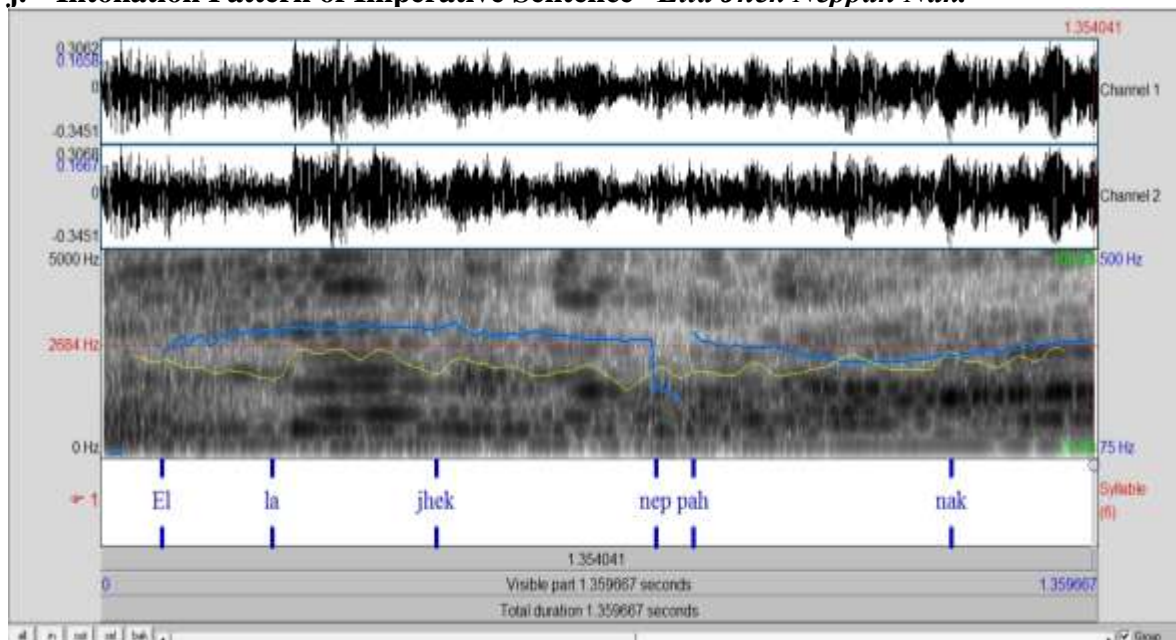
This declarative sentence has pure falling ( \ ) intonation pattern. The first syllable is a high pitch contour and fall gradually to the last syllable.

**i. Intonation Pattern of WH-Question "Mon neppah tak rapah yeh bu?"**



From the figure above, intonation pattern of yes-no question "Mon neppah tak rapah ye bu?" is fall rise intonation. Started from a flat pitch contour and falling at the seventh syllable.

**j. Intonation Pattern of Imperative Sentence "Ella Jhek Neppah Nak."**

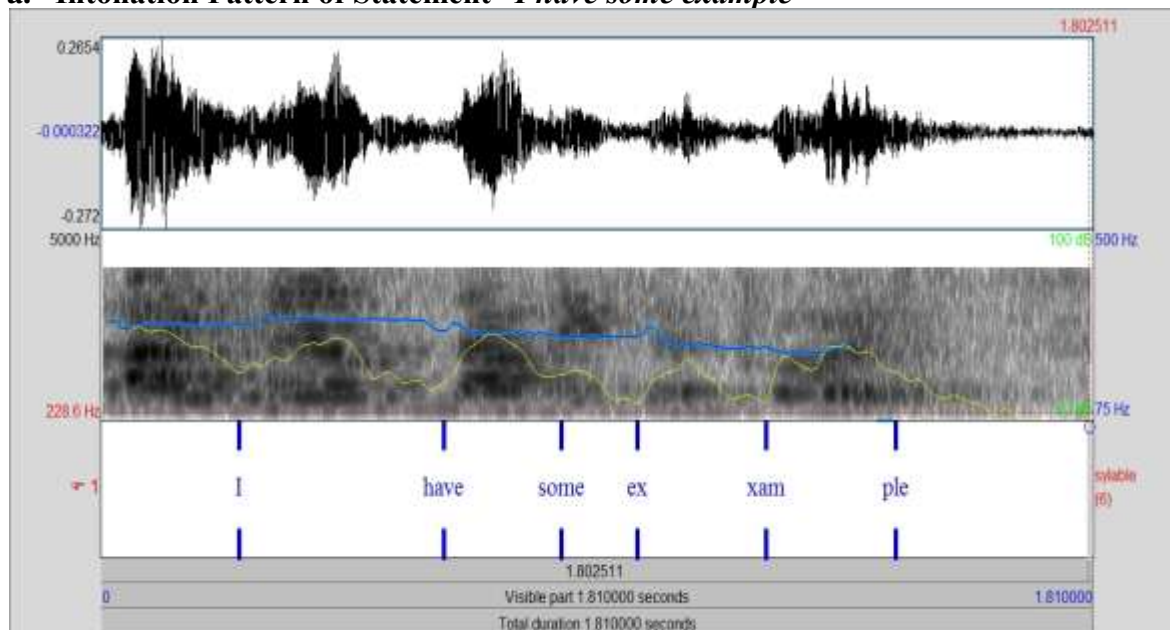


Imperative sentence "Ella jhek neppah, nak!" has rising-falling intonation. It rises up from the first syllable and constantly high in the next syllable. It starts to fall at last syllable in the first intonation unit.

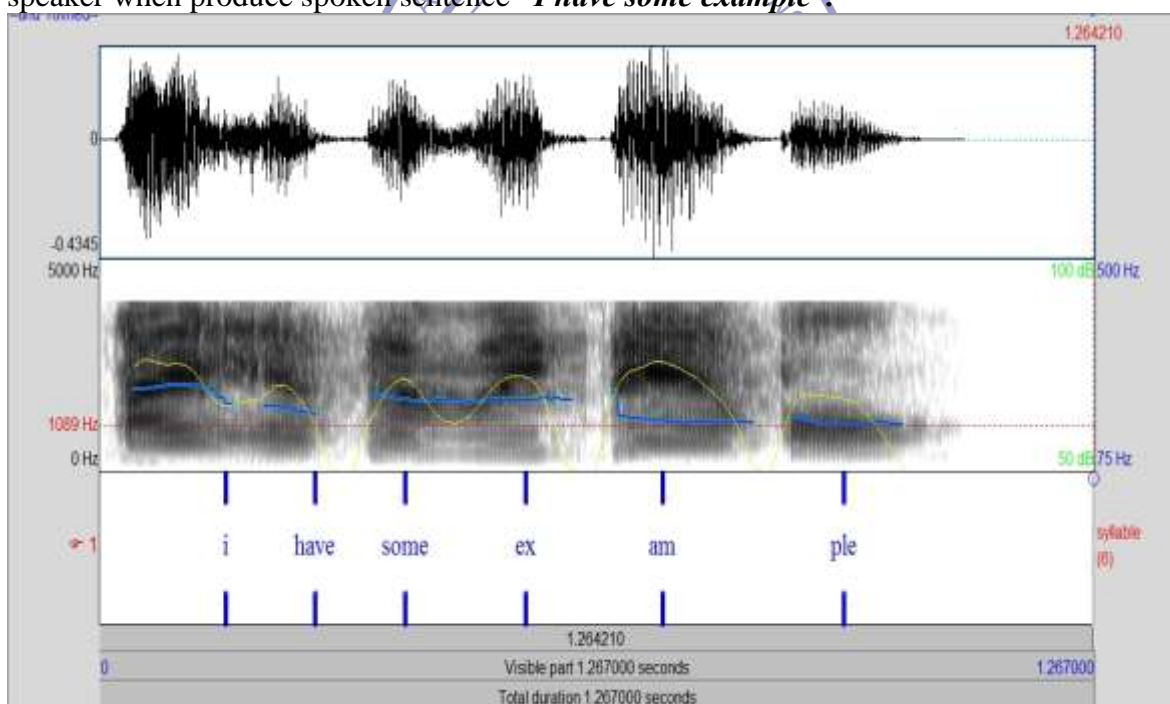
**2. The Differences between EFL Learner Intonation Pattern and Standard English Intonation Pattern**

Intonation of English spoken sentence generally has standardization on intonation pattern for every sentence construction. In other side, there are many English learners produce spoken sentence without referring to the Standard English intonation pattern. One of prominent factor is effect of L1 intonation pattern.

**a. Intonation Pattern of Statement "I have some example"**

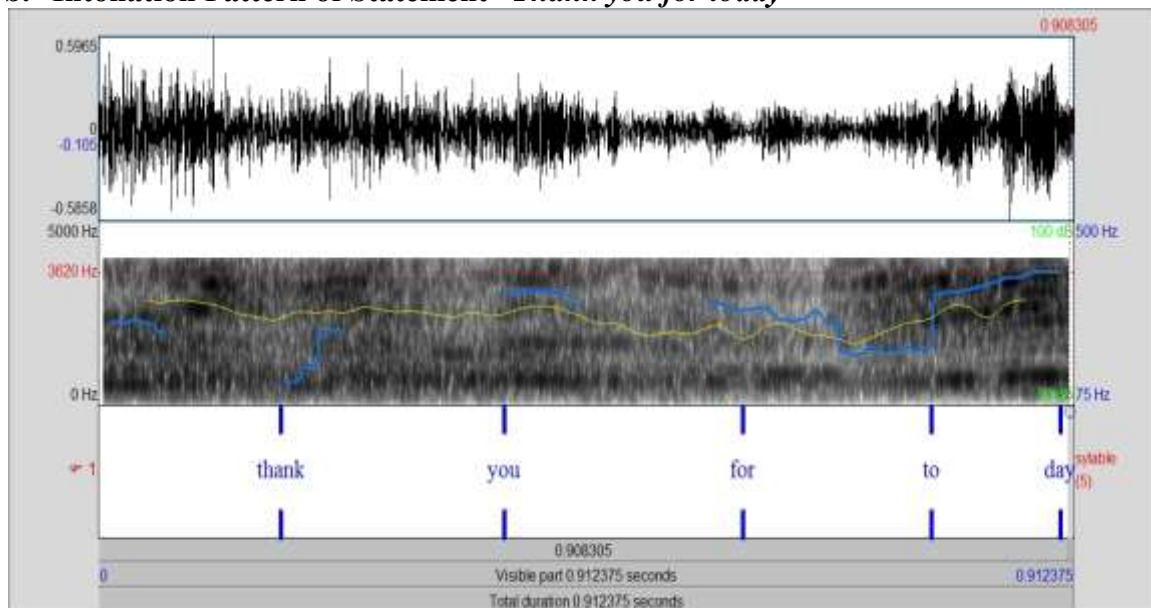


The statement above has falling ( \ ) intonation pattern. The speaker which is EFL learner produced statement with high pitch contour at the first syllable and fall gradually after second syllable. As comparison, let's take a look at the intonation pattern of English native speaker when produce spoken sentence "I have some example".

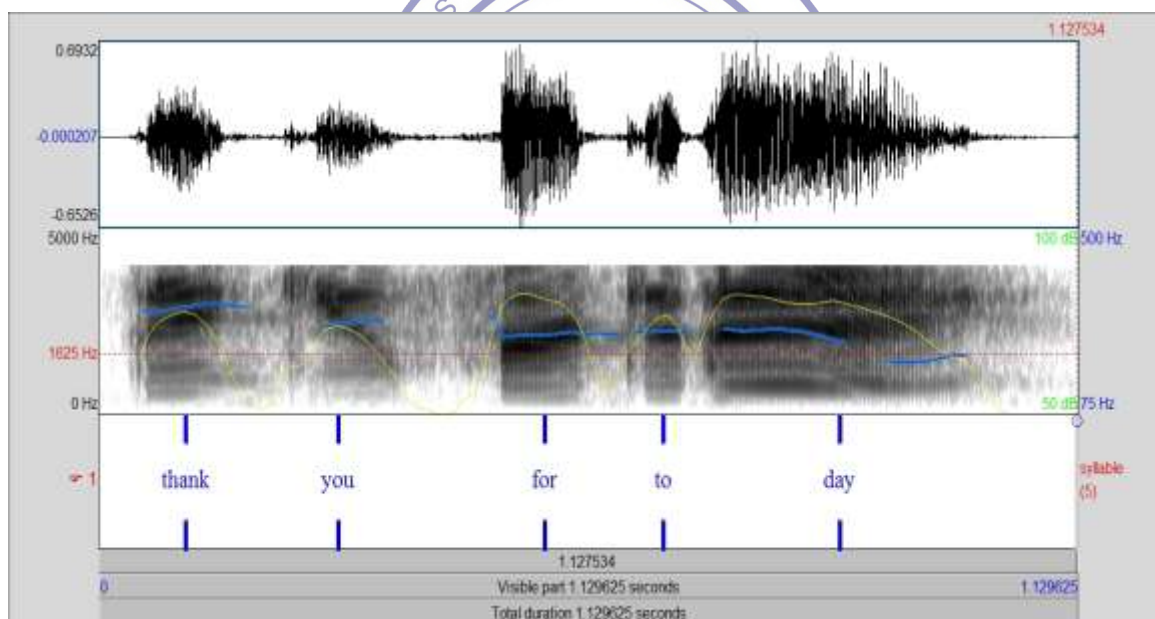


This spectrographic analysis above was taken through recorded Standard English intonation pattern from English native speaker. Spectrograph display above shows that speaker produced falling intonation contour in every final syllable with low level tone. Both the first and second figure has falling ( \ ) intonation. What make different between EFL learners and Standard English intonation pattern is the pitch strength movement on production of Standard English.

**b. Intonation Pattern of Statement "Thank you for today"**



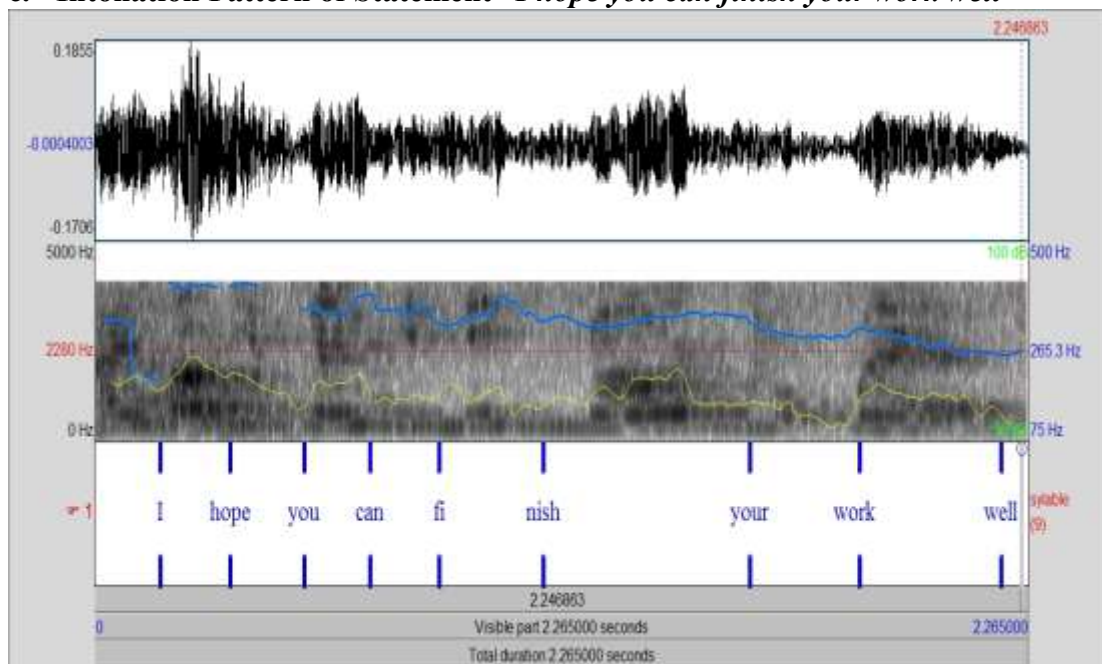
The statement "Thank you for today" has rising intonation pattern. It rises at the first syllable and fall at the first syllable at the last word. Let's take a look at the intonation pattern of English native speaker when produce spoken sentence "Thank you for today"



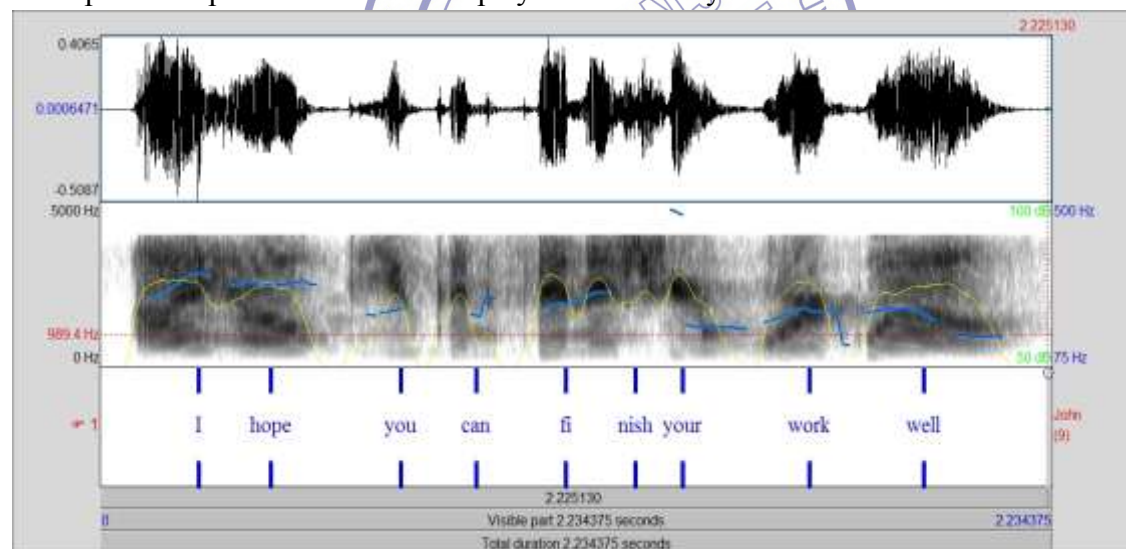
From the spectrograph analysis above, it found that there are a specific difference both EFL Learner and Standard English intonation pattern. EFL Learner produced rising intonation pattern, especially in every beginning syllable. In contrast, Native English speaker produced falling intonation pattern.



**c. Intonation Pattern of Statement "I hope you can finish your work well"**

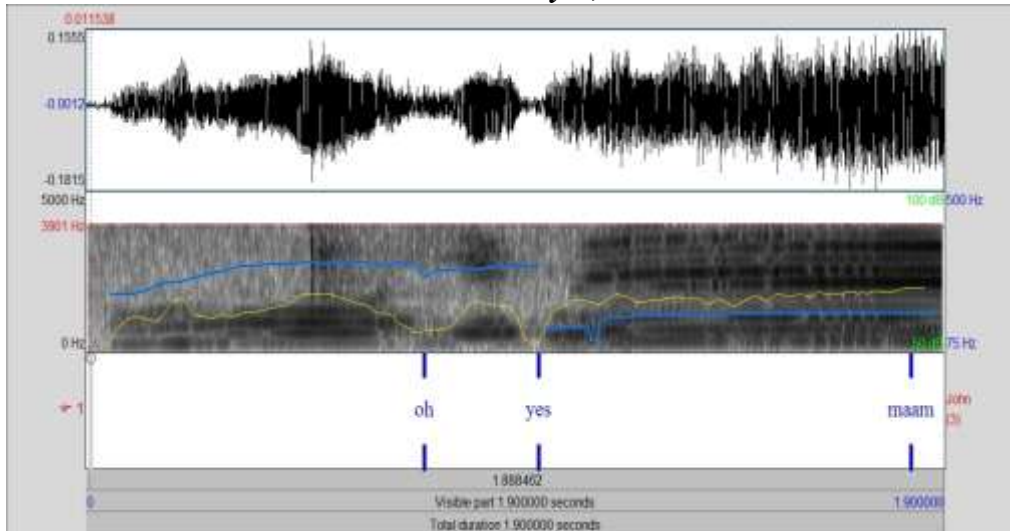


The statement "I hope you can finish your work well" has falling ( \ ) intonation pattern. The first syllable fall immediately and followed by gradual falling pitch movement to the final syllable of statement. Let's take a look at the intonation pattern of English native speaker when produce spoken sentence "I hope you can finish your work well.

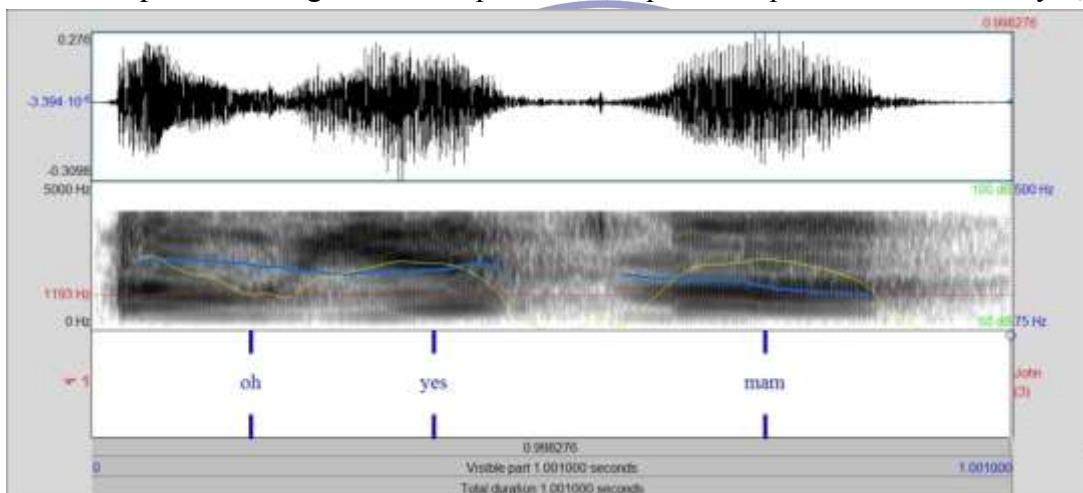


The speaker produced rising pitch movement from the first syllable of statement. After second syllable, pitch contour starts to fall gradually and rise at the final syllable. In short, it has rising intonation pattern.

**d. Intonation Pattern of Statement "oh yes, mam"**

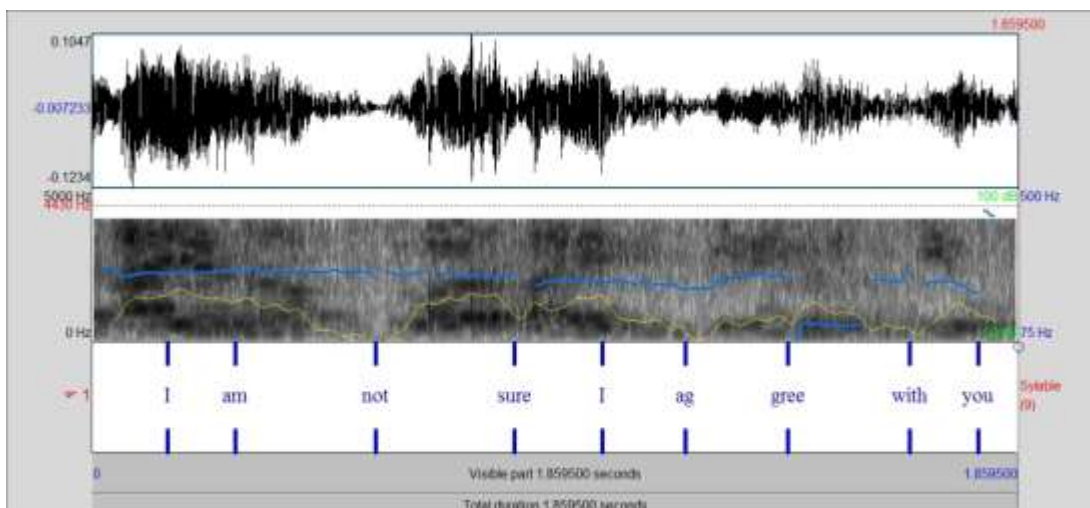


The statement "oh yes, Mam" has strong falling intonation pattern. It falls after first single syllable and stagnant in similar pitch level to the final syllable. Let's take a look at the intonation pattern of English native speaker when produce spoken sentence "Oh yes, mam".

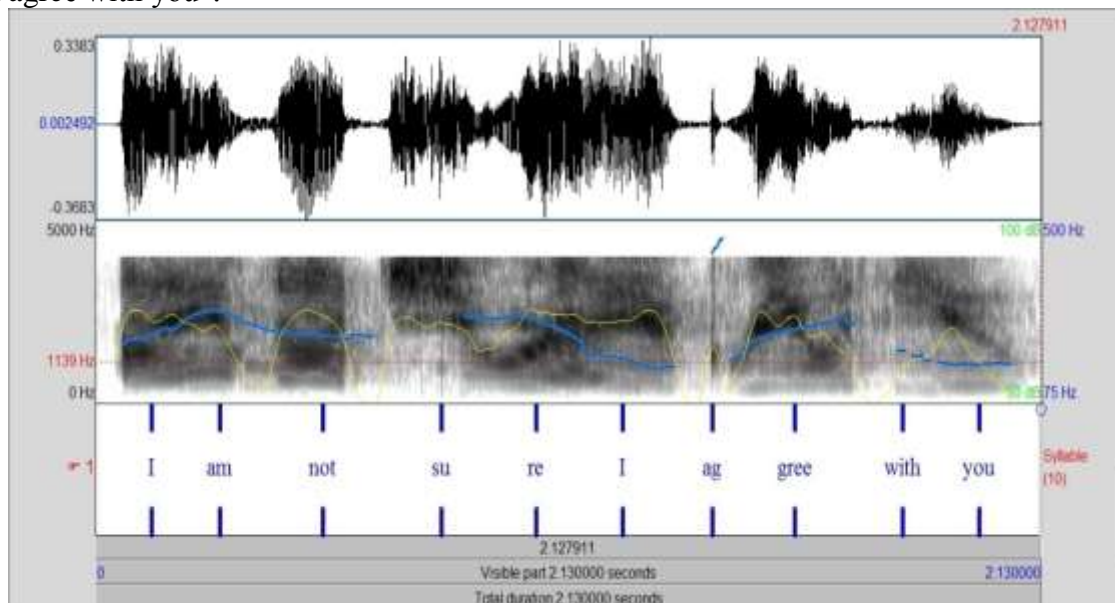


There is similar intonation contour both EFL learner and Native English intonation pattern. The difference is on the strength of pitch movement where EFL produced an extreme falling pitch contour and other fall down gradually.

**e. Intonation Pattern of Statement "I am not sure I agree with you"**

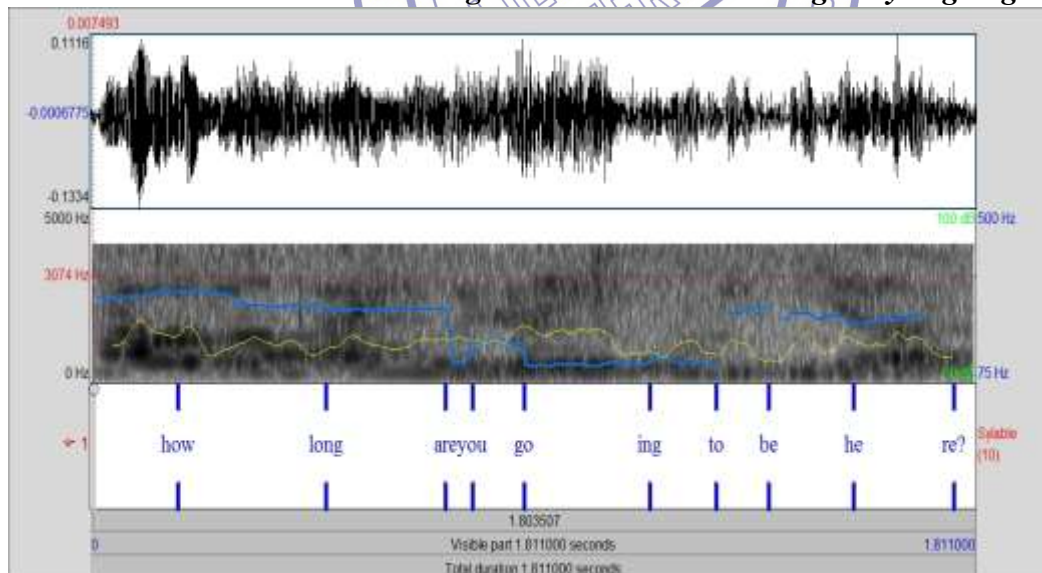


The sentence above is categorized as two part statement. The first part of statement has falling intonation pattern, whereas the second part falling-rising intonation. The combination of two part- statement is falling-rising intonation pattern. As comparison, let's take a look at the intonation pattern of English native speaker when produce spoken sentence "I am not sure I agree with you".



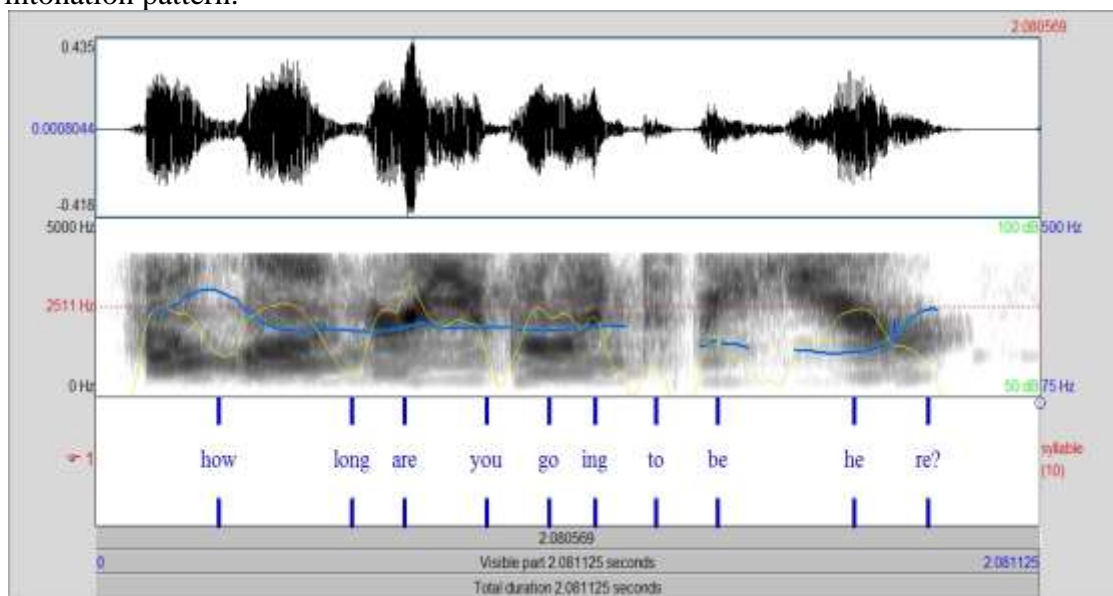
In Standard English intonation pattern, two-part statement generally has rising falling intonation. It's clearly displayed on spectrographic analysis above that the statement "I am not sure I agree with you" has rising-falling intonation pattern. It rises from the first syllable and fall down to the nest syllable.

**f. Intonation Pattern of Interrogative Sentence "How long are you going to be here?"**

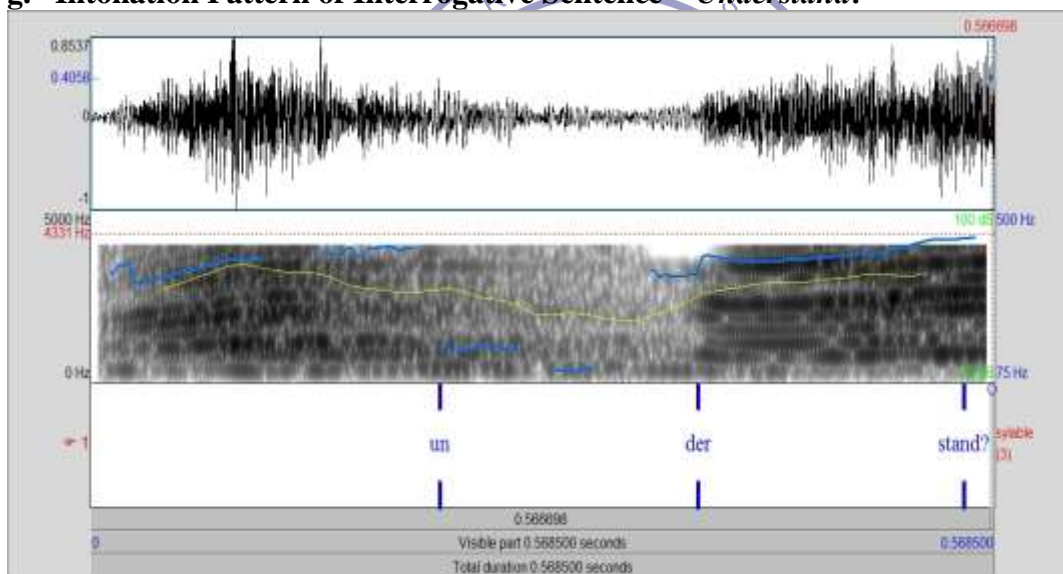


The speaker which is EFL learner produced interrogative sentence (WH-Question) in fall rise intonation pattern. It falls gradually from beginning to the third syllable and rise up at first syllable of last word. As comparison, let's take a look at the intonation pattern of English native speaker when produce spoken sentence "How long are you going to be here?"

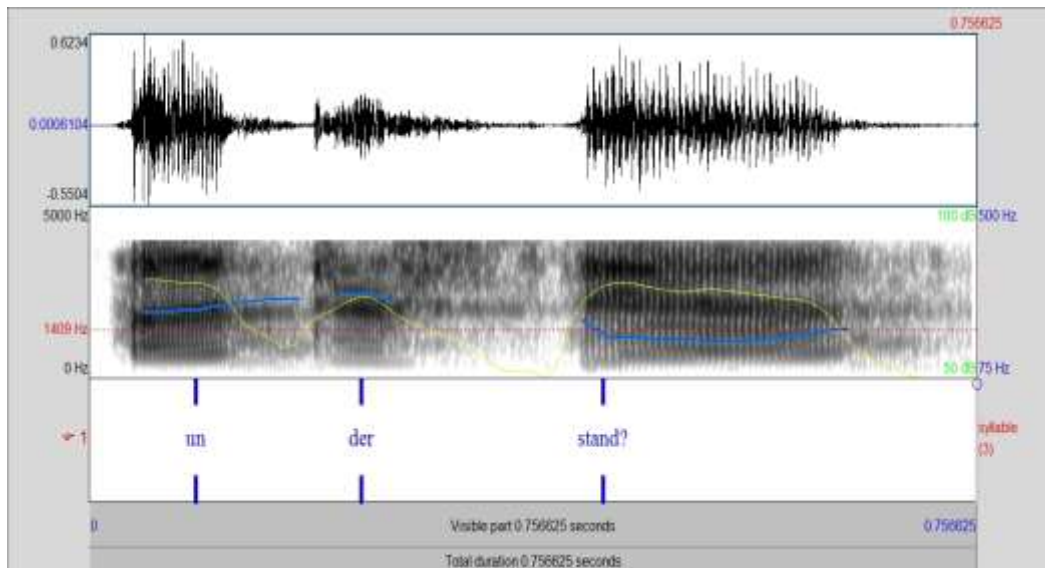
The question "how long are you going to be here?" has falling pitch movement at the first syllable and rise at the last syllable. It means that the question above has falling-rising intonation pattern.



**g. Intonation Pattern of Interrogative Sentence "Understand?"**

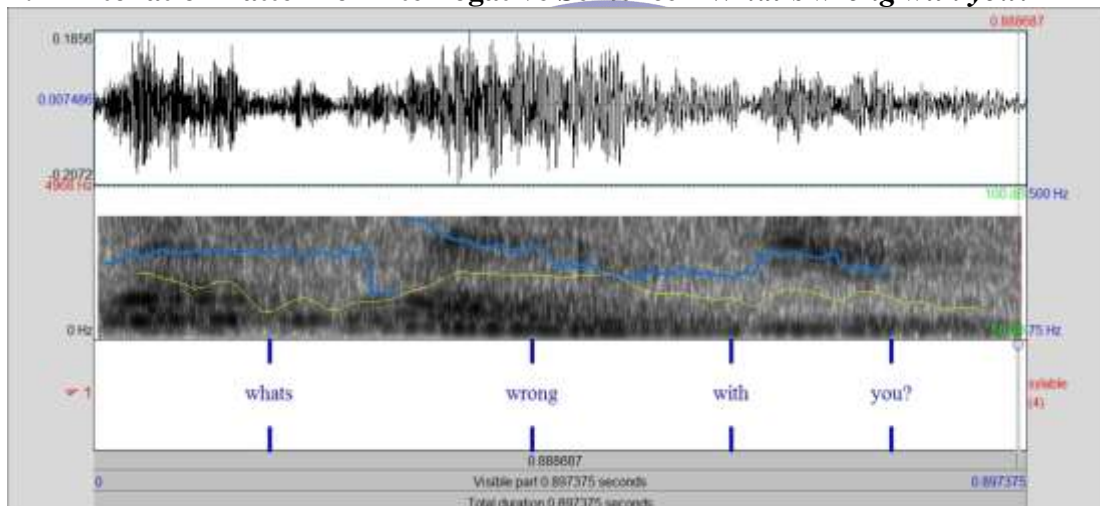


The question "Understand?" has only one intonation unit with a rising pitch movement. It has a long gradual rise in pitch from first syllable to the end of the sentence. It has different intonation pattern in the spectrographic analysis of Standard English Intonation pattern as the figure below:

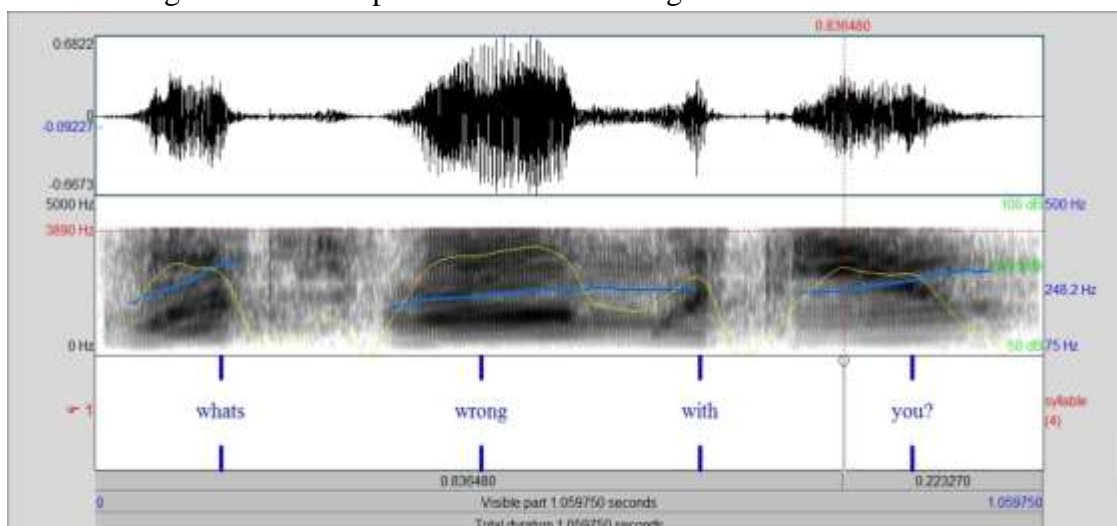


The intonation pattern of Standard English “understand?” is falling. It has rising pitch movement at the first syllable and fall over remaining syllables of the sentence.

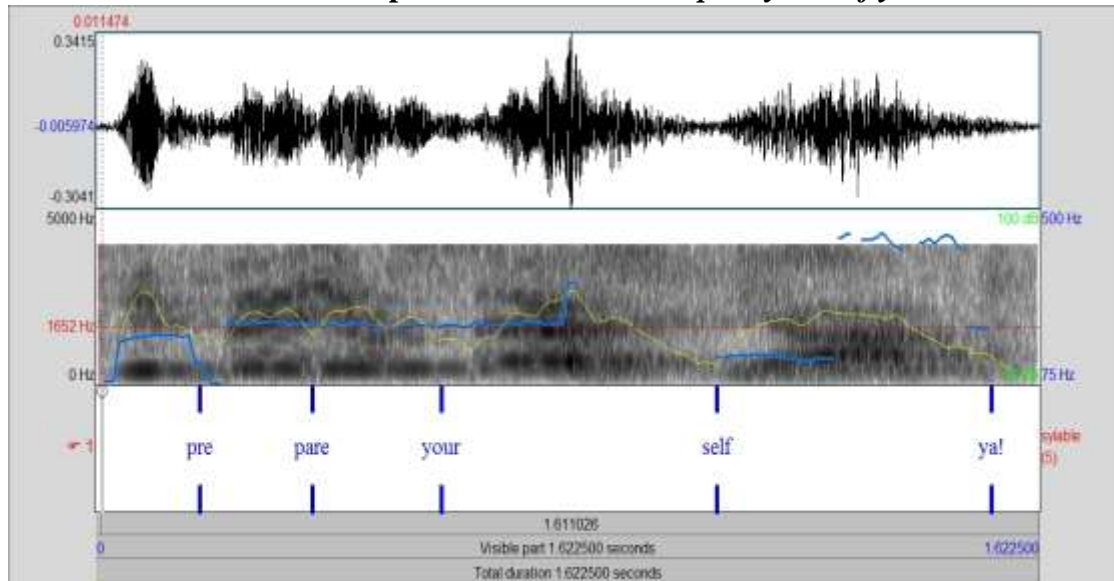
**h. Intonation Pattern of Interrogative Sentence “What’s wrong with you?”**



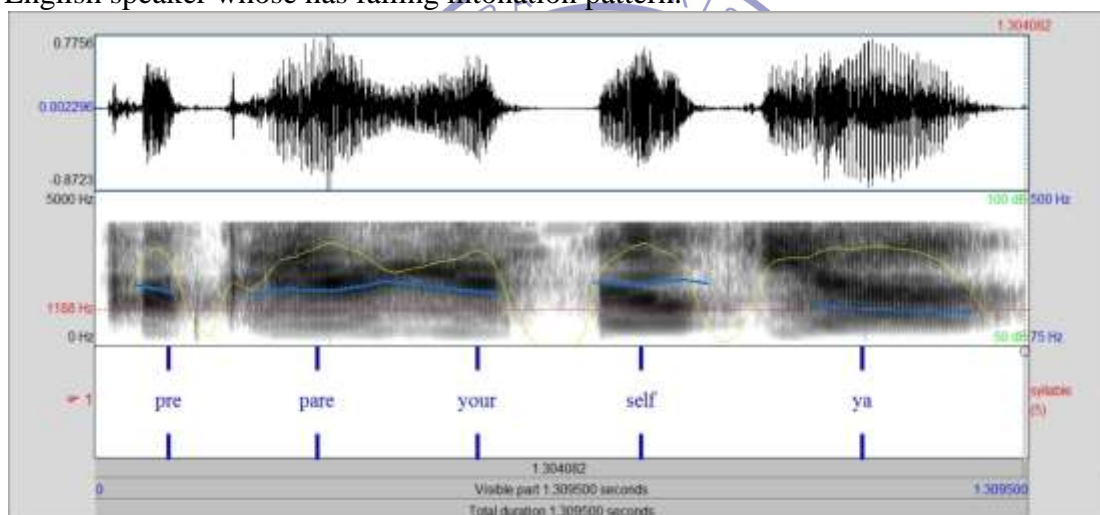
The interrogative sentence “What’s wrong with you?” has falling intonation pattern, it gradually fall from the first syllable of the sentence to the final syllable. It’s different to Standard English intonation pattern whose has rising intonation as follow:



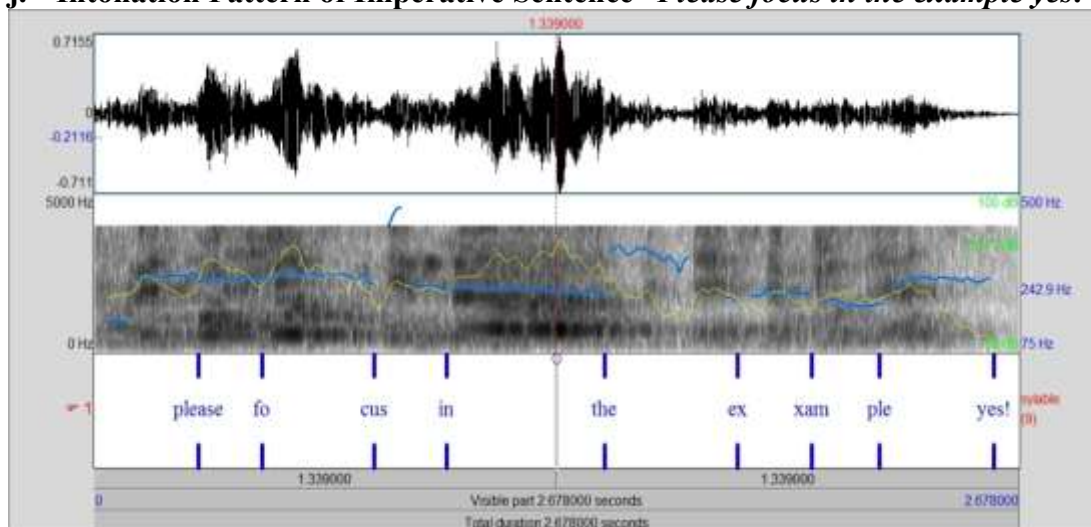
**i. Intonation Pattern of Imperative Sentence "Prepare yourself ya!"**



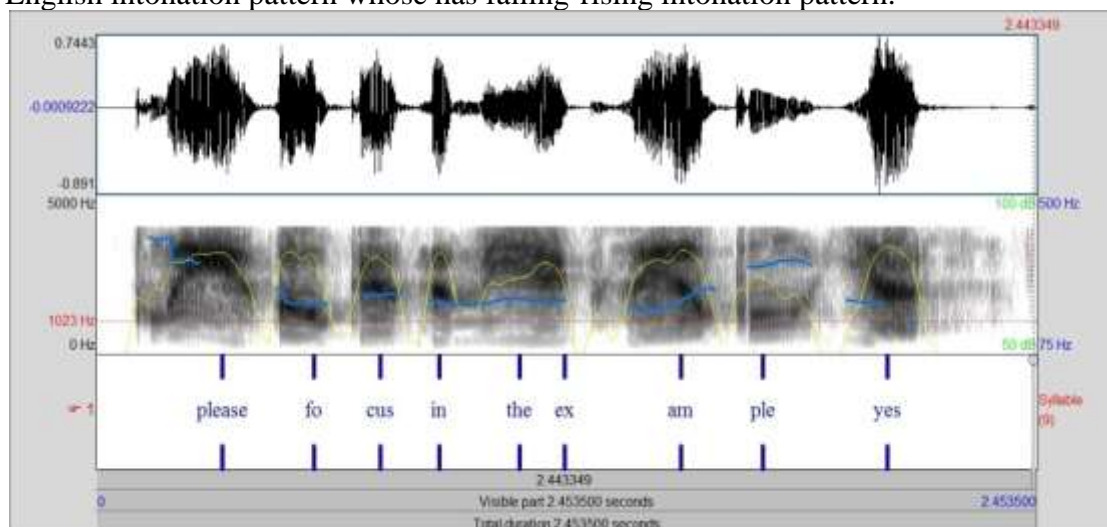
Imperative Sentence "Prepare yourself ya!" has rising intonation pattern. It rises gradually from the first syllable to the last final syllable. Let's look at the intonation pattern of Native English speaker whose has falling intonation pattern.



**j. Intonation Pattern of Imperative Sentence "Please focus in the example yes!"**



This imperative sentence has rising intonation pattern. It rise gradual from the starting syllable to the final syllable in every word of the sentence. Quite differ from the Standard English intonation pattern whose has falling-rising intonation pattern.



## CONCLUSION

The ten Madurese sentences were spoken by the UNIRA students embraces diverse intonation patterns. These sentences are categorized based on their constructions, viz: they consist of four statements, four WH-Questions, one Yes/No question, and one imperative sentence. From that sentence, there are three different intonation pattern types. They are rising-falling (at three statements), falling-rising intonation (at one statement, two WH-Question, one Yes/No question and one imperative sentence), and falling (at two WH-Question). Furthermore, in the spoken ten English sentences produced by Madurese EFL learners, there are seven intonation patterns which are different from Standard English intonation patterns. To sum up, this study can be stated that the most intonation pattern types appeared in this study are falling and rising intonation pattern.

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## **KESANTUNAN BERBAHASA PADA KOLOM KOMENTAR BERITA INFOTAINMENT DI MEDIA ONLINE**

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### **Abstrak**

*Seiring dengan perkembangan pengetahuan dan teknologi, semakin berkembang pula bentuk komunikasi yang dilakukan seseorang. Komunikasi bisa dilakukan secara langsung maupun tak langsung. Pemanfaatan media saat ini lebih dipilih seseorang dibandingkan dengan harus bertemu secara langsung dengan mitra tutur. Media merupakan sarana untuk mendapatkan informasi. Melalui media, kita dapat memperoleh pengetahuan, informasi berita, informasi perkembangan ilmu pengetahuan, bahkan sampai pada perkembangan infotainment. Dengan adanya berbagai saluran informasi yang ada saat ini menjadikan seseorang bebas mengutarakan pendapatnya tanpa harus mempertimbangkan kesantunan dalam berbahasa. Hal tersebut tentu dapat kita lihat sehari-hari. Dimana pengguna media sosial bebas menuliskan uneg-unegnya maupun mengutarakan pendapatnya. Salah satu berita yang bisa kita lihat yaitu pada berita infotainment yang memberitakan mengenai kehidupan seorang artis, kasusnya, dan sebagainya dimana dari peristiwa tersebut menjadikan pembaca memberikan komentar baik yang bersifat positif maupun negatif. Penelitian ini bertujuan untuk mendeskripsi kesantunan berbahasa yang ada pada kolom komentar berita infotainment di media online dan adakah bentuk pelanggaran kesantunan berbahasa yang digunakan pada kolom komentar berita infotainment di media online. Desain penelitian yang digunakan yaitu deskriptif kualitatif. Data penelitian ini yaitu kalimat/tuturan yang terdapat pada kolom komentar berita infotainment di media online. Hasil penelitian ini menunjukkan bahwa kalimat/tuturan yang ada pada kolom komentar berita infotainment di media online menunjukkan pelanggaran kesantunan berbahasa. Pelanggaran kesantunan berbahasa yang paling banyak digunakan yaitu pelanggaran maksim keperkenaan dimana kalimat/tuturan yang terdapat pada kolom komentar tersebut berisi cacian/hinaan kepada seseorang yang diberitakan.*

**Kata kunci:** Tuturan, kesantunan berbahasa, media online

### **PENDAHULUAN**

Seiring dengan berkembangnya ilmu pengetahuan dan teknologi, semakin berkembang pula bentuk komunikasi yang dilakukan seseorang. Komunikasi bisa dilakukan secara langsung maupun tak langsung. Komunikasi langsung terjadi saat penutur bertatap muka dengan mitra tutur, sedangkan komunikasi tak langsung terjadi ketika penutur tak bertemu atau bertatap muka dengan mitra tutur. Komunikasi tak langsung memerlukan media sebagai sarana untuk menyampaikan pesan baik media cetak maupun media online. Melalui media, kita bisa mendapatkan berbagai informasi yang kita perlukan. Saat ini pemanfaatan media lebih dipilih seseorang untuk melakukan komunikasi karena dianggap lebih praktis.

Selama ini ada berbagai cara seseorang memanfaatkan media sebagai sarana komunikasi salah satunya penggunaan media sosial. Ada seseorang yang dengan bijak menggunakan media sosial tersebut, namun ada pula seseorang yang terjebak dalam memanfaatkan media sosial. Seperti yang kita ketahui, ada beberapa kasus yang menjerat seseorang karena mereka tidak menggunakan media sosial dengan bijak. Seseorang menggunakan media sosial tanpa mempertimbangkan efek moral, agama, maupun nilai.



Dalam pemberitaan di media online sering terdapat kolom komentar dimana tempat tersebut bisa digunakan oleh pembaca untuk mengomentari berita yang disajikan. Komentar dalam berita di media *online* merupakan tanggapan atau kesan yang ditulis oleh orang lain untuk menyampaikan opininya terhadap apa yang disampaikan dalam berita tersebut. Komentar yang dituliskan berdasarkan pendapat maupun perasaan pembaca terhadap berita yang disajikan baik itu berupa pujian, sanggahan bahkan cacian yang seharusnya tidak pantas diucapkan. Ironisnya, kesantunan berbahasa menjadi masalah yang kurang diperhatikan oleh penggunan bahasa tersebut. Salah satu yang dapat kita lihat adalah penggunaan bahasa pada kolom komentar pada berita *infotainment* di media *online*. Berita *infotainment* saat ini memang lebih banyak menyajikan kehidupan dan permasalahan selebritis dibandingkan dengan prestasinya, sehingga tanpa disadari atau tidak penyampaian opini pada kolom komentar tersebut jauh dari prinsip kesantunan berbahasa.

Selain itu, ada berbagai kemungkinan yang melatarbelakangi tuturan yang mematuhi dan menyimpang dari prinsip kesantunan berbahasa pada kolom komentar berita *infotainment* di media *online*. Leech (1993:126-127) menjelaskan bahwa dalam bertutur hendaknya memperhatikan kesantunan karena kesantunan tidak bisa dianggap remeh. Untuk itu, Leech mengemukakan prinsip kesantunan sebagai pengendali atau pengontrol tuturan untuk mengurangi akibat yang kurang menyenangkan yang dapat mengakibatkan konflik karena kesalahpahaman antara penutur dan mitra tutur. Dengan adanya prinsip kesantunan tersebut hendaknya pembaca perlu menjaga tuturannya agar tidak menyulut emosi pembaca yang lainnya.

## RUMUSAN MASALAH

Adapun rumusan masalah dalam penelitian ini yaitu,

1. Bagaimana bentuk kesantunan berbahasa pada kolom komentar berita *Infotainment* di media *online*?
2. Adakah bentuk pelanggaran kesantunan berbahasa pada kolom komentar berita *Infotainment* di media *online*?

## TUJUAN PENELITIAN

Berdasarkan rumusan masalah tersebut, maka tujuan penelitian ini adalah:

1. mengetahui dan mendeskripsikan bentuk kesantunan berbahasa yang ada pada kolom komentar berita *infotainment* di media *online*.
2. mengetahui dan menentukan bentuk pelanggaran prinsip kesantunan yang ada pada kolom komentar berita *infotainment* di media *online*.

## LANDASAN TEORI

Pada bagian ini dipaparkan teori terkait tindak tutur, kesantunan berbahasa, dan media.

### 1. Hakikat Tindak Tutur

Tindak tutur merupakan aktivitas mengujarkan atau menuturkan tuturan dengan maksud tertentu (Rustono, 1999:33). Menurut Rustono tindak tutur merupakan entitas yang bersifat sentral dalam pragmatik. Untuk itu, tindak tutur menjadi penting dan berperan dalam analisis topik pragmatik seperti praanggapan, perikutan, implikatur percakapan, prinsip kerja sama, dan prinsip kesantunan.

Leech (Chaer, 2010) mengemukakan sejumlah aspek yang senantiasa harus dipertimbangkan dalam rangka studi pragmatik. Aspek-aspek tersebut meliputi penutur dan lawan tutur, konteks tuturan, tujuan tuturan, tuturan sebagai bentuk tindakan/aktivitas, dan tuturan sebagai produk tindak verbal. Beberapa aspek tersebut dapat dijelaskan sebagai berikut.

a. Penutur dan Mitra Tutar

Orang yang menyatakan fungsi pragmatis tertentu di dalam peristiwa komunikasi disebut sebagai penutur. Sedangkan orang yang menjadi sasaran di dalam penuturan disebut sebagai mitra tutur. Peran penutur dan mitra tutur di dalam peristiwa tutur dilakukan secara bergantian, yang awalnya berperan sebagai penutur pada tahap tutur berikutnya dapat menjadi mitra tutur, demikian sebaliknya. Usia, latar belakang sosial, ekonomi, jenis kelamin, tingkat pendidikan, dan tingkat keakraban merupakan beberapa aspek yang berkaitan dengan komponen penutur dan mitra tutur.

b. Konteks Tuturan

Aspek-aspek tuturan yang relevan secara fisik dan non fisik tercakup dalam konteks. Konteks dalam pragmatik juga dapat diartikan sebagai latar belakang pengetahuan yang dipahami bersama oleh penutur dan mitra tuturnya. Konteks ini berperan membantu mitra tutur di dalam menafsirkan maksud yang ingin dinyatakan oleh penutur.

c. Tujuan Tuturan

Tujuan tuturan merupakan sesuatu yang ingin dicapai penutur dengan melakukan dengan tindakan bertutur. Hal tersebut yang melatarbelakangi tuturan, karena semua tuturan memiliki suatu tujuan.

d. Tuturan sebagai Bentuk Tindakan atau Aktivitas

Tindak tutur merupakan bentuk tindakan atau aktivitas. Contohnya, pada tindakan menampar tanganlah yang berperan, pada tindakan menyundul kepalalah yang berperan, sedangkan pada tindakan bertutur alat ucap lah yang berperan.

e. Tuturan sebagai Produk Tindak Verbal

Ada dua jenis tindakan manusia, yaitu tindakan verbal dan tindakan nonverbal. Hasil suatu tindakan merupakan sebuah tuturan. Bertutur merupakan tindak verbal. Tuturan tersebut merupakan produk tindak verbal karena tercipta melalui tindakan verbal. Tindakan verbal adalah tindak mengekspresikan kata-kata atau bahasa.

## 2. Kesantunan Berbahasa

Penelitian Kesantunan mengkaji penggunaan bahasa (language use) dalam suatu masyarakat bahasa tertentu (Rahardi, 2005: 35). Masyarakat tutur yang dimaksud adalah masyarakat dengan aneka latar belakang situasi sosial dan budaya yang mewadahnya. Menurut Chaer (2010: 10) ada tiga kaidah yang harus dipenuhi agar tuturan terdengar santun oleh pendengar atau lawan tutur. Keriga kaidah tersebut yaitu (1) formalitas, (2) ketidaktegasan, dan (3) kesamaan atau kesekawanan. Menurutny sebuah tuturan dianggap santun jika tuturan tersebut tidak terkesan memaksa atau angkuh, tuturan itu memberi pilihan tindakan kepada mitra tutur, dan lawan tutur menjadi senang dengan tuturan tersebut.

Menurut Leech (dalam Rustono, 1999: 70-77) prinsip kesantunan didasarkan pada kaidah-kaidah. Kaidah-kaidah itu tak lain adalah bidal-bidal atau pepatah yang berisi nasihat yang harus dipatuhi agar tuturan penutur memenuhi prinsip kesantunan. Secara lengkap, prinsip kesantunan beserta bidalnya diuraikan sebagai berikut.

1. Bidal Ketimbangrasaan (*tact maxim*)
  - a. Minimalkan biaya kepada pihak lain!
  - b. Maksimalkan keuntungan kepada pihak lain!
2. Bidal Kemurahanhatian (*generosity maxim*)
  - a. Minimalkan keuntungan pada diri sendiri!
  - b. Maksimalkan keuntungan kepada pihak lain!
3. Bidal Keperkenaan (*approbation maxim*)
  - a. Minimalkan penjelekan kepada pihak lain!
  - b. Maksimalkan pujian pada pihak lain!
4. Bidal Kerendahhatian (*modesty maxim*)
  - a. Minimalkan pujian pada diri sendiri!

- b. Maksimalkan penjelekan pada diri sendiri!
5. Bidal Kesetujuan (*agreement maxim*)
  - a. Minimalkan ketidaksetujuan antara diri sendiri dan pihak lain!
  - b. Maksimalkan kesetujuan anatar diri sendiri dan pihak lain!
6. Bidal Kesimpatian (*sympathy maxim*)
  - a. Minimalkan antipati antara diri sendiri dan pihak lain!
  - b. Maksimalkan simpati antara diri sendiri dan pihak lain!

## METODE PENELITIAN

Penelitian ini menggunakan pendekatan kualitatif deskriptif. Pendekatan kualitatif deskriptif digunakan untuk menganalisis wacana yang digunakan pada kolom komentar dalam berita *Infotainment* di media *online*. Data penelitian ini adalah kalimat/tuturan yang ada pada wacana yang terdapat pada kolom komentar berita *Infotainment*. Adapun teknik pengumpulan data yang dilakukan peneliti, yaitu (a) peneliti membaca dan menyimak tuturan pada kolom komentar pada berita *Infotainment* di media *online* dengan menggunakan *handphone*, (b) peneliti melakukan perekaman data dengan *screenshot* sebagai alat bantu, (c) seluruh data yang sudah *discreenshot* kemudian diketik, (d) data yang telah terkumpul dikategorikan menurut prinsip-prinsip kesantunan berbahasa.

## HASIL PENELITIAN DAN PEMBAHASAN

### 1. Hasil Penelitian

Berdasarkan penelitian yang telah dilakukan diperoleh hasil bahwa dari 15 berita yang dibaca, terdapat bentuk kesantunan berbahasa dan pelanggaran kesantunan berbahasa. Dari 15 berita tersebut ada 63 komentar. Ada 18 komentar yang mematuhi prinsip kesantunan berbahasa, sedangkan 45 komentar lainnya melanggar prinsip kesantunan berbahasa. Adapun hal tersebut dapat dijelaskan sebagai berikut.

#### a. Bentuk Kesantunan Berbahasa pada Kolom Komentar Berita *Infotainment*

Bentuk pematuhan terhadap prinsip kesantunan berbahasa terdapat dalam kolom komentar pada berita *infotainment* di media *online*. Bentuk pematuhan prinsip tersebut yaitu pematuhan maksim pujian seperti terlihat pada tuturan berikut:

- 1) "Masya Allah, Allohu Akbar cantiknya..semoga Allah menjaga teteh"
- 2) "Subhanallah cantik banget kak keep istiqomah kak"
- 3) "MasyaAllah uni semoga seperti ini terus yah amiin"
- 4) "Subhanallah udah ditutup aja masi terlihat nyata kecantikannya, kagum saya dgn anda mba"
- 5) "Subhanallah meski tertutup tapi ttep kliatan bersinar aurax"
- 6) "Alma cantikkk banget..modiselegance style.."
- 7) "Masyaallah, tambah cantik nih kakk"
- 8) "Ahhhhh sukaaaaa sekaliiiiii gayanyaaaa"
- 9) "Masyaallah, cantiknya"
- 10) "Masha Allah..cantik bngt anaknya mbak Aya"
- 11) "Mbak @andisorayabeatrix..sdh sy follow ig nya baby kyle..dan ini kali ke dua sy menfollow akun baby..alasannya..i can't help for this cuteness too..I'm so fall in love with your beautiful daughter"
- 12) "Ya allloooooohhh mba @andisorayabeatrix cantiknya makhluk ciptaan Allah yg imut ini..Semoga kelak cantik wajahmu secantik hatimu nak dan semoga Allah menjadikanmu anak yg sholehah yg berguna bagi Negara dan agamamu. Aamiin allohumma aamin..Titip cium buat si cantik ya bunda Aya.."

Komentar pada nomor 1-12 merupakan bentuk pemuatan maksim keperkenaan, dimana maksim ini berupaya untuk memperbesar pujian terhadap orang lain dan memperkecil/meminimalkan kecaman atau penjelekan terhadap orang lain.

#### **b. Bentuk Pelanggaran Kesantunan Berbahasa pada kolom Komentar Berita Infotainment**

Selain terdapat pemuatan terhadap prinsip kesantunan berbahasa, kolom komentar pada berita *infotainment* di media *online* terdapat 45 pelanggaran prinsip kesantunan berbahasa. Adapun hal tersebut dapat dilihat pada tuturan berikut.

- 1) "Kaya Ihsan sm denada yg kemaren digosipin merit eh gataunya cuma buat mini konser dg konsep mereka seolah2 merit. Hadeeuuhhhh segitunya yaa."

Pada tuturan 1 terdapat pelanggaran kesantunan berbahasa khususnya pelanggaran pada maksim keperkenaan dimana pada tuturan tersebut justru meminimalkan pujian terhadap orang lain.

- 2) "Ayu Ting Ting gak punya attitude keliatan banget"
- 3) "Tinggi hati sekalai anak tante rujak ini. Dongkol rasanya. Sombongnya kemana-mana, berasa di atas segala-galanya dia"
- 4) "Ya Allah Ayu kamu orangnya kok super duper jahat sih, Yu. Istigfar Yu ya Alloh masih punya rasa"
- 5) "Beugh si baper sukanya mancing2, ntr dicomment baper nyindir2, somasi sgala."
- 6) "Mungkin cowok2 takut kl pcrn sm dia, soalnya kl putus suka jelek2in mantannya."
- 7) "Sayangnya sih dia kayak kena star syndrome... hadeehh si pia."
- 8) "Aku yakin yg bener2 public figure ga akan mencantumkan public figure dicurhatannya..LOL."
- 9) "Mbak Via kena starsyndrom kah, ia sebt dirinya Publik figure heheh, gpp lah hartis ini kan."

Pada tuturan 2, 3, 4, 5, 6, 7, 8, dan 9 terdapat pelanggaran kesantunan berbahasa pada maksim keperkenaan karena dalam tuturan tersebut memaksimalkan penjelekan terhadap orang lain. Pada tuturan tersebut pembaca menghina, menghujat, atau menjelek-jelekan seseorang yang diberitakan pada berita tersebut.

#### **2. Pembahasan**

Penggunaan jenis kalimat dalam suatu tuturan mempengaruhi kadar kesantunan dalam berbahasa. Semakin tuturan tersebut menunjukkan pujian terhadap orang lain maka semakin santun pula tuturan tersebut, begitu pula sebaliknya semakin rendahnya pujian terhadap orang lain maka semakin rendah pula tingkat kesantunan berbahasanya. Dalam kolom komentar yang terdapat pada berita *infotainment* dalam berita *online* penggunaan kalimat dalam tuturannya sudah menunjukkan prinsip kesantunan, meskipun pelanggaran kesantunan berbahasanya lebih besar. Pemuatan dan pelanggaran kesantunan berbahasa dalam berita yaitu terletak pada maksim keperkenaan, dimana pemuatan maksim keperkenaan karena pembaca memberikan pujian serta menghilangkan penjelekan terhadap orang lain, sedangkan pelanggaran kesantunan berbahasa terjadi karena pembaca melanggar maksim keperkenaan yaitu memaksimalkan penjelekan terhadap orang lain dan meminimalkan/menghilangkan pujian terhadap orang lain. Oleh karena itu, dalam suatu pemberitaan di media sosial perlu memperhatikan penggunaan bahasa karena hal tersebut tentu mempengaruhi persepsi mitra tutur dalam hal ini khususnya pembaca berita tersebut.

### **KESIMPULAN DAN SARAN**

#### **1. Kesimpulan**

Berdasarkan hasil penelitian, dapat disimpulkan bahwa:

- a. Bentuk kesantunan berbahasa yang terdapat dalam kolom komentar pada berita *infotainment* di media *online* memenuhi maksim keperkenaan. Hal tersebut dikarenakan pembaca memberikan pujian terhadap orang lain dan menghilangkan cacian maupun hinaan kepada orang lain.
- b. Terdapat pelanggaran kesantunan berbahasa dalam kolom komentar pada berita *infotainment* di media *online* khususnya bidal keperkenaan dimana dalam tuturan tersebut terdapat cacian, hinaan, maupun penjelekan terhadap orang lain serta menghilangkan pujian terhadap orang lain.

## 2. Saran

Saran yang bisa diberikan berkaitan dengan penelitian ini yaitu:

- a. Pembaca harus lebih bijak menggunakan bahasa sebagai sarana memberikan pendapat, gagasan, maupun uneg-unengnya agar tidak terjadi pelanggaran kesantunan berbahasa.
- b. Media seharusnya lebih memperhatikan pilihan kata yang digunakan untuk menyampaikan berita agar tidak menyulut emosi pembaca.

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## MORPHOLOGICAL ERROR ON STUDENTS' COMPOSITIONS IN APPLYING BASIC VERB FORMS

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### **Abstract**

*This article investigates morphological error which is made by the students in writing compositions. Errors are sometimes classified according to vocabulary (lexical error), pronunciation (phonological error), grammar (syntactic error), misunderstanding of a speaker's intention or meaning (interpretive error), production of the wrong communicative effect. In addition, errors occur due to incomplete background knowledge of learners, differences forms of languages between learners tongue and second or foreign language. Furthermore, students' compositions are affected first language acquisition though they had learned their foreign language from elementary to senior or vocational high school. This article conducted qualitative research. In this case, the documentation of students' compositions were collected and analyzed to identify morphological error which is made by the students in writing compositions. The finding revealed that the errors were base form inflection and the errors were in terms of omission, addition (regularization and simple addition), and mis-formation alternating form; present tense inflection was in forms of omission, addition (simple addition and double marking), mis-formation (alternating form and archi-form), mis-ordering; past tense inflection was in terms of omission, addition (double marking and regulation), mis-formation alternating form, and mis-ordering; present participle inflection and past participle inflection were in terms of mis-formation alternating form.*

**Keywords:** *Morphological Error, Basic Verb, Composition*

### **INTRODUCTION**

Unavoidable things in learning process of second language learners are mistake and error. Those are natural in learning process. Mistake and error are quite different, but occasionally some people assume those are similar. The distinction is caused by learners' performances.

A mistake made by learner when writing or speaking and which is caused by lack of attention, fatigue, carelessness, or some other aspect of performance. On the other hand, errors are sometimes classified according to vocabulary (lexical error), pronunciation (phonological error), grammar (syntactic error), misunderstanding of a speaker's intention or meaning (interpretive error), production of the wrong communicative effect (Richard and Schmidt, 2010:201). According to the definitions of mistake and error, it can be underlined that errors occur due to incomplete background knowledge of learners, differences forms of languages between learners tongue and second or foreign language.

That condition is also defined on students' composition when writing paragraphs. The errors are identified through linguistics taxonomy. Its taxonomy carries error in terms of where the error is located in the overall system of target language based on the linguistic items which is affected by the error (James, 1998: 105). It means that in this case, the researcher explores students' errors through one component of linguistics items, morphology. That focused on basic verb forms.

Furthermore, students' compositions are affected first language acquisition though they had learned their foreign language from elementary to senior or vocational high school.

Then, in this institution, before taking paragraph writing class on the second semester, the students should lead intensive course. It means that the students have completed knowledge for foreign language and it becomes the basic step in reducing errors. But in fact, the errors are still defined in their compositions, such the following example

*Watermelon is one of fruit **have** many water content.*

The example above shows that the student makes error in determining auxiliary. That sentence is typically present tense. Verb agreement inflection occurs on that sentence. The bold written indicates an appropriate auxiliary. Indeed, subject of that sentence is singular "watermelon". While the student used plural auxiliary form "have". It means that there is not relationship between subject and verb-agreement. The student is unconscious in making error. Suggested correction for that sentence is *Watermelon is one of fruit **has** much water content* or *watermelon is one of fruit consists of water.*

The example above indicates that the student cannot determine singular or plural form of countable and uncountable noun. That is Basic English grammar in which the students have to understand well. The following example is also described error that students made

*Television is a communication media that **have** visual and sound.*

As similar as the previous example, the error can be identified through auxiliary used. The italic written shows an appropriate auxiliary because of the sentence form. This sentence is present tense. In present tense, the base form of all verbs must enter into a subject-verb agreement relationship with their subjects. This agreement is most easily seen in the unique use of the third person singular -(e)s when the subject is a singular noun or noun phrase or a third person singular pronoun (Lester, 2008:124-126). Incorrect auxiliary causes verb agreement inflection. That sentence should be *television is a communication media that has visual and sound.*

The errors also occur when the students is fault in identifying kinds of pronouns. In English, pronouns affect the following verbs in sentences or utterances. The next example is shown omission or reducing basic verb in sentence

*And his accomplishment [...] more complete when his national team [...] winning euro 2016*

According to the example above, it can be seen that omission of auxiliaries affected errors in that clauses. Parenthesis is used to show omissions. Those are compound sentence that consists of two clauses. It means that each clause should have at least subject and predicate. Look at the first clause "his accomplishment more complete." that is typically nominal sentence, and then subject in nominal sentence should be followed by auxiliary. In this case the student omits auxiliary and it could be present form or past form auxiliary. Continuing second clause, the tense is past participle shown through sequence of event happened in 2016. Furthermore, the error can be identified through omitting auxiliary. Based on the sequence of time mentioned in second clause, it can be said that auxiliary of first clause is past form. Hence, the sentence should be

*And his accomplishment **was** more complete when his national team **was** winning euro 2016*

According to the examples above, it is important to identify the linguistics taxonomy errors on students' composition and cover the causes of errors in learning process. Hence, the result of this research gives contribution to measure students understanding and teacher learning style especially grammar, morphology, syntax, and writing teachers.

## METHODOLOGY

This research was case study that focused on *Morphological Error on Students' Compositions in Applying Basic Verb Forms*. Because of that reason, this research tried to observe and analyze variable such students' writing compositions. Hence, this research was categorized into descriptive qualitative research since qualitative research is an umbrella term

for a wide variety of approaches to and methods for the study of natural social life (Saldana,2011:3)

Furthermore, the researcher teaches in this college, so that it enables for her to conduct the research. In addition, the object of this research is English education department especially B class. There are 25 students in that class. The researcher conducted it in its class since mostly the students show great intentions in class. Occasionally, students' compositions that consist of basic verb forms error were collected as the data. Then, those data were analyzed through three step namely data reduction, data display and drawing conclusion (Berg, 2001:36)

## FINDINGS AND DISCUSSION

The following presents research finding and discussion which have been collected during this research. In this case, the researcher manifested students' errors in terms of basic verb forms that occurred in their compositions. The terms of errors were emerged in the form of base form inflection, present tense inflection, past tense inflection, present participle inflection and past participle inflection as the following display

### a. Base Form Inflection

Its inflection means the dictionary entry form of all verbs. There were four places in which the base form is used to form infinitive, future tense, imperative sentences, and as part of the complement of some verbs (Lester,2008:121). It indicated that base form usually occurred on sentences in terms of future tense, imperative sentence or command and infinitive. They were two types of errors that found in students' compositions indicated base form inflection addition and mis-formation.

#### 1. Addition

Its error is characterized by the presence of items that should otherwise not appear in a well-performed utterance. Base form inflection was analyzed in term of addition through regulation and simple addition. Here, in students' composition shown that the errors can be identified through the forms of past and present as the following discussion

#### a. Regularization

It is characterized by use of regular form instead of irregular one (Dulay,1982:142). The following example was taken from students' compositions

*Watermelon is one of fruit **have** many water content*

That sentence is complex sentence because it consists of one independent clause and one dependent clause. The first clause of *Watermelon is one of fruit* is well organized. It means that an error does not occur there. Incontras, the complete clause *Watermelon has much water content* can be indicated that an error occurs there. Its error shown that the student cannot be able to distinct whether the subject plural or singular. As the result, it affected the student in determining auxiliary. In this case, watermelon is singular subject pronoun. In hence, this should be followed by singular auxiliary (**has**). The correct one should be

*Watermelon is one of fruits **has** much water content*

#### b. Simple addition

Its error is the use of an item that should not appear in well-formed utterances (Dulay,1982:142). It means that in constructing well utterances, the students should understand the whole of grammatical roles whether the sentences in terms of simple, compound, complex, and or compound complex sentence. Since, the lack understanding of grammatical roles affects in changing meaning and unconstructed sentence for instance adding one or more morphemes in verbs such in the following sentence

*If we want to build house, we can **uses** the trunk*

The sentence above constructed into two clauses and simple addition occurred on second clause. It can be shown that the second clause means possibility of using trunk in building a



house. It can be shown through the word **can**. Actually, in English grammar, **can** is included in modal verb. Furthermore, modal verbs are followed by an infinitive without **to** or other morpheme additions such **-s** or **-es**. On the contrary, in students' compositions, the researcher found sentence that neglected modal verbs roles by adding a morpheme **-s** in the end of the word **use**. Its condition was called as simple addition and its error involved the sentence unwell-structured and became meaningless. In hence, the word **uses** in that composition should be changed into infinitive form and omit morpheme **-s**. And the result, that sentence should be

*If we want to build house, we can **use** the trunk*

## 2. Mis-formation

Mis-formation is one type of error that characterized by the use of incorrect form of a structure or morpheme (Dulay,1982:142). It indicates delivering an appropriate morpheme or grammatical construction stays the sentence away from errors. Actually, in students' compositions, the researcher found some errors that imply grammatical construction error such the following example

*So, you can **enjoyed** the beautiful scenery*

The bold morpheme denoted an error occurs. That condition shown base form inflection came out. Here, the word **enjoyed** was taken after modal verb that was contrary with English grammatical roles. In addition, modal verbs are not followed by past forms, to infinitive or other morpheme additions. Furthermore, the research assumed that the error was caused by students did not understand the concept of English grammatical roles. As the result, that error is categorized as alternating form, since, alternating form is the result of the students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). Then that sentence should be revised

*So, you can **enjoy** the beautiful scenery*

There, it can be seen that the researcher replaced the word *enjoyed* became *enjoy*.

### b. Present Tense Inflection

The second error that occurred in students' composition is in form of present tense inflection. The present tense is derived directly from the based form. The base form of all verbs in the present tense must enter into a subject-verb agreement relationship with their subjects. This agreement is most easily seen in the unique use of the third person singular – (e)s when the subject is a singular noun or noun phrase or a third person singular pronoun(Dulay,1982:124-126). Present tense inflection error implies incorrectness determining pronoun and its verb agreement whether the pronoun is singular or plural form. Then, in this research, the researcher found the errors at present tense inflection through some categories such omission, addition, mis-formation, and mis-ordering. The following explanations describe greater how the errors present in students' composition

#### 1. Omission

The first error that occurs in students' compositions is omission. This error exists when a learner is leaving off necessary items that must emerge in a well-performed utterance (Dulay,1982:142). In line, noun and verb concord affect sentences in constructing grammatical. Furthermore, as the result, omitting one or more morphemes changes sentence meaning and sentence construction, such the following examples taken from students' compositions.

*Its **mean** that we can drink a cup of coffee*

The example above shown two kinds of errors occurred there. The first is the student made mistake in determining subject. In this case, **its** is possessive pronoun and it is not appropriate taking **its** as subject. Therefore, it has to exchange **its** with **it**. Next, the second one is the using of **mean**. In this sentence, the falsity in applying noun-verb agreement transforms distinctive grammatical construction in students' compositions. For instance, the student

omits one morpheme at verb concord because of his falsity in using possessive pronoun as subject in his sentence. Since the subject should be *it* and indicates singular pronoun, in hence, the verb should be in form of base verb form then was added by *-s*. Then the sentence should be better revised such the sentence below

*It means that we can drink a cup of coffee*

The revised sentence shown that adding *-s* after base verb taken is more appropriate because of indicating singular form.

## 2. Addition

The second error is addition. Its error is characterized by the presence of items that should otherwise not appear in a well-performed utterance (Dulay,1982:142). Present tense inflection error was analyzed in term of addition through double making and simple addition. Here, in students' composition shown that the errors can be identified through the forms of auxiliaries usage as the following discussion

### a. Double making

One of addition error that occurs in students' composition is double marking. Double marking is characterized by the failed to add some unnecessary items in the two constructions (Dulay,1982:142). It means that at least two or more verbs gaining together in one sentence then the sentence has unwell-sentence construction, such the following examples that taken from students' compositions

*Java, the fifth largest island in the Indonesia archipelago, lies is the west part of the island in the group*

The sentence above shown that they were two verbs occurs there **lies** and **is**. Actually, the sentence above is verbal sentence in which verb is needed in that construction than auxiliary and or to be. In spite of using **lies** as verb, the student also added to be **is**. Here, double making was made by the student in constructing sentence. Moreover, to be **is** should be omitted to enrich the well-formed sentence such as follow

*Java, the fifth largest island in the Indonesia archipelago, lays the west part of the island in the group*

### b. Simple addition

The second type of addition error is simple addition. Its error is the use of an item that should not appear in well-formed utterances (Dulay,1982:142). It means that in constructing well utterances, the students should understand the whole of grammatical roles whether the sentences in terms of simple, compound, complex, and or compound complex sentence. Since, the lack understanding of grammatical roles affects in changing meaning and unconstructed sentence for instance adding one or more morphemes in verbs such in the following sentence

*If we want to build house, we can uses the trunk*

The sentence above constructed into two clauses and simple addition occurred on second clause. It can be shown that the second clause means possibility of using trunk in building a house. It can be shown through the word **can**. Actually, in English grammar, **can** is included in modal verb. Furthermore, modal verbs are followed by an infinitive without **to** or other morpheme additions such *-s* or *-es*. On the contrary, in students' compositions, the researcher found sentence that neglected modal verbs roles by adding a morpheme *-s* in the end of the word **use**. Its condition was called as simple addition and its error involved the sentence unwell-structured and became meaningless. In hence, the word **uses** in that composition should be changed into infinitive form and omit morpheme *-s*. And the result, that sentence should be

*If we want to build house, we can use the trunk*

### 3. Misformation

The third type of error that found in students' composition is mis-formation. It is one type of error that characterized by the use of incorrect form of a structure or morpheme (James,1998:108). It indicates delivering an appropriate morpheme or grammatical construction stays the sentence away from errors. Actually, in students' compositions, the researcher found some errors that imply grammatical construction error in two forms alternating form and archi-form such the following examples

#### a. Alternating form

The first error that emerged in mis-formation error is alternating form. It happened as the result of the students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). It means that means that eventhough the students had learned English since elementary school do not assure they are mastering English roles and memories lots of vocabularies.

*For example there **are** Pare Mountain*

The bold morpheme denoted an error occurs. That condition shown present tense inflection error came out. Here, the word **are** was an to be that was used as singular form. Meanwhile, in English there is distinctive terms whether to be and or auxiliary in identifying singular and plural forms. For instance, there are to be that are used to show singular form "is and was" while "are and were" indicates plural one. In addition, there are also some auxiliaries that are used to show plural form "have and do. Moreover, "has and does" are used to show singular one. Furthermore, the research assumed that the error was caused by students did not understand the concept of English grammatical roles. As the result, that error is categorized as alternating form, since, alternating form is the result of the students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). Then that sentence should be revised

*For example there **is** Pare Mountain*

#### b. Archiform

The second mis-formation error that was defined in student's composition is archi-form. This type is categorized by selection of one member of class of forms to represent others (Dulay,1982:143). It means that replacement one function of word class in sentence with others as the following example.

*Its nice and good to **watched** for child*

The example above shows that **its** is possessive pronoun and it is not appropriate taking **its** as subject. Therefore, it has to exchange **its** with **it**. Furthermore that sentence is compound sentence in which the first sentence is nominal sentence. In addition, this sentence needs to be to enrich well-formed sentence. Meanwhile in second sentence archi-form error occurred. In this case, the word good is followed by to infinitive but in this sentence, past form is taken place after to. Archi-form occurred in this sentence because the student replaced noun with to infinitive form. In English structure, good is commonly followed by noun. Hence, the sentence should be

*It is nice and good for children **watching** this movie*

### 4. Misordering

Misordering error also occur in student's composition. This type of error is characterized by incorrect placement of morpheme in utterances. It is affected by difference constructions between first and second language (James,1998:110). The following are the examples that were taken from students' compositions and indicated misordering errors

*Beside **the taste is delicious**, this fruit has much profit for us*

The bold indicated mis-ordering error occurred in that sentence. In English rules, there are three functions in using beside for instance beside has a function as preposition. Furthermore, beside is also used as adverb and sometime beside is followed a participle verb/ -ing form. In

this case, beside has a function as preposition that means it is not allowed using simple sentence or clause after beside. Then, it should be adjective form and the sentence should be better as follow

*Beside the delicious taste, this fruit has much benefit for us*

### c. Past Tense Inflection

There are two types of past tense forms, namely regular and irregular. The regular verbs form their past tense by adding –ed (or –d if the word already ends in e) to the base form. On the other hand, irregular one preserves older ways of forming the past tense (James,1998:126-130). In this case, the researcher found four types of past tense inflection errors such omission, addition, mis-formation, and mis-ordering. The analysis were explained in depth in the following discussions

#### 1. Omission

This error occurs when a learner is leaving off necessary items that must emerge in a well-performed utterance, that learner is doing omission error (James,1998:154). In line, noun and verb concord affect sentences in constructing grammatical. Furthermore, as the result, omitting one or more morphemes changes sentence meaning and sentence construction, such the following examples taken from students' compositions.

*Its [...] unforgettable tour in my live*

The example above shown two kinds of errors occurred there. The first is the student made mistake in determining subject. In this case, **its** is possessive pronoun and it is not appropriate taking **its** as subject. Therefore, it has to exchange **its** with **it**. Next, the second one is omitting a word. In this sentence, the falsity in applying noun-verb agreement transforms distinctive grammatical construction. For instance, the student omits a verb morpheme because of his falsity in using possessive pronoun as subject in his sentence. Since the subject should be *it* and indicates singular pronoun, in hence, the verb should be in form of base verb form. Actually, the sentence is descriptive text and the generic structure of descriptive text is the usage past tense as verbs the sentence should be better revised such the sentence below

*It was unforgettable tour in my live*

#### 2. Addition

Its error is characterized by the presence of items that should otherwise not appear in a well-performed utterance (Dulay,1982:142). Present tense inflection was analyzed in term of addition through double making and simple addition. Here, in students' composition shown that the errors can be identified through the forms of auxiliaries usage as the following discussion

##### a. Double Making

One of addition error that occurs in students' composition is double marking. Double marking is characterized by the failed to add some unnecessary items in the two constructions (Dulay,1982:142). It means that at least two or more verbs gaining together in one sentence then the sentence has unwell-sentence construction, such the following example that is taken from student's composition

*We can continued our tour*

The sentence above shown that there was modal **can** and verb **continued** occurred in student's composition. Those indicated that the student made some errors such double marking error. Actually, the sentence above is verbal sentence in which verb is needed in that construction than auxiliary and or to be. Here, double making was made by the student in constructing sentence.

*We continued our tour*

## b. Regularization

It is characterized by use of regular form instead of irregular one (Dulay,1982:142). The following examples were taken from students' compositions

*We **arrive** at Sarangan well*

That sentence is simple sentence. Here, the student wrote his experience visiting sarangan. It means that past tense was used to indicate sequence of tense in which the activity happened. Its error had shown the student replaced past tense into present tense. As the result, it affected the function of sentence in determining genre text. In this case, arrive should be arrived. In hence, that sentence should be as follow

*We **arrived** at Sarangan well*

## 3. Misformation

The third type of error that found in students' composition is mis-formation. It is one type of error that characterized by the use of incorrect form of a structure or morpheme (James,1998:108). It indicates delivering an appropriate morpheme or grammatical construction stays the sentence away from errors. Actually, in students' compositions, the researcher found some errors that imply grammatical construction error only in one form of error. That is alternating form. Alternating form emerged as the result of the students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). It means that eventhough the students had learned English since elementary school do not assure they are mastering English roles and memories lots of vocabularies such the following examples

*All people inside the car **are** screaming and worry*

The bold morpheme denoted an error occurs. That condition shown present tense inflection error came out. Here, the word **are** was an to be that was used as singular form. Meanwhile, in English there is distinctive terms whether to be and or auxiliary in identifying singular and plural forms. For instance, there are to be that are used to show singular form "is and was" while "are and were" indicates plural one. In addition, there are also some auxiliaries that are used to show plural form "have and do. Moreover, "has and does" are used to show singular one. Furthermore, the research assumed that the error was caused by students did not understand the concept of English grammatical roles. As the result, that error is categorized as alternating form, since, alternating form is the result of the students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). Then that sentence should be revised

*All people inside the car **screamed** and worried*

## 4. Mis-ordering

Mis-ordering error also occurred in student's composition. This type of error is characterized by incorrect placement of morpheme in utterances. It is affected by difference constructions between first and second language (James,1998:110). The following example that was taken from students' compositions and indicated mis-ordering errors

***The** also follow activity festival in the Rotterdam International Poetry Festival (1971-1979)*

There is different concept between English and Indonesia language and the students mostly are unconsciously making errors because of that different such the example above. The bold indicated the error. As second language learners, first language brought great effect in learning second language. Usually, first language constructions affect learners in constructing similar grammatical rules at second language such the using of **the** as subject in that sentence. Besides, **the** is a determiner indicated definite pronoun and it is not appropriate taking **its** as subject and indicates singular. Meanwhile, the usage of he is appropriate one that referred to W. S. Rendra. Hence, replacing **its** by he is needed to enrich well-formed sentence. Furthermore, the student changed past form into present one. In first language, there is not distinctive pattern that indicated different sequence of time in which the activity occurred

such in second language. In second language, different tenses patterns indicated different sequence of time of the activity. In the result of the analysis above mis-ordering error defined in student's composition because of different grammatical rules between first and second language of the learners. Occasionally changing the present verb of follow into past form followed is needed to gain well structured. Moreover, the distinctive construction also defined in the noun phrase of activity festival. In Indonesia language, the construction of noun phrase is noun then followed by adjective. In contrast, English pattern of noun phrase is adjective is followed by noun. Hence the correct sentence should be such the following one

*He also followed festival activity in the Rotterdam International Poetry Festival (1971-1979)*

#### **d. Past Participle Inflection**

There are two types of past participles regular and irregular. The regular forms are exactly the same as the past tense. If the forms of the regular past participle and the past tense are identical in all respects, the past participle must follow either the helping verb have or the verb be. Indeed, most irregular past participles ended in -(e)n (James,1998:132-133).

##### **1. Misformation**

The type of error that found in past participle inflection error at students' compositions is mis-formation. It is one type of error that characterized by the use of incorrect form of a structure or morpheme (James,1998:108). It indicates delivering an appropriate morpheme or grammatical construction stays the sentence away from errors. Actually, in students' compositions, the researcher found some errors that imply grammatical construction error only in one form of error. That is alternating form. Alternating form emerged as the result of students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). It means that eventhough the students had learned English since elementary school do not assure they are mastering English roles and memories lots of vocabularies such the following examples

*While **enjoyed** the beautiful scenery*

The bold morpheme denoted an error occurs. That condition shown past participle inflection error came out. Here, the word **enjoyed** was taken place after the word while. Meanwhile, in English there is distinctive term in using when and while. For instance, when is used to show particular of time. Meanwhile, while is used to show duration of time. In addition, there also emerged different verb that followed by while and when. While is usually followed by -ing verb form. Furthermore, the research assumed that the error was caused by students did not understand the concept of English grammatical roles. As the result, that error is categorized as alternating form, since, alternating form is the result of the students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). Then that sentence should be revised

*While **enjoying** the beautiful scenery*

#### **e. Present Participle Inflection**

The present participle is formed by adding -ing to the base form (James,1998:130-131). Then, the type of error that found in term of present participle inflection is mis-formation. It is one type of error that characterized by the use of incorrect form of a structure or morpheme (James,1998:108). It indicates delivering an appropriate morpheme or grammatical construction stays the sentence away from errors. Actually, in students' compositions, the researcher found some errors that imply grammatical construction error only in one form of error. That is alternating form. Alternating form emerged as the result of students' vocabulary limitation and lack of grammatical rules knowledge (Dulay,1982:143). It means that eventhough the students had learned English since elementary school do not assure they are mastering English roles and memories lots of vocabularies such the following examples

***Its nice and good to watched for child***

The example above shows that **its** is possessive pronoun and it is not appropriate taking **its** as subject. Therefore, it has to exchange **its** with **it**. Furthermore that sentence is compound sentence in which the first sentence is nominal sentence. In addition, this sentence needs to be to enrich well-formed sentence. Meanwhile in second sentence archi-form error occurred. In this case, the word good is followed by to infinitive but in this sentence, past form is taken place after to. Archi-form occurred in this sentence because the student replaced noun with to infinitive form. In English structure, good is commonly followed by noun. Hence, the sentence should be

***It is nice and good for children watching this movie***

## **CONCLUSION**

There were five types of basic verb forms errors that occurred in students' compositions and those were analyzed using surface taxonomy. The errors were base form inflection and the errors were in terms of omission, addition (regularization and simple addition), and mis-formation alternating form; present tense inflection was in forms of omission, addition (simple addition and double marking), mis-formation (alternating form and archi-form), mis-ordering; past tense inflection was in terms of omission, addition (double marking and regulation), mis-formation alternating form, and mis-ordering; present participle inflection and past participle inflection were in terms of mis-formation alternating form.

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## THE EFFECTS OF THE SETTING RELATED TO THE SYMBOLIC VIOLENCE ON OKKY MADASARI'S THE YEARS OF THE VOICELESS

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### *Abstract*

*Literature can be seen as the part of social critic. A written text can be used as a social critic by the author. The novel entitled The Years of the Voiceless written by Okky Madasari is chosen because this novel tells about the New Order era, the era when power abuse is commonly happened. The method for this paper is library research. The military uses their power to intimidate the people in the village. The power abuse related to the symbolic violence or symbolic power. The symbolic power leads to symbolic violence can be seen in this novel. The setting of the event on the novel also related to the symbolic violence. The setting will give some euphoria or entropy towards characters. The paper focuses on two parts on the novel: during the first election on the new order era and when the soldiers came to Marni's house for the first time until Marni went to the military district command to meet Sumadi, the chief of the military district command. These two parts are chosen because they depicted how the new order regime oppress the people to answer the question about the symbolic violence in New Order Era.*

**Keywords:** social critic, oppression, symbolic violence, the years of the voiceless

### INTRODUCTION

People live in the society and cannot be separated from the society. There are lot of problems happened in the society, and those problems need to be solved. In the society, the problems are usually related to the power. Power is something that possessed by people. Every person has a power; the difference is only on the degree of power. There is a case about power based on the point of view. The power that we possess can be seen as symbolic power, while on the other eyes, it can be seen as symbolic violence. In Indonesia, the power and the powerless can be seen clearly during the new order. The story of new order can be seen clearly on Okky Madasari's *The Years of the Voiceless*. The Indonesian title of the novel in Indonesian language is *Entrok*, literary means *BH 'bra'*. *Entrok* has been translated into English and was published in July 2013 under the title of *The Years of the Voiceless*. This novel tells about the epic about life under totalitarian and militarism during the Indonesia's New Order era. There are two main characters in the novel: Marni and Rahayu. Marni is an illiterate Javanese woman who still believes in her ancestor, while Rahayu is Marni's daughter who believes in God. Both of those characters are struggling in their own life. For Marni, Rahayu is a soulless being because she never believes in the ancestor. And for Rahayu, Marni is a sinner because she does not believe in Allah. In the novel, both of the characters are oppressed by the condition in Indonesia during New Order regime, the era when people in Indonesia are unable to 'speak' because of the government's military forces.

This paper focuses on the theory Bourdieu of distinction, symbolic power, and symbolic violence. Someone action is created by his/her habitus. The concept of habitus can be defined as a socially constituted system of dispositions that orient "thoughts, perceptions, expressions, and



actions" (Bourdieu 1990, p. 55). From this theory, the habitus of someone daily life is also affected by the social. It means that the social cannot be separated from the daily life. Also, in Bourdieu sociology, action that generated by the habitus can be rational only when it situated within a social context sufficiently similar to that in which the habitus was formed. According to Bourdieu, distinction is the representation of a person's social space to show his status which is different from others, and to keep distance from the lower groups. In Bourdieu's view, differences of status (that is, of lifestyle) may be seen as manifestations of social class differences. To evaluate this proposition, he devises an explanatory argument which postulates, first, a causal connection between class location and "habitus"; and, secondly, a relation of "expression" between habitus and a variety of practices situated in different domains of consumption—practices which cohere symbolically to form a whole (a "style of life"). Thirdly, however, Bourdieu further asserts that these practices serve to constitute social collectivities—that is, "status groups"—by establishing symbolic boundaries between individuals occupying different locations in the class structure. The process through which this occurs is a contentious one, taking the form of what he calls a "classificatory struggle." Apart from distinction, other Bourdieu's theory is symbolic power; it is the representation of legitimacy which causes other people become passive. This symbolic power is not only enacted in positive way, but sometimes it produces negative action which leads to symbolic violence. In this paper, the case of symbolic power and symbolic violence of military are discussed.

## **METHODOLOGY**

This study focuses on double-oppression found in the primary source. The method of this study is the library study, where the writer focuses on the book to gather the data. The writer reads the primary data, and then finds the key events related to the topic. Okky Madasari's novel, *The Years of the Voiceless*, is the primary source of this study. The data gathered from the novel is analyzed by using the theory to get the better understanding of the novel.

## **FINDINGS AND DISCUSSION**

In this paper, the writer focuses on two events of the story. The first event is during the first election of the New Order regime and the second event is when the military officers come to Marni's house to ask for security fees. These two events are chosen because they depicted clearly how the military force during New Order regime oppress the society, especially to the people who make distinction from the society. These two events have different setting. The first setting is in front of the village hall where the election will be held. This setting is related to the first event. The second setting is on the Marni's house, while the third setting is inside the military base. Thus, the last two setting is related to the second event.

### **The First Event**

As stated before, the first event is happened during the first election in New Order regime. At the beginning, the euphoria of the first election is depicted clearly by Okky Madasari. She also depicts the importance of this first election. The first election in New Order is seen as the first proper election in the country, so everyone has to join the election. Actually Marni and Teja did not want to attend the election. As the trader, she focuses more in earning the money from the market. This is the first distinction from the Marni. Different from other people in the village, she prefers to earn money rather than goes to the village hall. However, this distinction calls a symbolic violence to come to her. The soldier stops her in her way to the market. "We got

*stopped by the soldiers. They said that if we didn't come here we were neglecting the country. So anyway, rather than go to jail we figured we would just come here. .."* (p.57). There is some irony in this situation. As we know, the election is actually a right to choose the party or the leader. It should be okay if someone chose not to use his/her right. Ironically, the soldiers forces Marni and Teja to use their right and vote the banyan party. The symbolic violence happened in this situation, where the right to join the election becomes the compulsory for the people. Therefore, during this election, the soldiers use their symbolic power to oppress other people in order to maintain their position.

Furthermore, during the event of the election, Marni and Teja also sell the stuff in front of the village hall. As it discussed before, because all people in the village have to gather and join the election, the village hall becomes very crowded with many people. For Marni and Teja, this situation can give them many profits. On the other hand, the crowd also calls the soldier to gather and give security. The soldiers also the one who forced Marni and Teja to come to the village hall. By seeing that many people join the election, it gives some euphoria towards them that they have more power to control the situation. In this case, the soldiers think that the people gather because they also support them as the part of the government. In their opinion, they have to get more benefit from this euphoria and perhaps they do not want someone else to get profit from the condition that they create. Therefore, when they see Marni and Teja sell the stuff in the crowd, they want to get some profit from Marni and Teja. One of the soldiers comes to them. He asks about how is the situation, and from Marni's answer, it clear that she can make lot profits. Then, the soldier makes a relation between the profits that she earns with the security that the soldiers create. He also asks for the pan for free. Because Marni is a trader, she does not want to give it free. She creates a distinction. She shows her pride as a trader who starts the business from the bottom, so she cannot give something freely. This distinction causes a symbolic violence. Somehow Marni wants to show her symbolic power as the trader, which becomes her economic capital. However, the soldier knows that Marni is illiterate woman who cannot read, and so he said, *"Ah, you really don't know how it works!"* (p.58). Before that, he also asks Marni to take a look at his gun and uniform. Marni, in this case do not want lost any profit by giving something free. This distinction that Marni makes in this case calls another symbolic violence and also more trouble in her life.

The soldier comes again with two more soldiers. Directly the soldiers ask for the security fee. To show that they also have more symbolic power, they use the name of the commander to ask the money. The commander as the military district possesses more symbolic power than anyone else in the district. This make Marni feels fear with them. In the previous dialogue, Marni rejects to give the soldier the pan. However, in this conversation, Marni directly asks them about the meaning of security fees. *"Security fee for what, sir?"* (p.60). Also, the writer also described the tone that Marni use is different than her usual tone. This tone gives more confident to the soldiers. With the confidence, one soldier gives explanation to Marni and Teja. From the explanation, it can be concluded that the soldiers cannot accept someone else can make profit in the secure condition in the village hall. The soldiers have created the secure, and it can make

Marni can trade in the village hall. In the soldiers' point of view, the other that gets the profit from them has to pay them fee. With this explanation, Teja asks for the amount of fee that they have to pay. He also humble in front of the soldiers. The setting created by this conversation make the soldiers more confident to asks more than needed. If the beginning they only wanted to get a fee, from this conversation they take all the things Marni and Teja have not sell. Teja's words give them more symbolic power, in case they can use the symbolic power to create the symbolic violence for Marni and Teja. Marni and Teja cannot do anything to prevent this. Furthermore, after they took all merchandise, they also use their symbolic power again to Marni and Teja. *"Well there we are, ma'am, Kang, everything's fine now. Have you had a chance to vote yet? Well come on, you can go now. Don't forget, it's the one with the picture of a banyan tree. You're not PKI, right?"*(p.61). By underlining the word PKI, the soldiers also want to make Marni and Teja think what will happen to them if they reject the soldiers' demand. As seen in the real context of Indonesia's history, PKI seen as the party who made chaos in 1965. Therefore, the person who accused as PKI cannot live in the society. In the context of this story, Marni and Teja cannot do anything toward the soldier because they see that the soldiers have the power to accuse someone as PKI. This kind of symbolic power used by soldiers to maintain their position and also oppress the person who against their will. Furthermore, in the case of Marni, this symbolic power of the soldiers is seen as the symbolic violence. The violence happened to Marni in this first event happens because of the symbolic power that used unwisely by the soldiers.

### **The second event**

As stated before, the symbolic violence happens because of distinctions. The distinction in this event is Marni himself. She is the richest person in her village. She has the economic capital more than other people. She is a vendor, and beside that, she also lends her money to other people with charge interest. It shows the differences between Marni and the other people around her. Unfortunately, this distinction leads her to call trouble to come to her, and the trouble is the state itself. The state in one hand seen as the one who maintain the security for the people, but in the other hand the state also can create difficulty for its citizen. The state in this case is the soldiers from military forces. They come to her to ask for security fee. Same with the first event, Marni does not believe them and confused with the term 'security fee'. However, the soldiers also accuse Marni as loan shark and she has lot of enemy. Usually people will believe easily to the soldiers, however, Marni makes the distinction again. She does not believe in them, and it forces the soldiers to use their symbolic power. Sumadi, the chief of the military district command says *"I'll be waiting for you to come begging to me for security."* Implicitly, Sumadi is confident enough that Marni will come to him. This sentence shows that Sumadi uses his legitimacy to oppress Marni.

Sumadi's symbolic power can be seen in the following part of this event, when the neighborhood unit chief comes to Marni on the next day. He says that a guy from military base came to his house and warned him about Marni. From the social status, the chief has higher social status than Marni. However, he is still powerless against the soldiers' will. He warns Marni that *"I don't want something like that happening here again."* He does not want to be

oppressed by military again, so he distributes the oppression on Marni. It shows his identity as a person who has power or influence in society, although he is powerless against military. As the chief, he is also the part of the state. The military uses him to show that the state and society put Marni as their enemy. On the other hand, Marni still keeps her belief that she does not have enemy. She says that is not fair for her to pay the soldier. *"It's not fair, though. I work hard day and night to earn a living. That's how I managed to build this house, by saving up over time."* Then, this distinction calls the other symbolic violence to come to Marni.

Furthermore, to show that Marni has lot enemies, seven men from the mosque come to her house in the early morning. Amir, the leader of these men, also possesses symbolic power. *"That's forbidden in our religion", "We don't want any sinners in our midst.",* and *"we won't allow any moneylenders in this village."* show the identity of Amir as the leader of religion who have power to expel people to leave the village. The timing when they come to the house also gives an entropy or negative feeling to Marni. There is a paradox that seven men want to give enlightenment to Marni, while actually they give the darkness to Marni's family. Marni is powerless against them. In this case, Marni is powerless because of the other distinction. The distinction is Marni does not belong to the mosque's society. Marni is an illiterate woman, and she also still worships her ancestor. This kind of person is easily seen as sinful in the religion. Therefore, Marni cannot do anything to defend herself in front of these people. She receives these behaviors from the society around her. The society uses their symbolic power to accuse Marni as a sinful person or the enemy of the society. From Marni's perspective, these symbolic powers are seen as symbolic violence. The society does not harm Marni physically, but the symbolic violence affects the psychology of Marni to make her believe that she has many enemies. Because of this symbolic violence, Marni has to come to the one who can give protection and security to her, that is the military commander. The symbolic violence that she receives drives her to ask for security from Sumadi.

When Sumadi meets Marni and Teja in his office, he looks happy. From the sign system, *Sumadi wore a satisfied grin, as though he had won a battle.* It shows that Sumadi knows the purpose of Teja and Marni. Usually the military will asks for further information if someone oppressed by the society. However, in this case, Sumadi accepts their willingness directly. At the end of the conversation, he makes significance that Marni will be secure. *"Alright. You may do your business. But from now, every fourteen days, you're to set aside a security allocation. I or one of my men will collect it. Do you understand?"* He emphasizes in these sentences that now Marni is free to do the business without worrying the enemy. At the last sentence, he implicitly shows that the enemy will come again if Marni does not pay the security fee. The relation between the last sentence from Sumadi when he visits Marni's house and his gesture when he sees Marni in his office shows that actually Sumadi uses his symbolic power to do the violence to Marni. He can control the unit chief and the men from mosque to oppress Marni in order to get his goal. From this analysis, it can be concluded that Sumadi actually the one who creates the situation that force Marni to ask for the security. The symbolic violence happens in Marni's life due to the symbolic power of Sumadi.

## CONCLUSION

Based on the analysis above the symbolic violence toward Marni is happened because of distinction that Marni creates. She is different from her society, as she is as a vendor and a money lender. She earns a lot of money from that activity, so it attracts the military men led by Sumadi. Sumadi wants the cut for his service making safe and peace of the situation. From the beginning of the event, Sumadi oppress Marni by using his soldiers to get the security fee in front of the village hall. From the second event, the oppression is more complex because Sumadi shows his power to control Marni's surrounding to oppress Marni. To get what he wants from Marni, Sumadi also oppress the chief village to make Marni obey his order. The symbolic violence that Sumadi uses toward the chief village, it creates another symbolic violence towards Marni such as from the chief village and Amir. The chief village asks Marni to obey what Sumadi asks to do, in order no troubles happen in the village. Then, Amir threatens Marni by reporting her to the police, if she does not stop her job as a money lender. Therefore, those symbolic violence is succeed to oppress Marni; Marni finally comes to Sumadi office to ask apologize and she agrees to pay some money to him regularly. This research proves that the symbolic power and symbolic violence are still happen in the society. Therefore, the social theory of Bourdieu is relevant to find the problem happen in the society and to think how to solve that problem.

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## POTRET IBU DALAM LIMA CERITA PENDEK PADA KUMPULAN *CERITA CINTA INDONESIA*

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### *Abstract*

*Tidak mudah menjadi sosok ibu yang ideal, apalagi bagi wanita yang berkarier. Ibu harus bisa membagi waktu antara pekerjaan kantor, pekerjaan rumah tangga, serta harus dapat mendidik anak-anaknya dengan baik. Menjadi wanita karier atau ibu rumah tangga adalah sebuah pilihan. Pilihan menjadi ibu rumah tangga ataupun wanita karier memiliki sisi positif dan negatif. Tidak selamanya ibu rumah tangga lebih rendah kedudukannya dari wanita karier. Semuanya tergantung dari pribadi yang menjalaninya. Tantangannya memang kurangnya waktu bersama keluarga, apalagi jika suami dan istri bekerja. Namun dengan manajemen waktu yang baik dan kreativitas, tantangan ini bisa dihadapi. Berdasarkan latar belakang masalah di atas maka tujuan penelitian ini adalah mengetahui tokoh ibu yang digambarkan dalam lima cerita pendek pada kumpulan cerita pendek *Cerita Cinta Indonesia*. Penelitian ini menggunakan pendekatan objektif. Data dari penelitian ini berupa analisis keadaan ibu dalam lima cerita pendek pada kumpulan *Cerita Cinta Indonesia*. Sumber penelitian ini adalah lima cerita pendek pada kumpulan cerita pendek *Cerita Cinta Indonesia* yang di dalamnya terdapat tokoh ibu. Lima cerita pendek tersebut yaitu "Yu Ngatemi" karangan Anjar Anastasia, "Surat-Surat untuk Ibu" karangan Ayu Gendis, "Nasihat Nenek" karangan Clara Ng, "Gelas di Pinggir Meja" karangan Ken Terate, dan "Pilihan" karangan Retni Sb"*

**Kata Kunci:** cerita pendek, tokoh, dan penokohan

### **A. PENDAHULUAN**

#### **1. Latar Belakang**

Para ibu berjasa dalam membangun nilai, watak, dan perilaku anak-anaknya menjadi karakter yang bermoral tangguh dan unggul. Hal ini menjadikan ibu sebagai sosok yang dihormati dan disegani. Tidak mudah menjadi sosok ibu yang ideal, apalagi bagi wanita yang berkarier. Ibu harus bisa membagi waktu antara pekerjaan kantor, pekerjaan rumah tangga, serta harus dapat mendidik anak-anaknya dengan baik.

Dalam mendidik anak, ibu memiliki peran sentral dalam pembentukan karakter religius. Ibu adalah yang memiliki waktu dan andil terbanyak dalam rumah tangga. Di sinilah peran ibu untuk menanamkan nilai-nilai religius lewat kebiasaan-kebiasaan baik kepada anak-anaknya. Selain itu peran ibu untuk mendukung masalah gizi juga penting dalam menciptakan sumber daya manusia berkualitas sebagai salah satu cita-cita bangsa. Melalui program pemberian ASI eksklusif para ibu juga berperan dalam menciptakan generasi muda yang berkualitas melalui pemenuhan gizi dalam lingkungan keluarga.

Terkadang menjadi ibu rumah tangga yang penuh waktu mengurus anak dan pekerjaan rumah tangga atau bekerja untuk mengembangkan karier dan meninggalkan sebagian waktu dan

tenaga untuk bekerja adalah suatu pilihan yang berat. Akan tetapi pasti ada faktor-faktor yang melandasi ibu untuk bekerja di luar rumah di antaranya adalah untuk mencukupi kebutuhan keluarga, untuk bersosialisasi, dan mengaktualisasi diri. Akan tetapi akan timbul kecemasan apabila orang tua terutama ibu tidak mempunyai waktu untuk anak-anaknya. Hal ini terjadi karena menurut Kempe dan Helfer (dalam Djiwandono, 2005:100) orang tua yang kurang mengasuh, kurang cinta, dan kurang mempunyai perasaan memiliki dalam diri anak-anak mereka, sering mengharapkan anak-anak mereka dapat memenuhi kebutuhan mereka dalam bentuk pembalikan peran.

Menjadi wanita karier atau ibu rumah tangga adalah sebuah pilihan. Setiap pilihan memiliki konsekuensi masing-masing. Baik pilihan menjadi ibu rumah tangga ataupun wanita karier memiliki sisi positif dan negatif. Tidak selamanya ibu rumah tangga lebih rendah kedudukannya dari wanita karier dan begitu sebaliknya bahwa tidak selamanya wanita karier lebih rendah kedudukannya dari ibu rumah tangga. Semuanya tergantung dari pribadi yang menjalaninya. Tantangannya memang kurangnya waktu bersama keluarga, apalagi jika suami dan istri bekerja. Namun dengan manajemen waktu yang baik dan kreativitas, tantangan ini bisa dihadapi.

## **2. Rumusan Masalah dan Tujuan**

Setelah membaca lima cerita pendek yang menggambarkan kehidupan ibu pada kumpulan cerita pendek *Cerita Cinta Indonesia*, penulis tertarik untuk mengangkat permasalahan bagaimanakah tokoh ibu yang digambarkan dalam lima cerita pendek pada kumpulan cerita pendek *Cerita Cinta Indonesia*?

Berdasarkan permasalahan di atas, tujuan penelitian adalah untuk mengetahui gambaran tokoh ibu dalam lima cerita pendek pada kumpulan cerita pendek *Cerita Cinta Indonesia*.

### **B. METODE PENELITIAN**

Metode yang digunakan dalam penelitian ini adalah metode penelitian deskriptif kualitatif. Hal ini terjadi karena prosedur penelitian ini berdasarkan pada data deskriptif berupa kalimat-kalimat atau paragraf-paragraf tertulis.

Data dari penelitian ini berupa kalimat dan paragraf yang mengandung diskripsi keadaan ibu dalam lima cerita pendek pada kumpulan *Cerita Cinta Indonesia*. Sumber penelitian ini adalah lima cerita pendek pada kumpulan cerita pendek *Cerita Cinta Indonesia* yang di dalamnya terdapat tokoh ibu. Kumpulan cerita pendek tersebut diterbitkan oleh PT Gramedia Pustaka Utama pada tahun 2014. Lima cerita pendek tersebut yaitu "Yu Ngatemi" karangan Anjar Anastasia, "Surat-Surat untuk Ibu" karangan Ayu Gendis, "Nasihat Nenek" karangan Clara Ng, "Gelas di Pinggir Meja" karangan Ken Terate, dan "Pilihan" karangan Retni Sb".

### **C. PEMBAHASAN**

Dalam bagian ini akan dipaparkan tentang tokoh dan penokohan ibu yang terdapat dalam lima cerita pendek pada Kumpulan *Cerita Cinta Indonesia*. Tokoh-tokoh ibu dalam lima cerita pendek pada Kumpulan *Cerita Cinta Indonesia* yaitu Yu Ngatemi dalam cerita pendek "Yu Ngatemi" (Kumpulan *Cerita Cinta Indonesia* halaman 24-29), IbuRatih dalam cerita

pendek "Surat-Surat untuk Ibu" (Kumpulan *Cerita Cinta Indonesia* halaman 38-43), Ibu dalam cerita pendek "Nasihat Nenek" (Kumpulan *Cerita Cinta Indonesia* halaman 67-74), Ibu dari Tyas dalam cerita pendek "Gelas di Pinggir Meja" (Kumpulan *Cerita Cinta Indonesia* halaman 183-189), dan Ibu dari Elis, Azril, Luly, dan Adit dalam cerita pendek "Pilihan" (Kumpulan *Cerita Cinta Indonesia* halaman 301-307). Dari analisis tokoh-tokoh tersebut dapat diketahui potret ibu dalam lima cerita pendek pada Kumpulan *Cerita Cinta Indonesia*.

## 1. Cerpen "Yu Ngatemi" Karya Anjar Anastasia

### Potret Tokoh (Yu Ngatemi)

Dalam cerita pendek "Yu Ngatemi" pengarang menggunakan sudut pandang orang pertama "Aku" sebagai tokoh tambahan. Hal ini terjadi karena tokoh "aku" muncul bukan sebagai tokoh utama, melainkan sebagai tokoh tambahan. Dilihat dari satuan isi ceritanya, tokoh Aku menjadi tokoh tambahan karena intensitas keterlibatan tokoh Aku yang hanya terlihat di akhir cerita.

Berdasarkan perwatakannya, Yu Ngatemi merupakan tokoh yang berwatak bulat atau dinamis karena tokoh Yu Ngatemi mengalami perkembangan. Yu Ngatemi diungkap melalui berbagai sisi kehidupan. Pembaca dapat memahami dan menghayati setiap sisi kehidupan Yu Ngatemi, seperti latar belakang keluarganya. Hidup Yu Ngatemi yang sederhana karena ditinggal suaminya dan hanya mengandalkan hasil penjualan sayur-mayur dan buah-buahan yang tidak menentu. Meskipun hanya sebagai seorang penjual sayur dan buah-buahan Yu Ngatemi tetap memperhatikan pendidikan anak-anaknya. Hal ini terlihat dari anak sulungnya yang sebentar lagi anak diwisuda menjadi sarjana ekonomi, anak keduanya yang kuliah D3 jurusan bahasa, dan anak ketiganya yang masih duduk di kelas 3 SMA. Potret tokoh ibu dalam cerita pendek "Yu Ngatemi" terlihat sebagai berikut:

#### a. Ibu Ulet

Yu Ngatemi merupakan sosok ibu yang ulet karena ingin membiayai kebutuhan anak-anaknya yang masih sekolah. Hal ini terlihat dari pernyataan sebagai berikut:

"Pokoknya, sepeda tua itu selalu berisi penuh dengan hasil bumi. Entah bagaimana caranya, Yu Ngatemi bisa mengimbangi berat badan dan barang bawaannya dengan kekuatan sepeda usangnya." (CCI, 2014: 25)

Dari kutipan di atas terlihat keuletan Yu Ngatemi untuk menafkahi keluarganya. Setiap hari ia menggunakan sepeda untuk berjualan. Meskipun barang bawaannya banyak, ia tetap berusaha untuk kuat mengayuh sepeda usangnya. Rasa lelah tak dirasakan demi kebahagiaan keluarganya.

"Pagi-pagi benar, ketika orang lain baru akan berangkat kerja, Yu Ngatemi sudah mengayuh sepedanya. Menjelang malam kayuhannya melintas di sepanjang jalan itu lagi, sementara para pekerja lain sudah santai di rumah." (CCI, 2014: 25)

Sebagai ibu yang baik, Yu Ngatemi berusaha mencukupi kebutuhan keluarganya. Usaha tersebut terlihat dari keuletannya berjualan sayur mayur dan buah-buahan dari pagi sampai malam.



"Yu Ngatemi mengelap keringat di dahi. Rutinitas hari ini sebenarnya tidak membuatnya bosan. Ia kerjakan semuanya dengan kesadaran penuh. Satu-satunya yang sering menyiksanya adalah saat kelelahan fisik menerpa, terutama jika dalam suasana seperti sekarang." (CCI, 2014: 27)

Keuletan Yu Ngatemi terlihat dari semangat kerjanya yang tinggi. Akan tetapi, usia Yu Ngatemi yang sudah tidak terbilang muda membuat ia sering lelah. Apalagi banyak beban yang harus dipikirkan sehingga mengharuskan Yu Ngatemi untuk bekerja lebih giat lagi. Beban-beban tersebut antara lain ia terjerat hutang kepada renternir, ia harus memenuhi kebutuhan hidup keluarganya, dan ia harus menyekolahkan ketiga anaknya sampai lulus perguruan tinggi.

"Yu Ngatemi terus mengayuh sepedanya. Walau jalannya melambat, hujan deras tidak menghalangi niatnya. Tekatnya sudah bulat: hari ini ia harus mendapat uang sebanyak mungkin, demi sebuah cita-cita, untuk sebuah masa depan anak kebanggaan dan tercintanya." (CCI, 2014: 29)

Keuletan Yu Ngatemi sebagai ibu terlihat ketika ia harus mengumpulkan uang untuk membiayai wisuda anak sulungnya. Ia rela mengayuh sepedahnya di tengah hujan deras. Di tengah-tengah keterbatasan ekonomi keluarga Yu Ngatemi, ia tetap berusaha untuk memberikan yang terbaik untuk anak-anaknya.

#### b. Ibu Sukses

Tokoh Yu Ngatemi merupakan ibu yang sukses dalam mendidik anak-anaknya. Di tengah-tengah keadaan keluarganya yang kekurangan ia tetap bersemangat untuk mencari uang demi kesuksesan anak-anaknya. Kesuksesan Yu Ngatemi sebagai seorang ibu terlihat dari kutipan di bawah ini.

"Di antara awan-awan yang berarak menghitam itu, tampak wajah ketiga anaknya, kebanggaannya. Yang bungsu masih kelas 3 SMA. Yang kedua kuliah D3 jurusan bahasa. Dan yang pertama akan diwisuda menjadi sarjana ekonomi seminggu lagi. Bahkan yang lebih membanggakan lagi, selepas wisuda nanti, si sulung akan langsung bekerja di perusahaan di perusahaan multinasional di kota, mengalahkan beberapa temannya sekampus yang bermaksud sama." (CCI, 2014: 27)

Dari kutipan di atas terlihat bahwa Yu Ngatemi berhasil menjadi ibu yang sukses. Kesuksesannya terlihat ketika ia dapat mengentaskan anak sulungnya dalam menempuh pendidikan S1 Ekonomi dan sebentar lagi anak tersebut akan bekerja di perusahaan multinasional di kota. Selain itu, Yu Ngatemi juga mampu menyekolahkan anak keduanya di perguruan tinggi dan anak ketiganya yang masih SMA. Kesuksesan Yu Ngatemi tersebut tidak terlepas dari usahanya yang begitu keras dalam bekerja.

## **2. Cerpen "Surat-Surat untuk Ibu" Karya Ayu Gendis Potret Tokoh (Ibu Ratih)**

Dalam cerita pendek "*Surat-Surat untuk Ibu*" pengarang menggunakan sudut pandang orang pertama tunggal. Hal ini terjadi karena penulis berada di dalam cerita dan sebagai tokoh utama.

Berdasarkan perwatakannya, Ibu Ratih merupakan tokoh yang berwatak statis atau datar karena watak tokoh tersebut tidak mengalami perkembangan atau statis. Hal ini terjadi karena

ternyata tokoh Ibu Ratih sudah meninggal, akan tetapi tokoh "Aku" selalu mengirim surat untuk ibunya.

Pembaca dapat memahami dan menghayati keadaan keluarga ibu Ratih lewat surat-surat yang dibuat oleh tokoh "Aku". Dari sini terlihat hasil didikan ibu Ratih yang sangat baik kepada anak-anaknya sehingga selalu dikenang. Kenangan tersebut terlihat dari anak dari mbak Tari (anak pertama ibu Ratih) melahirkan anak perempuan yang diberi nama Ratih seperti nama ibu mereka. Mereka memiliki harapan supaya Tari kecil ini memiliki sikap yang baik seperti ibu mereka. Potret tokoh ibudalam cerita pendek "*Surat-Surat untuk Ibu*" terlihat sebagai berikut:

a. Ibu Ulet

Ibu Ratih merupakan ibu yang ulet dalam mendidik anak-anaknya. Hal ini terlihat dari nasihat-nasihat yang selalu dikenang oleh tokoh "aku" seperti berikut.

"Aku jadi teringat kata-kata ibu dulu, "Nduk, kamu kan pemalu. Coba buang pemalumu dengan lebih banyak ketemu orang." (CCI, 2014: 39)

Nasihat tersebut disampaikan ibu Ratih kepada tokoh "Aku" (anak nomor tiga). Ibu Ratih selalu memotivasi agar anaknya dapat menghilangkan sifat pemalunya. Hal ini terjadi karena sifat pemalu tersebut akan menghambat tokoh "Aku" dalam mencari pekerjaan. Keuletan ibu Ratih terlihat ketika tokoh "Aku" dapat menghilangkan rasa pemalunya dan berhasil mendapatkan pekerjaan.

"Aku sudah menjadi dewasa, Bu, seperti Ibu dulu saat membesarkan kami tanpa Ayah" (CCI, 2014: 43)

Ibu Ratih juga ulet dalam membesarkan anaknya. Keuletan tersebut terlihat dari keberhasilan ibu dalam membesarkan anak-anaknya tanpa suami. Berkat keuletan ibu Ratih, anak-anaknya tumbuh dewasa dan mandiri.

b. Ibu Sukses

Ibu Ratih berhasil mengentaskan anak perempuannya yang pemalu. Hal ini terlihat dari kutipan berikut:

"Bu, minggu lalu akhirnya aku dapat kerjaan." (CCI, 2014: 39)

Sifat pemalu tokoh Aku sangat menghambat kariernya, sampai akhirnya Ibu Ratih selalu memotifasi anaknya supaya menjadi anak yang pemberani dan tidak pantang menyerah. Keberhasilan tokoh Aku tersebut diperoleh ketika sang ibu sudah meninggal, akan tetapi ia selalu mengingat nasihat ibunya tersebut. Nasihat-nasihat ibunya tersebut membawa hasil ketika di bekerja. Hal ini terjadi karena ia diharuskan untuk tidak lagi malu-malu, berani menyapa, berani bertanya, dan berani menjelaskan banyak hal pada orang-orang yang tidak dikenalnya.

### 3. Cerpen "Nasihat Nenek" Karya Clara Ng

#### Potret Tokoh (Ibu Tokoh Aku dan Ibu Merlin)

Dalam cerita pendek "*Nasihat Nenek*" pengarang menggunakan sudut pandang orang pertama tunggal. Hal ini terjadi karena penulis berada di dalam cerita dan sebagai tokoh utama.

Berdasarkan perwatakannya, Ibu Tokoh Aku dan Ibu Merlin merupakan tokoh yang berwatak bulat atau dinamis karena watak tokoh tersebut mengalami perkembangan atau perubahan. Hal ini terjadi karena Ibu Tokoh Aku dari awal cerita sampai ia meninggal terlihat sangat bertanggung jawab kepada anaknya. Begitu juga dengan Ibu Merlin, dari awal cerita ia

sangat menyayangi Merlin. Ketika tubuh Merlin yang dirasuki oleh tokoh Aku membunuh ayahnya, Ibu Merlin tetap setia mendampingi dan berbicara halus kepada Merlin.

Pembaca dapat memahami dan menghayati cerita Nasihat Nenek lewat kejadian-kejadian dalam cerita yang sangat runtut. Ibu tokoh Aku sangat bertanggung jawab terhadap perkembangan anaknya walau selalu mendapat tindakan yang kasar oleh suaminya. Sampai pada akhirnya Ibu tokoh Aku dibunuh oleh suaminya dan tidak lama kemudian tokoh Aku pun juga ikut dibunuh. Setelah tokoh Aku meninggal, ia sering membuntuti dan merasuki tubuh Merlin (anak dari Ayah tokoh Aku dengan istri keduanya). Ibu Merlin pun terlihat sangat menyayangi Merlin walau tingkah anaknya tidak seperti anak-anak pada umumnya. Potret Ibu Tokoh Aku dan Ibu Merlin dalam cerita pendek "Nasihat Nenek" terlihat sebagai berikut:

a. Ibu Ulet

Ibu tokoh Aku merupakan ibu yang ulet dalam merawat anaknya. Hal ini terlihat dari usaha ibu Tokoh Aku membawa anaknya ke orang-orang pintar karena anaknya memiliki kelainan. Keuletannya terlihat dari kutipan berikut.

"Waktu berumur lima tahun, aku dibawa ibuku ke orang-orang pintar. Aku tidak mengerti apa masalahku, atau apa alasan yang membuat ibuku membawaku ke mereka." (CCI, 2014: 69)

Ibu tokoh Aku mengamati ada kelainan pada anaknya. Kelainan ini terlihat ketika tokoh Aku sering berjalan di dalam tidur dan ketika tidur ia bermimpi mengangkat telepon yang ternyata setrika. Ibu tokoh Aku tidak ingin anaknya mengalami hal-hal aneh tersebut. Hal tersebut membuat ibu tokoh Aku berusaha mengobati anaknya. Keuletan ibu tokoh aku terlihat ketika ia membawa anaknya ke orang-orang pintar dengan harapan supaya anaknya tidak terganggu dengan kejadian-kejadian aneh yang sering dialaminya. Ibu tokoh Aku tidak pernah putus asa dalam menjaga anaknya.

Ibu Merlin juga terlihat ulet dalam menjaga anaknya. Hal ini terlihat dari usaha yang dilakukan Ibu Merlin dalam menjaga Merlin yang sering berjalan di dalam tidurnya seperti berikut.

"... ibunya mengikat tangan Merlin ke tangannya setiap malam agar anaknya tidak gentayangan ke mana-mana lagi." (CCI, 2014: 71)

Ibu Merlin terlihat cemas ketika melihat Merlin berjalan dalam tidur. Keuletan Ibu Merlin terlihat ketika ia melindungi anaknya dengan cara mengikat tangan Merlin ketangannya. Hal tersebut merupakan salah satu usaha yang dilakukan oleh Ibu Merlin untuk melindungi anaknya dari bahaya yang mengancam Merlin. Ibu Merlin terlihat ulet dalam menjalin hubungan dengan anaknya. Hal ini dilakukan supaya Merlin mau bercerita tentang masalahnya kepada ibunya. Dengan keuletan ibunya dalam mendekati Merlin, maka ia sering berbagi cerita dengan ibunya dan Ibu Merlin siap menjadi pendengar yang baik seperti kutipan berikut.

"Pernah kukuri dengar percakapan orangtua Merlin kepada beberapa kerabat. Sejak umur tiga tahun, Merlin sering melapor kepada ibunya tentang kilasan-kilasan aneh yang dilihatnya, tapi tak bisa dilihat orangtuanya." (CCI, 2014: 71)

Dari kutipan tersebut terlihat kalau Ibu Merlin sangat memperhatikan anaknya. Beliau berusaha mencari solusi kepada kerabatnya tentang kejadian-kejadian aneh yang menimpa

Merlin. Keuletan Ibu Merlin tampak pada sifat pantang menyerah dalam mendekati Merlin agar ia mau bercerita tentang masalahnya.

#### 4. Cerpen "Gelas di Pinggir Meja" Karya Ken Terate

##### Potret Tokoh (Ibu Tokoh Aku)

Dalam cerita pendek "*Gelas di Pinggir Meja*" pengarang menggunakan sudut pandang orang pertama tunggal. Hal ini terjadi karena penulis berada di dalam cerita dan sebagai tokoh utama.

Berdasarkan perwatakannya, Ibu Tokoh Aku merupakan tokoh yang berwatak bulat atau dinamis karena watak tokoh tersebut mengalami perkembangan atau perubahan. Hal ini terjadi karena Ibu Tokoh Aku selalu berusaha memberikan yang terbaik bagi anaknya, walaupun dengan cara mempercayai nasihat-nasihat leluhur yang dianggap takhayul oleh tokoh Aku.

Pembaca dapat memahami dan menghayati cerita *Gelas di Pinggir Meja* lewat kejadian-kejadian dalam cerita yang sangat runtut. Ibu Tokoh Aku sering memberi nasihat-nasihat kepada anaknya. Akan tetapi nasihat-nasihat tersebut malah menjadi bahan lelucon oleh tokoh Aku. Ibu tokoh Aku marah karena tokoh Aku tidak mempercayai nasihat-nasihat ibunya dan menganggap itu sebagai takhayul. Suatu ketika tokoh Aku menikah dengan Arnold, lelaki yang sudah diprediksi bejat oleh ibu tokoh Aku. Akhirnya Ibu tokoh Aku membuat sesajen, melakukan ruwatan, dan memilihkan tanggal untuk mereka menikah agar kelak tidak terjadi masalah pada pernikahan anaknya. Akan tetapi pada akhirnya Arnold menghamili wanita lain dan menceraikan tokoh Aku. Dari perceraian ini, tokoh Aku mengingat dan menyesal karena tidak menuruti nasihat-nasihat ibunya yang terlihat konyol. Potret Ibu tokoh Aku dalam cerita pendek "*Gelas di Pinggir Meja*" terlihat sebagai berikut:

##### a. Ibu Ulet

Ibu tokoh aku terlihat ulet dalam menjaga dan mengarahkan anaknya. Hal ini terlihat dari kutipan berikut.

"Begitu aku meletakkan gelas itu, Ibu segera menggesernya." "Kalau kau meletakkan gelas di pinggir meja, hidupmu akan selalu dalam bahaya." (CCI, 2014: 184)

Ibu tokoh Aku selalu memberi nasihat supaya anaknya tidak teledor dalam bertindak. Hal ini dilakukan oleh Ibu tokoh Aku karena Beliau sangat percaya akan kepercayaan kejawaen. Keuletan Ibu tokoh Aku terlihat ketika Beliau menasihati anaknya supaya tidak meletakkan gelas di pinggir meja yang dalam kepercayaan Jawa mengandung arti kehidupan orang yang meletakkan gelas di pinggir meja akan mengalami bahaya. Tokoh Aku tidak mempercayai perkataan ibunya, tetapi ibu tidak pernah lelah untuk menasihati anaknya. Ibu tokoh Aku tidak ingin anaknya mengalami bahaya.

Ketika tokoh Aku memperkenalkan Arnold kepada ibunya, ibu tokoh Aku langsung memberi nasihat seperti berikut.

"Dia bukan lelaki yang pantas jadi suamimu," kata ibu setelah makan malam itu. "Dia memang manis, tapi itu hanya kulitnya saja," katanya lagi. "Kamu lihat cara makannya?" (CCI, 2014: 187)

Keuletan Ibu tokoh Aku terlihat ketika Beliau memberi pengertian kepada anaknya supaya bisa mencari jodoh yang tepat. Menurut Ibu tokoh Aku, Arnold bukan jodoh yang terbaik bagi anaknya. Hal ini terlihat dari sikap Arnold ketika makan dan sifat tidak jujur menilai rasa masakan ibu tokoh Aku. Akan tetapi tokoh Aku tetap bersikeras untuk menikah dengan pujaan hatinya. Keuletan Ibu tokoh Aku pun tidak berhenti. Beliau tetap berusaha ingin memberi yang terbaik untuk anaknya dengan cara sebagai berikut.

"Ibu membuat sesajen, memohon supaya nyai among dan kiai among-roh pelindungku-senantiasa menjagaku. Ibu juga memutuskan untuk melaksanakan ruwatan agar aku terhindar dari marabahaya. Ia pergi ke orang pintar untuk menghitung hari baik pernikahanku. Ia berikan kalung emas berbandul batu kecubung yang katanya telah lama disimpannya." (CCI, 2014: 188)

Ibu tokoh Aku berusaha untuk memberikan yang terbaik untuk anaknya. Dengan cara kejawennya Beliau meminta pertolongan kepada *nyai among* dan *kiai among* untuk menjaga anaknya, melaksanakan ruwatan sebelum anaknya menikah, dan meminta orang pintar untuk menghitung hari baik pernikahan anaknya. Usahnya yang begitu ulet ini dilakukan dengan harapan agar anaknya dapat hidup bahagia setelah menikah.

Segala usaha telah dilakukan, akan tetapi Tuhan berkata lain. Setelah beberapa tahun usia pernikahan anaknya, akhirnya tokoh Aku pun bercerai dengan Arnold. Tokoh Aku menyesal karena tidak mengikuti nasihat ibunya yang terkadang terlihat konyol. Akan tetapi kasih sayang ibunya tetap ia rasakan seperti yang terlihat dalam kutipan berikut.

"Pelan-pelan ibuku beranjak, mendekatiku, tangan kanannya nyaris menyentuh wajahku ketika "prang!", suara gelas pecah memecah keheningan. Bau anggur yang manis dan tajam melayang di udara." (CCI, 2014: 188)

Keuletan Ibu tokoh Aku terlihat ketika anaknya yang pembangkang itu mengalami kesedihan karena tidak mengindahkan nasihat-nasihatnya, akan tetapi Ibu tokoh Aku selalu membuka hati lebar untuk menemani anaknya bahkan tidak bosan untuk selalu menasihati anaknya. Terlepas dari baik atau buruk cara yang digunakan oleh Ibu tokoh Aku, akan tetapi hal tersebut dilakukannya demi kebaikan anaknya.

## **5. Cerpen "Pilihan" Karya Retni Sb Potret Tokoh (Ibu Tokoh Aku)**

Dalam cerita pendek "*Pilihan*" pengarang menggunakan sudut pandang orang pertama tunggal. Hal ini terjadi karena penulis berada di dalam cerita dan sebagai tokoh utama.

Berdasarkan perwatakannya, Ibu Tokoh Aku merupakan tokoh yang berwatak bulat atau dinamis karena watak tokoh tersebut mengalami perkembangan atau perubahan. Hal ini terjadi karena Ibu Tokoh Aku tidak menyetujui tokoh Aku (anaknya) untuk menikah dengan wanita pilihannya (Ninok). Ibu Tokoh Aku ingin anaknya menikah dengan wanita yang tepat, bukan dengan Ninok (Wanita penderitanya afektif bipolar).

Pembaca dapat memahami dan menghayati cerita *Pilihan* lewat kejadian-kejadian dalam cerita yang sangat runtut. Ibu tokoh Aku dan kakak-kakaknya tidak setuju apabila tokoh Aku menikah dengan Ninok. Hal ini terjadi karena Ninok adalah gadis penderita afektif bipolar yang penampilannya mirip *rocker*. Ninok sering menato badannya dan memasang *piercing* di telinga,

hidung, dan pusarnya. Ninok terlihat sebagai wanita yang aneh dimata keluarga tokoh Aku, akan tetapi meski mereka tidak setuju dengan pernikahan tokoh Aku dan Ninok, tokoh Aku tetap setia dan mendesak ibunya untuk menyetujui keputusannya. Pada akhirnya Ibu tokoh Aku marah dan menyerahkan keputusan tersebut kepada tokoh Aku. Potret Ibu tokoh Aku dalam cerita pendek "Pilihan" terlihat sebagai berikut:

a. Ibu Ulet

Ibu tokoh Aku merupakan ibu yang ulet. Keuletan tersebut terlihat dari usaha yang dilakukan ibu untuk merawat dan mendidik anak-anaknya tanpa suami hingga mereka sukses. Anak-anak Ibu tokoh Aku memberikan penghargaan atas keuletan ibu, penghargaan tersebut terlihat dari kutipan berikut.

"Kami hanya sedang kumpul-kumpul Rabu malam, rutinitas yang diupayakan tak dilupakan. Demi Ibu. Demi penghargaan kepadanya, atas kerja kerasnya membesarkan empat anak seorang diri, sebab bapak sudah wafat sejak kami kecil." (CCI, 2014: 303)

Tokoh Aku dan kakak-kakaknya sangat menyayangi ibunya. Mereka tumbuh menjadi anak yang penurut, akan tetapi tokoh Aku tetap bersikeras memperjuangkan Ninok menjadi pasangan hidupnya meskipun ibu dan kakak-kakaknya tidak setuju. Dalam pergumulan tokoh Aku dan keluarganya, akhirnya Ibu tokoh Aku mengambil keputusan sebagai berikut.

"Silakan saja menikah dengan Ninok. Tapi tanggung sendiri semua akibatnya di kemudian hari. Kalau ada apa-apa, jangan merengek-rengok dan mengadu kepada Ibu. Kalau berani menilih, artinya harus berani bertanggung jawab!" (CCI, 2014: 304)

Dari kutipan tersebut terlihat ketidakeuletan ibu tokoh Aku. Seharusnya sebagai ibu yang baik, Beliau harus bisa mengarahkan anaknya. Apalagi kakak-kakak tokoh Aku mengalami hal yang tidak menyenangkan dengan pasangan hidupnya. Dengan begitu seharusnya ibu sudah berpengalaman dalam menyeleksi serta mengusahakan pasangan hidup yang baik bagi anaknya.

b. Ibu Sukses

Ibu tokoh Aku sukses dalam mengatur ekonomi keluarga dan mendidik anak-anaknya. Kesuksesannya dapat dilihat dari kutipan berikut.

"Ibu memang luar biasa. Begitu pula toko kelontong kecilnya. Ibu dan toko itu sungguh pasangan yang saling menguatkan dan membuat keluarga ini tak sampai diremehkan para tetangga, hanya gara-gara status jandanya. Ibu sangat bermartabat, menjaga perilakunya, dan menjadi tempat bertanya bagi warga sekitar atau keluarga jauh." (CCI, 2014: 303)

Ayah tokoh Aku meninggal ketika anak-anaknya masih kecil. Hal itu membuat Ibu tokoh Aku berjuang sendiri dalam mengatur kebutuhan keluarganya. Ibu membuka toko kelontong untuk mencukupi kebutuhan keluarga. Perjuangannya ibu sangat sukses, terbukti dari anak-anaknya yang sudah mapan dan beliau mampu mengangkat martabat keluarganya.

#### D. SIMPULAN

Berdasarkan uraian tersebut, dapat disimpulkan bahwa keuletan dan kesuksesan tiap ibu berbeda. Setiap ibu memiliki kemampuan yang berbeda. Hal ini bisa disebabkan oleh situasi atau keadaan yang terjadi. Seperti dalam lima cerpen pada Kumpulan Cerita Cinta Indonesia yaitu Tokoh Ibu Yu Ngatemi dalam cerpen "Yu Ngatemi", Yu Ngatemi ulet dalam mencari nafkah untuk keluarganya dan akhirnya sukses menghantarkan anak pertamanya wisuda sarjana sampai

mendapat pekerjaan di kota. Tokoh Ibu Ratih dalam cerpen "Surat-Surat untuk Ibu", Beliau terlihat ulet dalam mendidik anak-anaknya, terutama mengubah tokoh Aku menjadi wanita yang pemberani dan berhasil mendapatkan pekerjaan sebagai *front office* di hotel. Tokoh Ibu Aku dan Ibu Merlin dalam cerpen "Nasihat Nenek", Mereka berdua terlihat keuletannya dalam melindungi anaknya. Hal ini terlihat dari usaha yang mereka lakukan untuk membawa ke orang pintar ketika anaknya mengalami kejadian-kejadian aneh. Tokoh Ibu Aku dalam cerpen "Gelas di Pinggir Meja", Beliau terlihat ulet menasihati anaknya, akan tetapi anaknya tidak mempercayai nasihat-nasihat ibunya yang terlihat kuno. Tokoh Aku baru sadar dan menyesal akan kesalahan-kesalahannya ketika ia bercerai dengan suaminya. Tokoh Ibu Aku dalam cerpen "Pilihan", Beliau terlihat ulet dalam mencukupi kebutuhan hidup keluarganya. Akan tetapi Beliau tidak ulet dalam mengarahkan anaknya dalam memilih pasangan hidup.

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## ANALISIS JENIS – JENIS ATTITUDE PADA TOKOH UTAMA DALAM NOVEL ANIMAL FARM KARYA GEORGE ORWELL

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### **Abstract**

*The research focused on attitude analysis of the main characters in the novel Animal Farm by George Orwell. The research aimed to find the types of attitude of the main characters. The data were words, phrases, and clauses describing attitude of the main characters in the novel Animal Farm. The technique of collecting data used was document analysis. Then, data is showed by qualitative descriptive analysis meaning that data were described by using description. Attitude will be evaluated based on 3 types; affect (people feelings), judgement (people characters) and appreciation (evaluating thing or product). The results showed that there were 110 data; 33 (affect), 66 (judgement) and 11 (appreciation).*

**Keywords:** types of attitude, main characters

## **1. PENDAHULUAN**

### **1.1. LATAR BELAKANG MASALAH**

Penelitian ini bertujuan untuk mengidentifikasi jenis - jenis *attitude* pada tokoh utama dalam novel *Animal Farm* karya George Orwell.

*Animal Farm* adalah salah satu karya sastra fenomenal terbaik bergenre satire (kritikan, ejekan atau sindiran) yang ditulis Eric Arthur Blair atau dikenal dengan nama George Orwell seorang sastrawan, jurnalis, kritikus yang lahir pada 25 Juni 1903 di India. Novel ini ditulis Orwell pada masa Perang Dunia II dan pertama kali diterbitkan 17 Agustus 1945 dimana Indonesia merdeka. *Animal Farm* juga ditulis sebagai kritikan terhadap totalitarisme Uni Sovietsaat itu. Secara singkat novel ini menceritakan tentang pemberontakan binatang kepada bangsa manusia dimana manusia hanya memperbudak binatang untuk kepentingan pribadinya. Setelah pemberontakan berakhir, para binatang dipimpin oleh babi yang dianggap binatang paling cerdas dan pintar yakni Snowball dan Napoleon. Kedua tokoh ini memiliki perbedaan karakter dan sudut pandang terhadap suatu hal seperti Napoleon melanggar aturan yang telah disepakati bersama dan Snowball memiliki ide untuk membangun kincir angin demi kemajuan peternakan binatang. Dua tokoh utama ini yang akan peneliti fokuskan dalam penelitian ini. Contoh diatas pengarang menggambarkan tokoh melalui *attitude* (sikap) dimana secara umum Napoleon memiliki sikap egois sedangkan Snowball pintar. Jadi, penting memahami *attitude* sebagai cara yang digunakan pengarang untuk membentuk dan menggambarkan karakter tokoh ini disebut dengan perwatakan atau penokohan.

Perwatakan adalah salah satu unsur intrinsik pembentuk karya sastra karena tanpa tokoh dan penokohan tidak dapat dikatakan sebagai karya sastra. Selain itu, unsur ekstrinsik juga dapat membentuk karakter tokoh salah satunya latar belakang pengarang. Unsur ekstrinsik adalah unsur –



unsur yang berada diluar karya sastra, tetapi secara tidak langsung mempengaruhi bangunan atau sistem organisme karya sastra. Unsur ekstrinsik lebih mengarah pada kondisi sosial dan budaya pembangun rumah sehingga mempengaruhi model sebuah rumah (<https://destinakazuha.wordpress.com/2013>). Menurut Welleck dan Warren dalam Destina (2013) ada 4 yang termasuk unsur ekstrinsik: (1) Keadaan subjektivitas individu pengarang yang memiliki sikap, keyakinan dan pandangan hidup, (2) Keadaan psikologis pengarang maupun pembaca, (3) Keadaan lingkungan pengarang baik sosial, ekonomi dan politik, (4) Pandangan pengarang seperti agama juga mempengaruhi latarbelakang pengarang. Jadi, ini alasan peneliti tertarik meneliti *attitude* pada tokoh utama yang termasuk unsur intrinsik dan latarbelakang pengarang juga akan dibahas karena George Orwell memiliki latarbelakang sebagai sastrawan, kritikus dan seorang yang menentang paham Stalin. Orwell juga merasakan bagaimana berperangan dikala itu dengan sistem pemerintahan yang tidak baik sehingga sedikit banyak akan mempengaruhi karya sastra yang ditulisnya. Penelitian ini akan menggunakan pendekatan Linguistik Sistemik Fungsional.

Eggs (2004:21) menyatakan "*systemic functional linguistics has been described as a functional semantic approach to language which explores both how people use language in different contexts and how language is structured for use as a semiotic system*". Halliday & Webster (2009:62) menambahkan *possibly alone among semiotic systems, language is organized meta-functionally. Having evolved simultaneously as the means of making sense of our experience (construing "reality") and of getting along with each other (enacting our social relationships), language manages these as the complementary modes of meaning (ideational, interpersonal) – along with a third functional component (the textual) which maps these on to each other and on to the context in which meanings are being exchanged*. Jadi, Linguistik Sistemik Fungsional (LSF) merupakan kajian yang berkaitan dengan bagaimana bahasa digunakan dalam konteks terdiri dari sistem dan makna sehingga pengguna bahasa harus menyadari bahwa bahasa sebagai sistem tanda atau simbol yang sedang mengekspresikan nilai dan norma kultural dan sosial suatu masyarakat tertentu di dalam suatu proses sosial kebahasaan (Santosa, 2003:6). *Appraisal* adalah salah satu penilaian yang dibangun pengarang untuk mengekspresikan nilai dan norma dimasyarakat tersebut.

*Appraisal* melihat bahasa sebagai sistem penilaian atau evaluasi berupa sikap yang dinegosiasikan dalam teks. Martin & Rose (2003:26) menambahkan *appraisal is a system of interpersonal meanings. Appraisal is concerned with evaluation – the kinds of attitudes that are negotiated in a text, the strength of the feelings involved and the ways in which values are sourced and readers align. Attitudes have to do with evaluating things, people's character and their feelings*. Jadi, *appraisal* adalah salah satu bagian dari makna interpersonal dimana pengarang bernegosiasi dengan pembacanya melalui sikap yang dibangun didalam cerita sebagai wujud interaksi mengenai suatu peristiwa. Dalam penelitian ini, peneliti membatasi pada *attitude* selanjutnya Martin & Rose juga membagi *attitude* menjadi 3 jenis beserta sub-jenisnya: (1) *affect* (perasaan orang) dengan sub-jenis; *irrealis affect (fear & desire)* dan *realis affect*

(*unhappiness, insecurity, dissatisfaction*), (2) *judgement* (karakter orang) dengan sub-jenis; *social esteem* dan *social sanction*, (3) *appreciation* (evaluasi benda atau produk) dengan sub-jenis; *reaction: impact, reaction: quality, composition: balance, composition: complexity, valuation*. *Affect* merupakan ungkapan perasaan dapat berupa positif dan negatif, secara langsung atau tidak langsung. *Judgment* adalah karakter orang yang hampir sama dengan *affect* dapat berbentuk positif atau negatif kemudian *appreciation* merupakan penilaian terhadap benda seperti buku, CD, lukisan dan sebagainya.

Berikut penelitian terkait pendekatan teori *appraisal*, Xianghua & Paul (2009) meneliti *attitude* dalam tulisan argumen. Dalam penelitiannya, siswa diminta menulis menggunakan dua bahasa cina dan inggris untuk melihat perbedaan *attitude* diantara kedua bahasa tersebut. Walaupun sudah berfokus pada *attitude* dan jenisnya mereka masih belum menggunakan pendekatan LSF secara spesifik dan media lain seperti novel belum dibahas. Gales (2011) membahas mental interpersonal pada pengancaman dalam wacana menggunakan analisis *appraisal*. Penelitian ini membahas secara umum teori *appraisal* (*attitude, graduation dan engagement*) untuk mengungkap ancaman dalam wacana dan masih belum berfokus pada *attitude* tokoh utama dalam novel satire dengan menggunakan pendekatan LSF. Li & Gao (2013) meneliti konflik antara ibu dan anak tirinya dalam novel *double-sided adhesive* dari sudut pandang teori *appraisal*. Penelitian tersebut melihat *attitude* pada tokoh untuk mengungkap konflik yang terjadi namun mereka belum begitu jauh mengeksplorasi *attitude* dengan pendekatan LSF secara spesifik. Selanjutnya, Wu (2013) membahas *attitude* dalam wacana iklan servis umum. Wu meneliti *attitude* dari segi bahasa iklan dengan pendekatan LSF. Namun, Wu belum spesifik mengkaji *attitude* pada tokoh utama dalam media novel bergenre satire (kritikan atau ejekan). Hadidi & Parvin (2015) membahas *attitude* pada tokoh utama dalam novel *the great gatsby*. Mereka meneliti *attitude* pada tokoh berdasarkan polaritas (negatif/positif) dan strateginya (eksplisit/implisit) namun penelitian ini masih menggunakan pendekatan analisis wacana, diskursif dan linguistik belum secara spesifik menganalisis LSF dari segi bentuk proses *attitude*-nya. Ngo & Unsworth (2015) menginvestigasi *attitude* pada pengalaman mahasiswa Vietnam di Australia. Penelitian tersebut untuk melihat *attitude* dan jenisnya yang digunakan mahasiswa tersebut. Namun, mereka belum membahas bentuk proses *attitude* dengan pendekatan LSF dan *attitude* pada tokoh utama dalam novel. Li (2016) meneliti *attitude* dalam lagu bahasa inggris dari sudut pandang teori *appraisal*. Penelitian ini membahas *attitude* dan sub-jenisnya untuk melihat emosi yang dibangun pengarang dan bagaimana pengarang menjalin komunikasi dengan pembacanya namun masih saja belum menggunakan pendekatan LSF secara spesifik. Tanya & Annelize (2016) mengkaji faktor yang mempengaruhi *attitude* manager berdasarkan penilaian kinerja. Mereka meneliti *attitude* manager secara umum tidak berdasarkan teori *appraisal* Martin & Rose dimana *attitude* memiliki 3 jenis; *affect, judgement* dan *appreciation* serta belum menggunakan pendekatan LSF. Bartley (2016) mengkaji evaluasi dan *attitude* terhadap homoseksual di Irlandia dalam artikel koran. Penelitian tersebut sudah berfokus pada *attitude* untuk melihat homoseksual namun masih secara umum dalam analisisnya belum menggunakan pendekatan LSF. Kamal (2017) meneliti ketidakseimbangan *attitude* pada jurnalis dalam teks

kimia. Penelitian ini sudah berfokus pada *attitude* jurnalis menggunakan pendekatan LSF namun belum mengkaji *attitude* tokoh utama dalam novel bergenre satire dengan pendekatan LSF.

Berdasarkan beberapa review penelitian di atas peneliti mendapatkan kesempatan untuk meneliti teori *appraisal*. Pertama, peneliti sebelumnya belum mengkaji *attitude* pada tokoh utama dalam novel bergenre satire dengan pendekatan LSF. Kedua, penelitian mereka belum membahas secara spesifik latar belakang pengarang dalam *penggunaan attitude*. Jadi, ini alasan peneliti tertarik untuk meneliti analisis jenis - jenis *attitude* pada tokoh utama dalam novel *Animal Farm* karya George Orwell. *Attitude* dalam novel sangat penting mengingat ini adalah salah satu cara yang digunakan pengarang untuk membentuk, menggambarkan atau melukiskan tokoh dalam ceritanya. Oleh karena itu, peneliti menitikberatkan fokus penelitian pada *attitude* untuk melihat bagaimana seorang pengarang membangun karakter tokohnya. Selanjutnya, latar belakang pengarang juga sangat mempengaruhi alur cerita sebuah novel yang disebut juga dengan unsur ekstrinsik.

## 1.2. TUJUAN PENELITIAN

Berdasarkan *research gap* di atas, penelitian ini bertujuan untuk:

1. Mengidentifikasi jenis - jenis *attitude* yang menggambarkan tokoh utama dalam novel *Animal Farm* karya George Orwell

Berikut ini peneliti sajikan contoh data:

**BSu:** *Napoleon was a large, rather fierce-looking Berkshire boar, the only Berkshire on the farm, not much of a talker but with a reputation for getting his own way*

Klausula di atas merupakan gambaran pengarang terhadap tokoh utama Napoleon yang merupakan seekor babi besar dari Berkshire, berpenampilan agak bengis dan sebagainya. Klausula ini mengakomodasi *attitude* pada frasa "*rather fierce-looking*" termasuk jenis *judgement* dengan sub-jenis *normality (+)*, form *epithet*. Dalam LSF, *epithet* termasuk nominal group yang berfungsi untuk menggambarkan bentuk, ukuran, warna dan kondisi (fisik atau kejiwaan). Oleh karena itu frasa *rather fierce-looking* disebut *epithet* karena memberikan gambaran kepada tokoh Napoleon.

Berdasarkan konteks situasi saat itu, pengarang menggambarkan tokoh Napoleon memiliki sikap negatif terbukti dimana dia melanggar aturan yang dibuat bersama para babi, mengurangi jatah ransum, membunuh para binatang dan lainnya. Orwell adalah seorang kritikus sehingga ini yang melatarbelakangi penggunaan bahasa satire dalam cerita agar pesan dan maksud tersampaikan dengan baik tanpa diketahui orang lain bahwa itu sebuah kritikan seperti contoh mengibaratkan babi sebagai pemimpin atau presiden. *Attitude* pada frasa "*rather fierce-looking*" jika diartikan "*berpenampilan agak bengis*" juga disesuaikan gambaran masa itu karena seorang kritikus harus tajam dalam bercerita. Jadi, kita sebagai pengguna bahasa harus menyadari bahwa bahasa merupakan wujud representasi yang ada dimasyarakat sehingga secara tidak langsung cerita yang ditulis pengarang itu dapat berupa kejadian sehari-hari atau pengalaman yang dirasakan pengarang dimana didalamnya terdapat pesan dan maksud. Oleh karena itu, penting memahami teori *appraisal* sebagai salah satu pengungkap pesan melalui sistem penilaian atau evaluasi dimana pengarang mengajak pembacanya bernegosiasi.

### 1.3. KERANGKA TEORI

Martin & Rose (2003) membagi *attitude* berdasarkan jenis dan sub-jenisnya. *Attitude* terbagi atas tiga jenis; *affect* (perasaan orang), *judgement* (karakter orang) dan *appreciation* (evaluasi benda atau produk). *Affect* terbagi dua berdasarkan sub-jenisnya; *irrealis affect* dan *realis affect*. *Irrealis affect* meliputi; *dis/inclination* yang terdiri dari *fear* dan *desire*. *Realis affect* meliputi; *un/happiness* yang terdiri dari *misery*, *antipathy*, *cheer* dan *affection*. *In/security* terdiri dari *disquiet*, *surprise*, *confidence*, *trust*. *Dis/satisfaction* terdiri dari *ennui*, *displeasure*, *interest* dan *admiration*. *Judgement* terbagi dua berdasarkan sub-jenisnya; *social esteem (venial)* meliputi; *normality*, *capacity*, *tenacity*. *Social sanction (moral)* meliputi; *veracity* dan *propriety*. *Appreciation* terbagi lima berdasarkan sub-jenisnya; *reaction: impact*, *reaction: quality*, *composition: balance*, *composition: complexity*, *valuation*.

*Affect* adalah ungkapan perasaan seseorang terhadap suatu hal baik itu senang, sedih, cemas, khawatir dan sebagainya. *Judgement* berhubungan dengan bagaimana orang berperilaku berdasarkan norma – norma dan aturan. Selanjutnya, *appreciation* berkaitan dengan penilaian terhadap benda atau produk. *Affect*, *judgement* dan *appreciation* juga dapat berupa negatif atau positif dan implisit ataupun eksplisit.

## 2. METODOLOGI PENELITIAN

Penelitian ini merupakan penelitian deskriptif kualitatif dengan teknik *purposive sampling*. Data penelitian ini berupa kata, frasa dan klausa yang menggambarkan *attitude* pada tokoh utama. Teknik pengumpulan data diperoleh dari analisis dokumen (*document analysis*) dengan menggunakan teknik baca dan catat. Sumber data penelitian ini adalah dokumen berupa novel *Animal Farm*. Validitas data menggunakan triangulasi sumber dan triangulasi metode. Teknik analisis data menggunakan teori Spradley dalam Santosa (2014); analisis domain dan analisis taksonomi. Pada analisis domain, peneliti mengidentifikasi data dan bukan data. Data penelitian ini adalah kata, frasa dan klausa yang menggambarkan *attitude* pada novel *Animal Farm* sedangkan bukan data yang tidak mengakomodasi *attitude*. Selanjutnya, pada analisis taksonomi peneliti mengelompokkan dan menganalisis *attitude* berdasarkan jenis dan sub-jenisnya.

## 3. HASIL DAN PEMBAHASAN

### 3.1. ATTITUDE

Dalam penelitian ini, peneliti menggunakan teori *appraisal* Martin & Rose (2003) untuk mengidentifikasi *attitude* berdasarkan jenis dan sub-jenisnya. *Attitude* terbagi atas tiga jenis; *affect* (perasaan orang), *judgement* (karakter orang) dan *appreciation* (evaluasi benda atau produk). *Affect* terbagi dua berdasarkan sub-jenisnya; *irrealis affect* dan *realis affect*. *Irrealis affect* meliputi; *dis/inclination* yang terdiri dari *fear* dan *desire*. *Realis affect* meliputi; *un/happiness* yang terdiri dari *misery*, *antipathy*, *cheer* dan *affection*. *In/security* terdiri dari *disquiet*, *surprise*, *confidence*, *trust*. *Dis/satisfaction* terdiri dari *ennui*, *displeasure*, *interest* dan *admiration*. *Judgement* terbagi dua berdasarkan sub-jenisnya; *social esteem (venial)* meliputi; *normality*, *capacity*, *tenacity*. *Social sanction (moral)* meliputi; *veracity* dan *propriety*. *Appreciation* terbagi lima berdasarkan sub-jenisnya; *reaction: impact*, *reaction: quality*, *composition: balance*, *composition: complexity*, *valuation*.

### 3.1.1. Affect

Berdasarkan analisis, peneliti menemukan 33 data jenis *affect* dengan rincian sebagai berikut: 27 data (0.95%) pada tokoh utama Napoleon dengan sembilan sub-jenis yang meliputi: *security; confidence, happiness; cheer, security; trust, dissatisfaction; ennui, inclination; desire, unhappiness; antipathy, dissatisfaction; displeasure, insecurity; disquiet, insecurity; surprise*. Selanjutnya, 3 data (0.09%) pada tokoh utama Snowball dengan dua sub-jenis yang meliputi: *security; confidence* dan *happiness; cheer*. Kemudian 3 data (3%) dari kedua tokoh dengan satu sub-jenis: *unhappiness; antipathy*. Berikut peneliti sajikan dalam bentuk tabel:

**Tabel. 3.1.1.1. Jenis *affect* dan sub-jenisnya pada tokoh utama: Napoleon dan Snowball dalam novel *Animal Farm***

	No	Sub-jenis <i>affect</i>	Frekuensi	Presentase
N A P O L E O N	1	Security; confidence	11	0.40 %
	2	Happiness; cheer	4	0.14 %
	3	Security; trust	3	0.11 %
	4	Dissatisfaction; ennui	2	0.07 %
	5	Inclination; desire	2	0.07 %
	6	Unhappiness; antipathy	2	0.07 %
	7	Dissatisfaction; displeasure	1	0.03 %
	8	Insecurity; disquiet	1	0.03 %
	9	Insecurity; surprise	1	0.03 %
	<b>Total</b>		<b>27</b>	<b>0.95 %</b>
S N	1	Security; confidence	2	0.6 %

O W B A L L	2	Happiness; cheer	1	0.3 %
	<b>Total</b>		<b>3</b>	<b>0.9 %</b>
Napoleon & Snowball	1	Unhappiness; antipathy	3	3
	<b>Total</b>		<b>1</b>	<b>3 %</b>

Berikut beberapa contoh sub-jenis *affect* pada tokoh utama dalam novel *Animal Farm*:

### 1. Security; confidence

No. Data	Word/Phrase/ Clause	Appraising Items	Appraised	Form	Attitude		
					Affect	Judgement	Appreciation
07/36 /Aff-3	He <b><i>had declared himself against</i></b> the windmill from the start	<i>had declared himself against</i>	Napoleon	VBP	Security: confidence (+)	-	-

Data diatas terlihat bahwa frasa *had declared himself against* mengkomodasi attitude jenis *affect* dengan sub-jenis *security; confidence* dan form-nya *verbal behavioral process*. Dalam ceritanya, Napoleon mengungkapkan rasa tidak setuju dan tidak senang terhadap ide Snowball untuk membangun kincir angin sejak awal sehingga dia menyatakan penolakan karena baginya itu sama sekali tidak berguna dan hanya menghabiskan waktu. Bagi Napoleon kebutuhan makanan jauh lebih penting saat ini dibandingkan hal yang lain.

Dalam LSF, klausa dapat mempresentasikan proses salah satunya *verbal behaviour process* merupakan proses berkata yang ditunjukkan oleh kebiasaan atau perilaku. Napoleon memang terlihat tidak suka dari kebiasaannya seperti pergi menjauh saat rapat mengenai kincir angin

dimana semua binatang hadir kecuali dia dan Napoleon juga berkata bahwa kincir angin itu tidak penting.

Pembentukan karakter tokoh salah satunya dapat dipengaruhi oleh latarbelakang pengarang. Orwell merupakan seorang penulis yang sangat kritis, klausa yang diceritakan diatas mengkomodasi *attitude* jenis *affect* dengan sub-jenis *security*; *confidence* dan frasanya *had declared himself against*. Dalam hal ini, Orwell mempertahankan karakter sesuai dengansituasi saat itudimana salah satu sifat pemimpin adalah memiliki ego yang tinggi dan tidak mempedulikan ide orang lain initercermin pada frasa *had declared himself against*. Frasa ini juga salah satu kritikan Orwell terhadap tokoh utama Napoleon. Jadi, latarbelakang pengarang dapat menentukan *attitude* dan klausa yang akan digambarkan pada tokoh dalam cerita tersebut.

### 3.1.2. Judgement

Berdasarkan analisis, peneliti menemukan 66 data jenis *judgement* dengan rincian sebagai berikut: 43 data (0.98%) pada tokoh utama Napoleon denganlima sub-jenis yang meliputi: *propriety*, *normality*, *tenacity*, *capacity* dan *veracity*. Selanjutnya, 22 data (0.83%) pada tokoh utama Snowball dengan lima sub-jenis yang meliputi: *capacity*, *normality*, *propriety*, *veracity* dan *tenacity*. Kemudian 1 data (1%) dari kedua tokoh dengan satu sub-jenis: *capacity*. Berikut peneliti sajikan dalam bentuk tabel:

**Tabel. 3.1.2.1. Jenis *judgement* dan sub-jenisnya pada tokoh utama: Napoleon dan Snowball dalam novel *Animal Farm***

	No	Sub-jenis <i>judgement</i>	Frekuensi	Presentase
N A P O L E O N	1	Propriety	24	0.55 %
	2	Normality	13	0.30 %
	3	Tenacity	4	0.09 %
	4	Capacity	1	0.02 %
	5	Veracity	1	0.02 %
	Total			43
S N	1	Capacity	11	0.5 %
	2	Normality	4	0.1%

O W B A L L	3	Propriety	4	0.1 %
	4	Veracity	2	0.09 %
	5	Tenacity	1	0.04 %
	<b>Total</b>		<b>22</b>	<b>0.83 %</b>
Napoleon & Snowball	1	Capacity	1	1
	<b>Total</b>		<b>1</b>	<b>1 %</b>

Berikut beberapa contoh sub-jenis *judgement* pada tokoh utama dalam novel *Animal Farm*:

## 2. Propriety

No. Data	Word/Phrase/ Clause	Appraising Items	Appraised	Form	Attitude		
					Affect	Judgement	Appreciation
283/57/Jud-62	Every night, it was said, he <b><i>came creeping in under cover of darkness and performed all kinds of mischief</i></b>	<i>came creeping in under cover of darkness and performed all kinds of mischief</i>	Snowball	Attribute	-	Propriety (-)	-

Data diatas terlihat bahwa klausa *came creeping in under cover of darkness and performed all kinds of mischief* mengakomodasi *attitude* jenis *judgement* dengan sub-jenis *propriety* dan form-nya *attribute process*. Dalam ceritanya, Snowball diusir dari peternakan oleh Napoleon bersama anjing- anjingnya dan selama itu juga dia tidak pernah kembali lagi. Namun, suatu ketika para binatang mengatakan bahwa Snowball sering mengunjungi peternakan pada tengah



malam dimana dia mengganggu binatang lainnya seperti mencuri telur, menghancurkan peralatan dan sebagainya.

Dalam LSF, klausa dapat mempresentasikan proses salah satunya *attribute process* merupakan proses pemberian atau menamai benda. Snowball diberikan karakter oleh pengarang bahwa dia merayap-rayap di kegelapan malam dan sebagainya. *Attribute process* membantu pembaca terhadap apa yang coba diberikan pengarang pada tokoh tersebut.

Pembentukan karakter tokoh salah satunya dapat dipengaruhi oleh latarbelakang pengarang. Orwell merupakan seorang penulis yang sangat kritikus, klausa yang diceritakan diatas mengakomodasi *attitude* jenis *judgement* dengan sub-jenis *propriety* dan klausanya *came creeping in under cover of darkness and performed all kinds of mischief*. Dalam hal ini, Orwell mempertahankan karakter sesuai dengan situasi dimasa itu dimana Snowball adalah sosok pemimpin yang cerdas dalam memberantas kejahatan dalam hal ini dia menyelip diam - diam dimalam hari ke peternakan menghancurkan segalanya karena Snowball tidak suka dengan pemerintahan yang dipimpin Napoleon tidak sesuai aturan. Snowball melakukan ini karenadendam atas pengusirannya tercermin pada klausa *came creeping in under cover of darkness and performed all kinds of mischief*. Klausa ini juga salah satu gambaran Orwell terhadap *attitude* tokoh utama. Jadi, latarbelakang pengarang dapat menentukan *attitude* dan klausa akandigambarkan pada tokoh karena Orwell merupakan penulis kritikus secara tidak langsung banyak kritikan dalam ceritanya.

### 3.1.3. Appreciation

Berdasarkan analisis, peneliti menemukan 11 data (10%) jenis *appreciation* dengan lima sub-jenis yang meliputi *reaction; impact, reaction; quality, composition; balance, composition; complexity, valuation*. Berikut peneliti sajikan dalam bentuk tabel:

**Tabel. 3.1.3.1. Jenis *appreciation* dan sub-jenisnya pada tokoh utama dalam novel *Animal Farm***

No	Sub-jenis <i>appreciation</i>	Frekuensi	Presentase
1	Reaction; impact	4	0.36 %
2	Reaction; quality	2	0.18 %
3	Composition; balance	2	0.18 %
4	Composition;	2	0.18 %

	complexity		
5	Valuation	1	0.09 %
<b>Total</b>		11	0.99 %

Berikut beberapa contoh sub-jenis *appreciation* pada tokoh utama dalam novel *Animal Farm*:

### 3. Reaction; impact

No. Data	Word/Phrase/ Clause	Appraising Items	Appraised	Form	Attitude		
					Affect	Judgement	Appreciation
311/4 2/App -2	On the contrary, it was he who had advocated it in the beginning, and the plan which Snowball had drawn on the floor of the incubator shed had actually been stolen from among Napoleon's papers. The windmill <b>was, in fact, Napoleon's own creation</b>	<i>was, in fact, Napoleon's own, creation</i>	The windmill	Attribute	-	-	Reaction ; impact (+)

Data diatas terlihat bahwa klausa *was, in fact, Napoleon's own creation* mengakomodasi *attitude* jenis *appreciation* dengan sub-jenis *reaction; impact* dan form-nya *attribute process*. Dalam ceritanya, Snowball memiliki ide untuk membangun kincir angin agar peternakan binatang dapat mengalami kemajuan namun pada waktu itu Napoleon tidak sependapat dan tidak setuju dengan ide tersebut. Seiring berjalannya waktu dan setelah pengusiran Snowball dari

peternakan Napoleon mencoba membangun kincir angin yang dianggap sebagai hasil karyanya bukan dari Snowball.

Pembentukan karakter tokoh salah satunya dapat dipengaruhi oleh latarbelakang pengarang. Orwell merupakan seorang penulis yang sangat kritis, klausa yang diceritakan diatas mengakomodasi *attitude* jenis *appreciation* dengan sub-jenis *reaction; impact* dan frasanya *was, in fact, Napoleon's own creation*. Dalam hal ini, Orwell mempertahankan gambaran sesuai dengan situasi dimasa itu kincir angin sebagai roda kemajuan sebuah peternakan yang menjadi permasalahan utama untuk diperdebatkan oleh para pemimpin. Frasa ini dapat kita pahami betapa egoisnya seorang pemimpin. Jadi, latarbelakang pengarang dapat menentukan *attitude* dan klausa akan digambarkan pada tokoh karena Orwell merupakan penulis kritikus secara tidak langsung banyak kritikan dalam ceritanya.

## 4. PENUTUP

### 4.1. KESIMPULAN

Penelitian ini memperdalam teori LSF khususnya teori *appraisal* sebagai sistem penilaian *attitude* (sikap) berdasarkan teori Martin & Rose. Berdasarkan rumusan masalah yang telah ditentukan, jenis *attitude* yang paling sering muncul dalam novel *Animal Farm* adalah *judgement* dibandingkan dua *attitude* lainnya: *affect* dan *appreciation*. Jadi, dapat disimpulkan bahwa novel ini menceritakan penggambaran atau karakter seseorang yaitu Napoleon dan Snowball dimana kedua tokoh ini adalah pemimpin dipeternakan binatang namun didalam cerita Napoleon yang paling dominan digambarkan pengarang terlihat dari *attitude*-nya *judgement* dengan sub-jenis *propriety* sebanyak 24 data. *Propriety* berkaitan dengan etika dimana secara tidak langsung pengarang mengkritik sosok Napoleon tidak memiliki etika dan sopan santun sebagai seorang pemimpin yang hanya menindas rakyat untuk kepentingan pribadi seperti kerja paksa membangun kincir angin, mengurangi ransum makanan, melanggar aturan, membunuh binatang dan sebagainya. Jadi, *attitude* digunakan pengarang untuk membentuk dan menggambarkan karakter didalam ceritanya dan latarbelakang juga mempengaruhi *attitude* yang akan digunakan tersebut. George Orwell memiliki latarbelakang sebagai seorang sastrawan, kritikus dan dia juga terkenal dengan gaya bahasa satire sehingga sedikit atau banyak akan berdampak pada *attitude* dan klausa yang digambarkan. Oleh karena itu, penting untuk memahami *appraisal* terutama *attitude* sebagai cara pengarang membangun dan memberikan penilaian sebuah karya sastra.

### 4.2. SARAN

Penelitian ini masih jauh dari kata sempurna masih diperlukan pengembangan dari berbagai aspek lainnya. Dari deskripsi dan pembahasan diatas, peneliti berharap penelitian ini dapat memberikan manfaat dan kontribusi di bidang linguistik terutama dalam teori *appraisal*. Selanjutnya, peneliti juga berharap penelitian ini dapat menyumbangkan teoritis di bidang Linguistik Sistemik Fungsional. Halliday & Matthiessen (2014:3) mengatakan *to a grammarian, text is a rich, many-fected phenomenon that 'means' in many different ways. It can be explored from many different of view*. Jadi, sebuah teks atau bacaan itu sangat kaya akan fenomena terutama dalam novel *Animal Farm* dimana ceritanya berupa sindiran, ejekan terhadap suatu peristiwa yang dialami pengarang tersebut.

Oleh karena itu pertama, peneliti menyarankan mengkaji pendekatan stilistika seperti majas mengingat cara ini digunakan pengarang untuk membuat cerita lebih berwarna sama halnya dengan *appraisal* yang merupakan cara pengarang membangun dan membuat cerita pada

tokohnya melalui *attitude*. Kedua, penelitian ini masih belum mengkaji teori *appraisal* dari segi graduation (tingkatan/gradasi) dan *engagement* (sumbermakna) secara khusus. Selanjutnya, peneliti masih berfokus pada dua tokoh yaitu Napoleon dan Snowball sementara didalam novel tersebut masih banyak tokoh lainnya yang belum diteliti. Terakhir, penelitian ini juga belum mengkaji dalam bidang penerjemahan seperti pergeseran piranti *attitude* dan lainnya.

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## THE INNER BATTLE, SELF-DENIAL AND CONSEQUENCE OF THE HOMOSEXUAL CHARACTERS IN ANNIE PROULX'S "BROKEBACK MOUNTAIN"

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### **Abstract**

*Homosexuality or the same sex intimacy has been a topic discussed over and over in literary works. Brokeback Mountain is a perfect portrait of hidden homosexuality in a masculine society, the so-called cowboy life. The endless battle of the characters inside out has been the soul of the story in the hand of the writer. This study aims at discussing how the main characters handle their homosexuality and the society's reaction based on the theory of lesbian/gay criticism. This will limit on the discussion of the same sex scene and theme and the reflection of the society of how it reacts to the "abnormal" characters depicted. They are three important findings based on the text analysis. Firstly, the homosexual characters tend to act based on the society they live in. They deny their inner needs of the romantic passion with the same sex attraction. Secondly, the society watch and state their objection of the same sex intimacy including the communal members and the families. Thirdly, it is a fatal consequence of the societal objection on homosexuality. They seem to have rights to end the abnormal relationship in a cruel way such as murder.*

**Keywords:** *homosexuality, society, inner battle and self denial*

### **INTRODUCTION**

There are not many literary works explicitly touching with homosexual themes. Classical works may only implicitly peel the skin but most deny the existence of homosexuality due to its abnormal nature, taboo or social rejection. Theory of gay/lesbian/queer perspective has been prominent in the beginning of 1990. There are quite a number of literary texts that touch the area of male or female sexuality. They portray the reality of the so called "the third kind" with their emotional aspects and reality in societies. It is interesting to explore how the "abnormal" characters react to their wild passion, how they control or hide or deny it. Especially the society they live in is homophobic and does not spare any space for such kinds to express their sexual life. From literature, life is told through characters and incidents (Dewi, 2016:9).

Homosexuality is actually not a new thing, nor extraordinary theme in literary world. Poems, short stories and novels have portrayed the affair in implicit and explicit ways. The emerging movement in gay/lesbian/queer criticism has been significant that they try to expose more about the homosexual themes even from canonical works (Barry, 2009).

The focus of the analysis of the short story written by Annie Proulx will be on the way the main characters, Ennis Del Mar and Jack Twist, deal with the homosexual desire. How they hide and act as normal people in the surrounding. How they express their inner side of the feelings interacting with the family and others, and how the society reacts to their homosexual tendency and issue. Is there any objection and fatal consequence from the society to the homosexual intimacy? The discussion will focus on the homosexual issue, how they handle the impulse and societal rejection and the consequence.

## METHODOLOGY

The research is a library research based on the text of Annie Proulx's short story "Broke Back Mountain". The short story was published in 1999 by Dead Line, Ltd. Other resources are used to support the analysis of the text. The text is discussed using the theory of lesbian/gay criticism. Peter Barry in his book *Beginning Theory* proposes that in gay/lesbian criticism, the defining feature is the sexual orientation will be the fundamental point of analysis and understanding. Barry further emphasizes that the gay/lesbian criticism has its aim at privileging the oppositional design of society resistant on the homosexual issue i.e. the homophobia. The realization of the same rights, despite the sexual orientation, has been on going issue since the emerge of feminism and others.

Judith Butler in Barry's book also casts her objection on the essentialism in relation to sexual identity (Barry: 139). She rejects the general view on sexuality. She argues that society decides the normality of sexual necessity of one male and one female. She condemns the society's perspective of binary pair of women and men is ill-quipped (Leitch, 2001: 2485). She differentiates about sex and gender. Sex is about the anatomy of human being. Gender is the meaning attached to the bodily differences in various cultures.

Mark Lilly in his *Gay Men's Literature in the Twentieth Century* surveys some poems of First World War which he confesses of the homosexual theme in a very hidden way, in his words "the general reluctance to admit the presence of homo-erotic relationship (Barry: 144). There is factual evidence that homosexual themes are real in literary works as he suggests.

## THE INNER BATTLE, SELF-DENIAL AND CONSEQUENCE

Brokeback Mountain of Annie Proulx is one of examples that the characters show the same sex intimacy but it may not be admitted by the characters themselves. Ennis Del Mar and Jack Twist are frustrated and suffered in their society due to the homosexual life they live with.

Ennis Del Mar is a working partner of Jack Twist as herders. They have to bring a flock of sheep in the Brokeback Mountain crossing valleys, rivers and hills during a summer. The intimacy gets closer. They soon involve themselves into sexual intimacy. The Brokeback Mountain itself recites the story from the present life of Ennis Del Mar using the flashback narration. The atmosphere of homosexuality stinks in the opening description of Ennis' morning routine in a cup of coffee preparation. The first impression of denial takes place in this line:

*... yet he is suffused with a sense of pleasure because Jack Twist was in his dream.  
... lets a panel of the dream slide forward. Ig he does not force his attention on it, it might  
stoke the day, rewarm that old, cold time on the mountain when they owned the world  
and nothing seemed wrong.*

It is so obvious that Ennis still follows the desire but he tries to block the thought. He enjoys the past moment, the dream but he takes distance and tries to subside the passion.

The herding journey brings them together, the two masculine cowboys. They have to bring the sheep across rivers, valleys and forests. They have to camp in Brokeback Mountain without fire – full alert. In the chilling night, the sexual incident goes on :

*without saying anything about it both know it would go for the rest of the summer, sheep  
be damned.*

It is the first morning. They pretend that nothing has happened but condemned the sheep instead. The sexual intimacy ensues again and again during the journey, even in the day time. Nevertheless, both Ennis and Jack deny the homosexual interaction. They perceive themselves normal, not queers:

*Saying not a goddamn word except once Ennis said, "I'm not no queer," and Jack jumped in with "Me neither. A one-shot thing. Nobody's business but ours."*

After the first journey together, there is an offer for the sheep owner to come back. A half hearted separation felt by both cowboys but they try to cover the lost, especially Ennis:

*He felt about as bad as he ever had and it took a long time for the feeling to wear off  
The fourth summer since Brokeback Mountain came on and in June Ennis had a general  
delivery letter from Jack Twist, the first sign of life.*

The letter tells that Jack will visit Ennis. Ennis wears his best suit, waiting for Jack. They meet and surrender to their passion at Ennis' ranch. Ennis introduces Jack to his wife Alma in a very casual way to flush the intimate atmosphere happened before that they have not met for four years. Hence, there is a reason to celebrate the reunion. Hypocritical acts appear when Ennis talks about his family though his wife happens to witness them kissing and rolling down in the floor beforehand:

*"two little girls," Ennis said. "Alma Jr. and Francine. Love them to pieces." Alma's mouth twitched.*

The affair continues in a small motel. They commemorate the old days when for four summers they lose contact. Ennis questions himself about his sexual identity:

*"Sure as hell seem in one piece to me. You know, I was sittin up here all the time tryin to figure out if I was ---? I know I ain't. I mean here we both got wives and kids, right? I like doin it with women, yeah, but Jesus H.' ain't nothing like this..."*

They realize that what happens is wrong. They have lovely wives and children. They love them. That is the normal life in the society. But there is a kind of feelings that they do not understand yet enjoy it:

*"You know that. Old Brokeback got us good and it sure ain't over. We got a work out what the f\*uck we're goin a do now."*

Ennis tries to deny what tortures his mind – the separation after Brokeback Mountain memory. It takes quite a long time to bring him back to his real life. He confesses his despair upon Jack. The experience in Brokeback Mountain affects his life. Ennis mounts how suffered he is in dealing with the lonely days. It is not easy to cope with it:

*Took me about a year a figure out it was that I shouldn't a let you out my sights. Too late then by a long, long while."*

But they are chained by realities that both of them have something to keep with – their families:

*"I doubt there's nothing now we can do," said Ennis. "What I'm saying, Jack, I built a life in them years. Love my little girls. Alma? It ain't her fault. You got your baby and wife, that place in Texas. You an me can't hardly be decent together if what happened back there"*

There is a worry about the separation after the reunion. Jack, with his financial stability, asks Ennis if he wants to join him making a new life. He wishes living together:

*"You won't catch me gain," said Jack. "Listen. I'm thinkin, tell you what, if you and me had a little ranch together, little cow and calf operation, your horses, it'd be some sweet life..."*

Ennis turns down the offer. He reminds Jack about the fatal way of same sex relationship. Once, a man called Earl, a homosexual man, was found dead in an irrigation ditch with nose tore down. The society spares zero place for same sexual partnership. The place is resided by masculinity, rodeos, cowboys and well behaved people. Homosexuality is not acceptable. Death is the consequence. He is afraid about living together but offering a regular encounter:

*"Two guys livin together? No. All I can see is we get together once in a while way the hell out in the back a nowhere –"*

Ennis and Alma divorce due to domestic crisis. Alma then marries a grocer. Alma knows that Ennis keeps telling lies about his relationship with Jack, including the fictitious fishing activity. Ennis makes his continuing denials with a hint of nervousness:

*"You still go fishing with that Jack Twist?"*

*"Some." He thought she'd take the pattern off the plate with the scraping.*

Alma opens the lies by reciting about the way she ties a price tag in the end of fishing line. Ennis tells Alma that they get a bunch of fish and eat them out. But the reality that Alma finds out that Ennis never goes fishing as he confesses. Alma confronts Ennis about his shameful relation with Jack. Ennis denies and fights back:

*"Remember? I looked in the case when I got a chance and there was my note still tied there and that line hadn't touched water in its life."*

*She overstepped his line. He seized her wrist; tars sprang and rolled, a dish clattered.*

*"Shut up," he said. "Mind your own business. You don't know nothing about it."*

In some occasions Ennis and Jack meet and talk about their family and funny experience. Topics are around their families and the realization that they have to live with the actual choice they have met: children and wives. Those are their normal lives. The life they are trapped into. There are regrets and joys at the same time. They feel that they must have more time to spend amid the routines life as husbands and fathers. Jack is a bit upset that Ennis does not have much time for him.

*"I didn't want none a either kind." Said Jack. "But f\*ck-all has worked the way I wanted. Nothing never come to my hand the right way."*

*One thing never changed: the brilliant charge of their infrequent couplings was darkened by the sense of time flying, never enough time, never enough.*

The memory of Brokeback Mountains still hunts them especially Ennis. He understands about the struggle of homosexual life. He realizes they will never break through it:

*Nothing marred it, even the knowledge that Ennis would not then embrace him face because he did not want to see not feel that it was Jack he held. And maybe, he thought, they'd never got much farther than that. Let be, let be.*

They separate for a few months. Ennis still tries to communicate with Jack by postcards but they are returned and stamped "deceased" over and over. Ennis then calls Jack to find out that the man he loves dies in an accident. Jack is hit by the tire rim bumping into his face and kills him instantly. But Ennis has the different view about the accident. Jack is killed not by an accident:

*No, the thought, they got him with the tire iron.*

Ennis feels the real pain of losing Jack. He knows that it might be not an accident of hitting a tire rim but there is someone killing his soul mate. He swallows the pain. He never expresses his emotion in front of people. He is just a mere fishing and hunting friend as people may know:

*"Jack used to mention you," she said. "You're the fishing buddy or the hunting buddy, I know that. Would have let you know," she said...*

Ennis does not show any instant grief or excessive sadness. He just keeps quiet and tried to control his feelings. He loses Jack like his life. But he just swallows the pains. It is the biggest sadness he has to deal with:

*The huge sadness of the northern plains rolled down on him.*



*He could hardly speak.*

Jack's wife tells Ennis that his husband would like his ashes to be spread into the Brokeback Mountain. But half of the ashes is buried in the dirt road and half is sent back to Jack's family. Ennis is so sorry to find out how they treat the ashes that he decides to see Jack's parents. He introduces himself as an old friend and would like to fulfill Jack's wish:

The sudden attack of sadness comes after he finishes the condolence. He knows that he is more than a friend who herds sheep in Brokeback Mountain. He does not go further with the explanation about the relationship. He is tied by his own sadness:

*There was silence. Ennis cleared his throat but said nothing more.*

Jack hides quite a secret and Ennis does as well. Ennis explores Jack's room. He learns about Jack's passed childhood life cited by his parents. Ennis silently recognized his shirts kept by Jack. The secrets they keep. The memory of Jack never disappears as Jack presents in his dreams and he lives with it. Yes, Jack dies but the secret they both owe will never vanish:

*There was some open space between what he knew and what he tried to believe, but nothing could be done about it, and if you can't fix it you've got to stand it.*

## CONCLUSION

Annie Proulx' Brokeback Mountain successfully pictures the frustration of her characters in their society. Homosexuality is not more than a fatal choice. The characters have to live with their dark desire. Ennis Del Mar and Jack Twist practice the homosexual life and have to live with the consequence. They have to pretend that nothing happens between them in front of their folk especially their wives.

Homosexuality can be a life that coincidentally happens as it is. The characters never plan nor seek to share the dark life but they are destined to experience the kind of life in Brokeback Mountain which is harsh and cruel. The fact that they have normal lives with wives and children forces them to hide the "abnormal" life, to deny the same sex desire, to block the desires. There is a battle inside.

The rejection from the society is frustrating or maybe fatal. The main character, Jack Twist, dies in an accident but the partner Ennis Del Mar believes that it is not an accident but a murder. He learns that there was another accident of dead gay man before time. It is a social sanction to find out two men living together. The death of Jack Twist has been a real hit to Ennis. He has to live with the dark secret that he cannot share.

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## INTERCULTURAL COMMUNICATION IN DAVENPORT'S SHARK DIALOGUES: POLYVOCALITY AND STORYWORLD

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### **Abstract**

*Globalization has resulted in the easier mobility of people between cultures and nations which is further solidified through marriage. By reading Kiana Davenport's Shark Dialogues, this paper highlights the generational saga of the protagonist, Pono's family. This story narrates how Pono -the matriarch of her family- has four daughters in which all of them marries people of different ethnic groups. As the story of Shark Dialogues is not only narrated from Pono's point of view but also his daughters and granddaughters, this novel problematizes the correctness of singular voice. Davenport's Shark Dialogues offers multi-narration or polyvocality to narrate the living condition in Hawai'i through different angles, different ways of perceiving the world. Moreover, the cross-cultural communication is not only among Pono's extended family (ohana) but is also extended to the reader. Through the concept of storyworld, this paper highlights how fictional world through the act of reading is able to evoke sympathy and empathy from its reader. Storyworld provides the reader access to new, unfamiliar environments and also offers subjective understanding and conceptualization of living in a particular space and time. In other word, Shark Dialogues enriches intercultural communication not only among the different ethnicities in Hawai'ian but also the reader of this novel.*

**Keywords:** Storyworld, Polyvocality, Hawaiian Literature

### **INTRODUCTION**

Due to its strategic location in the middle of the Pacific Ocean, Hawai'i has become a melting pot of cross-cultural interaction. Since its 'rediscovery' by Captain Cook's expedition in the 1776, this previously isolated Polynesian archipelago has drawn into a global interaction. While in the bygone era the interaction among the islands were limited through small canoes, the arrival of the whites (*haole*), first as traders, later as missionaries, settlers, and colonizers shaped the demographics in Hawai'i through diseases that devastated the indigenous islanders. (Kuykendall, 1938:1) Further economic interest in the archipelago by the establishment of many industries and plantations lead into mass-immigration mainly from Japan, China, and Korea. Analyzing this phenomenon, Sasaki notes that nowadays there exist three major ethnic groups in Hawai'i, the indigenous (*kanaka maoli*), whites (*haole*) and Asian-American. He summarizes that "Hawai'i colonial legacy imbued it with a complicated class and racial hierarchy that few were prepared for" (2016:666).

The complexities of identity, especially those born from multiracial ethnicities has become a recurring theme in Hawai'ian literature. As explored by Ho'omanawanui, speaking about 'Hawai'ian' literature itself is problematic, as question then raised whether it should be defined as geographic (any literature coming out of Hawai'i) or thematic (literature referencing Hawai'i or Hawai'ian culture)". (2015:227). At first the majority of Hawai'ian literature were written by *haole* such as Mitchener's *Hawai'i* (1959) and O.A Bushnell's *Molokai* (1963). One vocal advocate of indigenous Hawai'ian literature, Haunani-Kay-Trask strongly deniesthese rhetorical production of the Whites as part of Hawai'ian literature. "Hawai'ian literature is that which is composed by Hawai'ians" (1999:169). In the contemporary era, many *Kanaka Maoli* writers such as Kiana Davenport, Kristiana Kahakauwila and Victoria Nalani Kneubuhl challenge the dominance of Anglo-Saxon bias in Hawai'i literary tradition. Although their works still take anti-American stance and advocating sovereignty for Hawai'i, Davenport especially are not as vehemently opposed to America compared to Kay-Trask. Davenport's novel such as *Shark Dialogues* (1994) and also *House of Many Gods* (2006) assert the importance of inter-cultural relationship between *Kanaka Maoli* and *haole*.

An epic novel by Kiana Davenport, *Shark Dialogues* (1994) promptly illustrates the multicultural situation through its vivid portrayal of a Hawai'ian family, mainly Pono as the protagonist of this story. As the matriarch of her family who represents the venerable Hawai'ian traditions, four of Pono's granddaughters are sired by fathers who come from diverse ethnic and cultural background. Moreover, the complexity of identities in this narration occurs in the contrasting outlook from Pono, which symbolizes traditional Hawai'ian way of living as a shaman (*kahuna*) and each of Pono's offsprings, Jess, Rachel, Ming, and Vanya which has their own way of seeing the world. How Davenport illustrates each stories to be told in detail though shifting perspective and achronological narration (Genette, 1980:33) highlights the polyvocality of *Shark Dialogues*. To better explore the multiple subjectivities in the novel, this study employs several terminologies for the analysis, mainly Bakhtinian dialogism, storyworld, and environmental imagination.

Viewed from Bakhtinian perspective, *Shark Dialogues* can be stated as a dialogic novel. Bakhtin mainly elaborates this concept in his work, *Problems of Dostoevsky's Poetics* (1972) [1984]. In Bakhtin's consideration, Dostoevsky's novel is regarded as the exemplar of polyphony novel because there exist "a plurality of independent and unmerged voices and consciousness." (1984:6) It is in contrast with monologic novel, which is "illuminated by a single authorial consciousness....in which the characters serve as a vehicle for the author's own ideological position." (1984:6-7). In other word, the characters in monologic novel are merely an extension for the narrator and author's own intention instead of individual entities in their own right.

To better explore Kiana Davenport's *Shark Dialogues* as multi-narration and the active participation of the readers, the concept of storyworld is explored in this paper. The term storyworld itself refers to the fictional world which is inhabited by fictional characters and how readers through the act of reading is able to immerse him/herself into the virtual world and become active participant. The notion of storyworld involves an extension of the thinking of the

classical, structuralist narratologists, who failed to come to terms with the referential or world-creating properties of narrative (Herman, 2009: 71). In contemporary narratology especially cognitive narratology, reading is a process of immersion and transportation. While previously classical narratologists such as Barthes, Greimas or Genette (1972) emphasizes that there is only one correct mode of reading through textual analysis, this view is challenged by post-classical narratologist that stresses the importance of interpretation, how reader's perception also influences the meaning of the text. As highlighted by Nunning's assertion, there is a "complex interplay that exists between both texts and their cultural contexts and between textual features and the interpretive choices and strategies involved in the reading process" (2003:245)

Storyworld is defined by Herman et al (2012:15) as "the narrative worlds that storytellers, using many different kinds of symbol systems (written or spoken language, static or moving images, world-image combinations, etc), prompts interpreters to engage in the process of co-creating". As this paper concerns more on written narrative especially novel, the symbol system is textual. Through textual cues, readers construct a fictional world in their mind and participate actively as if they are the actual characters in the story. This activity is essential in order to understand narrative texts, as the readers need to construe –to process information so that they can be mentally represented/simulated (Caracciolo,2011:121). Moreover, Herman (2002:13-14) asserts that storyworld points to the immersive quality of narratives, in which reader shifts from the here and now of their actual world to the vantage point a text cues them to inhabit. It can be summarized that the construction of storyworld through reading enables the reader to experience events from a subjective character's perspective.

Herman's elaboration of storyworld is further explored by James especially concerning the interaction between the reader and the fictional characters inside the storyworld. As narratives possess the power to "catalyzes an imaginative relocation of readers to a new, often unfamiliar world and experience" (2015:11), reconstructing storyworld enables readers to experience narration from subjective perspective(s). Storyworld is always mediated, either by narrator or character which illustrated the subjectivity of narration, especially on how

"storyworld can provide readers access to subjective, site –and culture specific imagination of life in particular spaces and life. To use Lawrence Buell's succinct phrase, storyworld can expose us to a new *environmental imagination*, or conception and experiences of a place based upon a subjective understanding of a particular environmental site." (James,2015:13)

To illustrate the interplay between the fictional characters and the real reader in the storyworld, this paper analyzes Kiana Davenport's *Shark Dialogues* as dialogic narrative. The multiple narratorial and character's perspective in this generational saga highlighted the polyvocality of *Shark Dialogues*. This technique enables the reader to experience the of Pono's family from different angles and subjective personalities. Moreover, the cross-cultural communication is not only among the ethnicities represented in the text but also toward the reader(s). Further explanation will be elaborated in the subsequent section.

## METHODOLOGY

This study is a qualitative research in which the primary data is a novel written by Kiana Davenport, *Shark Dialogues*. Qualitative research aims to explore and understanding individuals or groups ascribe to a social or human problems. (Cresswell,2009:29)As a qualitative research, the data is not about statistics or numeral but more on written data such as transcript, quotation, and other written sources. The nature of its data causes qualitative research to better be able to decipher complex analysis regarding phenomena compared to quantitative method. (Strauss and Corbin, 1998:19). The analysis is conducted in descriptive-interpretative way where several quotations in the texts are underlined and analyzed.

Furthermore, the analysis is in the framework of post-national and interdisciplinary American-Studies. Post-national in the sense of the object of study is minority groups within the United States (Rowe, 2000:23-24) and interdisciplinary regarding the theoretical framework from narrative study or narratology. As asserted by Rowe, post-nationality in American Studies criticizes the narrow-minded bias that the only ethnicity which constitutes American identity is the whites descended from Anglo-Saxon settlers. Rowe points out that the new paradigm of New American Studies problematizes the concept of 'nation', as other minorities and diasporic communities such as Asian-American, Hispanic-American, African-American and the indigenous Native American also plays their part in constructing American identity. (Rowe,2000:24)

## FINDINGS

As briefly illustrated, Kiana Davenport's *Shark Dialogues* can be considered as a dialogic narrative. The multiple voices or polyvocality in Davenport's narration is attained through the use of several narrative devices, mainly related with time/temporality. The plight and the struggle of Pono's family is explored in full spectrum, started from Pono's first ancestor until Pono's four granddaughters. To achieve this effect, the narrator uses several flashbacks in which primary point of view shifted and even on different time period. Although Pono is the protagonist, she occasionally reminiscences about her youth, her past living with her father Benjamin and mother, Lili, and even further back during the time of her great-grandfather and great-grandmother as one of the sub-plot. The primary conflicts remain in the present concerning her turmoil relationship with her offsprings.

The beginning of the narration aptly summarizes the shifting dynamics of the changing perspective and the temporal element of the story. Exploring first the issue of multiple point of view, the plot starts when Jess, one of Pono's estranged granddaughter who lived in East Coast received an invitation from her dying grandmother to return to their ancestral home in the big island of Hawai'i. Subsequent chapters (p. 13-32) then change the focus of narration into the other three granddaughters of Pono who received the same summons. Each character receives their particular focus which explores their occupation and background, from Vanya who worked as an activist in Darwin, Australia; Rachel who married a Japanese *yakuza* and remained in Honolulu and also Ming who married a white man (*haole*) and also stated in Honolulu.

The disruption regarding the temporality of the story starts at Pono's recollection of her past ancestors. As a *kahuna* ("spirit shaman of old Hawai'i) she possesses spiritual powers (*mana*) which enables her to look upon the memories of her lineages, more specifically, the life of her great-great grandmother, a *haole* named Mathys Conradsten. This event is narrated here:

"Her features in young womanhood melted quickly to girlhood, then infancy. As she watched, her infant face dissolved into that of her mother, then her mother's mother, faces blending melting back to those of an earlier century.... Kelonikoa, Pono's great-grandmother, beside her, the haggard face of a one-eyed *haole*, Pono's grandfather." (SD, 1994:37)

Pono's great-grandmother, Mathys Conradsten then becomes the primary focus of the subsequent chapters. In this stage, the story moves backward into 1834, where "Mathys Conradsten was seventeen, owning nothing, loving nothing but a bayhouse, dead at his feet of old age" (1994:38). He is exiled from New York, deserted from a trade ship and later found himself shipwrecked in Tahiti. His encounter by chance of a runaway Tahitian princess named Kelonikoa eventually lead to marriage, and the subsequent establishment of Pono's lineage. The story then continues into the overthrow of Hawai'ian monarchy, Kelonikoa's fall from grace and the subsequent poverty for her daughter, Emma, Pono's grandmother. She dies young, struck by bubonic plagues which causes "tinted green in her flesh, exploding sores in her armpits and groin, and her face ferocious like a witch" (SD, 1994:93). Her daughter, Lili later gives birth toward an extraordinary baby girl, "she was huge, come out of her silent, wide-eyed, memorizing everything around her." (SD, 1994:98).

Born in the early decade of 1900's, Pono symbolizes the old generation and tradition of Hawai'i. Since her youth, Pono possesses the ability of a *kahuna*, through her reserve of *mana*. She can see the future in the form of dreams, learning naming chant for new born babies and healing chants for diseases. She foresees the future of Hawai'i, how "the future will kill them (the Hawaiians. The slums would grow into ghettos, sub-cities of Honolulu. The searing beauty and wealth of her birth-sands, that whites were stealing away." (SD, 1994:105). She sustains herself from her ability of dream-teller and healing prowess, "in return for meals, she would dreams-see for them, trying not to lie." (SD, 1994:104)

Her harsh life finally ends after she eventually finds her love in Duke Kealoha, a rich owner of a plantation in big island of Hawai'i. Their marriage borne four children, yet Duke Kealoha later suffers from "*mai' pake*, the Chinese sickness, more commonly known as leprosy" (SD, 1994:33). Forced to exile her husband in the leper colony in Kalaupapa due to leprosy's negative stigma, Pono never mentions the existence of her husband toward her daughters. Her daughters suffer from harassment that they are merely "*opala manu'ai*, bastard trash" (SD, 1994:196) which has no *ohana* (family) ties to a particular clan. Moreover, her cold, callous and dispassionate upbringing causes her offsprings to run away from their home, seeking happiness they never experienced in Pono's hands. In turn, they marry people from different ancestries which further alienated themselves in Pono's conservative eyes.

“In the years after World War II, their mothers had turned perverse. One married a Chinese descendant of cane-cutters, stoop-work ‘coolies’ with permanently bent backs. Another ran off with a Filipino, a Pidgin-speaking busboy. Rachel’s mother left her infant in Pono’s kitchen, and disappeared forever. Jess’s mother went all the way, eloping with a *haole*, who takes her to the East Coast of the U.S Mainland. In this way, Pono’s grandchildren were all mixed-marriage mongrels, their mother’s revenge.” (SD, 1994:16)

Pono’s four granddaughters, Vanya, Ming, Rachel and Jess complete Pono’s story from their particular mixed-blood status. Their distinctive background, upbringing, and familial status offers different environmental imagination compared to what Pono perceives. While Pono narrates her story from the perspective on an islander, someone who lives in Hawai’ian archipelago almost her entire lives, her granddaughters can be divided into two groups. One is the most resembles Pono in their isolation in the island, Rachel and Ming while the others are the outsiders, Jess and Vanya who live outside Hawai’i. Broadly speaking, although all the protagonists’ experience helps the reader to contextualize and familiarize the living condition in Hawai’i through the construction of storyworld, their subjectivity also influence and alter the context of their narration.

Although the starting point of Pono’s four granddaughters toward their return in Keahole, Hawai’i is the same flight, each of them later narrates their particular story differently. At first, the omniscient narrator in bird’s eye perspective navigates their descent into Keahole, before later shifts into more personal narration from each particular characters.

“They come by plane to this bleakest and most desolate of places. Through the years, they come, arriving at the tiny airport of Keahole, they slide into a taxi and ride a highway snaking the dark forbidding landscape.... Now they see the wrinkles on the landscape, ghettos of concrete building, rental cars lined up in lots like dung beetles. The beginning of concrete buildings, tract houses dotting the flanks of Hualalai, dormant volcano brooding in the sun.” (SD, 1994:209-210)

Their arrival into Pono’s “sprawling old house” (SD, 1994:209) is underlined by their *tutu* (grandmother’s) rising hostility especially towards Vanya and Jess, two of Pono’s brood who marry and live among white person (*haole*). Pono is unable to imagine Jess’ neighborhood, Manhattan which in her words, “an island where people ate their pets, fling children from rooftops” (SD,1994:210) and she also silently reprimand Vanya’s attire, dressed in tailored dress and toepinch shoes. More obviously, both Vanya and Jess “reeked of *haole*” (SD,1994:211)

Pono’s open hostility towards *haole* can be further emphasized by how the whites continued to desecrate her sacred homeland. As a *kahuna* with close connection with the land around her, Pono especially experienced much pain due to the destruction of landscape in Keahole. She occasionally hear the land cries out in terror, “*ainaaa....ainaaa...the land...the land*” (SD,1994:214). On one occasion, Pono drives her grandchildren to survey their degraded surrounding. They witness how Japanese and American developers has intended to build five power plants, just above the ancient, burial shrines of local Hawai’ian ancestors. Moreover, the sacred trees all around the burial site will be “splintered into wood chips, burned to generate further electricity.” (SD, 1994:214) Pono realizes that in her venerable age, she will not be

around much longer to protest against the ecological imperialism (Oppermann, 2007) of her hometown by foreign powers. Her invitation toward Vanya, Jess, Ming and Rachel is born of her desire to have her offsprings continue this struggle.

It is quite ironic that the most supportive of Pono's resistance is the ones she accuses of associating with *haole*, Vanya and Jess. These two characters play pivotal role in shaping the plot of *Shark Dialogues*. Through Jess' perspective and her reorientation of her ancestral Hawai'ian past, Jess helps the reader to be immersed and catalyzed towards the fictional storyworld of Davenport's narration. Her reconnection towards her past heritage is vividly explained by how "Jess walked barefoot through starlit coffee fields, her senses reaching out to the land, and the land giving itself back to her in luxuriant gifts, smells, nights sounds, damp soil underfoot, sea air detonating high in the roof of her mouth" (SD, 1997:217). Furthermore, this passage aptly summarizes the modeling and inhabitation of a storyworld through environmental imagination. Jess' reorientation of her surrounding through her senses, the smell of the sea, auditory sounds of nightly creatures and even the feeling of the sand in her sole is also intended so that readers can simulate this event through their storyworld.

While constructing the storyworld from Jess' perspective is mainly reorienting and reconnecting, Vanya is portrayed as a sworn advocate for environmental justice, not only in Hawai'i but also in other small Pacific States. Her introduction explores how she attends "a Pacific Women's Peace Conference in Sydney as the legal representative for Native Hawaiian Nationalist Women, campaigning for denuclearization of their islands" (SD, 1994:21). During her interaction with Pono and her fellow siblings, she mentions how "she is already familiar with the plans of foreign developers" (SD, 1994:215) as her occupation deals with the aftermath of environmental disasters of such development. It is not surprising that she becomes the most outspoken proponent of Pono's rejuvenation effort of Hawai'i, yet her experiences among other marginalized islanders also radicalized her. Her belief that overthrow of foreign encroachment of her island should be accomplished through violent act such as bombing and terrorism places her in odds compared to Jess, Rachel, and Ming.

The conflicts among the siblings illustrate the polyvocality of *Shark Dialogues*, how each of the siblings have their own idea of dealing with Pono's last wish. Besides Ming –who is addicted with drugs, bedridden and eventually dying of overdose-, Jess, Rachel, and Vanya herself illustrates their diverse worldview due to their background. Vanya's exposure and active participation in many conferences for oppressed Pacific islanders strengthen her resolve that violence is the correct way to regain their independence.

"Snap out of it, Jess. This is revolution, not bad mood.... Look what's happened in the past ten years." Vanya said, "Assassinations in Palau, military coups in Fiji. The point is, on a smaller scale, upheavals across the Pacific mirror what's going on around the island. Islands nations are fighting back. Terrorism is not our Mother Tongue."

"How much good can you do" Jess asked. "It's theater, bad theater. Blowing up hotels won't give Hawaiians back our land. Only sovereignty will." (SD, 1994:419)



Vanya eventually succeeded in bombing one power plants near her grandmother's plantation, mainly helped by Rachel's funding. As the legal wife of a *Yakuza*, Rachel inherited her husband's fortune from gambling, extortion and blackmail. In her whole life, she remains back in Hawai'i, as an example of 'trophy wife' while her husband travel all over the world. After her husband passed away, Rachel intends to shackle off her pasts and venturing outside her islands to finally see the world with her own eyes. Lastly, Jess' has her own way to accomplishing Pono's last request, "Go back next month. Close your house, put your life in order. Be back here October for coffee harvesting" (SD, 1994:333). She continues her grandmother's plantation and later she discovers that she also inherited Pono's strong reserve of *mana* after her passing.

"It came to Jess then that she had inherited part of Pono's gift, not the full, lush burdensome gift of *kahuna*, of live-giving and live-taking, but the smaller gift of dream seeing, of real-imagining" (SD, 1994:510)

## CONCLUSION

To close the discussion, it can be asserted that Kiana Davenport's *Shark Dialogues* is an example of dialogic literature. Davenport employs many narrative techniques such as temporality in the achronological retelling and multiple characters as focus of narration. Though various characters' eyes, started from Pono's great-grandfather Mathys Conradsten, the saga of Pono's family reveals the condition in Hawai'i from colonial era into the modern age. One of the conflicts that arise is Pono's desire to combat the increasing encroachment of foreign developers into her island and how her granddaughters' respond in turn. Davenport does not offer one correct answer about the right way to resist this ecological imperialism, although Vanya's plan is doomed into failure and she becomes a fugitive all of her siblings do not denounce their familial ties and keep on close contact with her. This story ended in a positive tone, even though Vanya is forced to remain hiding in Waipi'o, Jess continues her grandmother's legacy as a *kahunato* convey ancestral Hawai'ian way of living towards future generation.

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## REVEALING A SHARED MORAL IN INDONESIAN AND JAPANESE FOLKTALES

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### *Abstract*

*A mutual interest is central in communication. Individuals and groups sharing similar interests would conduct and maintain communication avidly. Now that communication among individuals and groups from different cultural backgrounds becomes more potential, looking for shared interests is more salient than highlighting differences. Folktales could provide mutual interests in terms of their elements. The stories of folktales are possibly similar and they might resemble factual life, and people would choose the stories with particular morals (Cianciolo, 1993, pp. 83-84). In other words, stories sharing similar morals would provide a prospective base for intercultural communication. This paper scrutinizes the language and the plot in an Indonesian folktale entitled Sikintan (Bunanta, 2003) and in a Japanese folktale entitled The Singing Turtle (Sakade, 2005) to reveal the shared moral. The examination on the language construes the characteristics of the characters. Transitivity analysis and modality analysis (Halliday & Matthiessen, 2004) are employed. Transitivity analysis reveals the characteristics of the characters by the processes in the clauses in which the characters become the participants. Further, the modality analysis is conducted to focus on the interpersonal function of language assigned to the characters. After retrieving the characteristics, the analysis on the plot reveals the development of the characters. The plots of the stories are framed into types of plot proposed by Booker (2004). Hypothetically, the characteristics of the characters and the plot of the stories reveal similar moral in both folktales by different linguistic strategies. However, this paper does not intend to draw generalization towards any cultures.*

**Keywords:** *Folktale, Moral, Systemic Functional Grammar*

### INTRODUCTION

This paper elaborates the use of language to highlight the shared moral teaching in two folktales. The underlying backgrounds for the observation and elaboration are associated with the didactic tendency of children's literature, the feasible observation to the language in children's literature, the intertextuality between the folktales, and the availability of the language toolkits to conduct the analysis. The shared or mutual moral teaching yields the possibility to initiate communication between the societies where the folktales are from.

Children's literature is captivating as an observation topic since it is close to children's education. The notion is tangible since the works are written by adults for the children (Johnston, 2002). The adults might include their morals and teaching for the target readers, the children. This situation has become a convention that a product of children's literature is supposed to bring about teachings and morals. Therefore, by the convention, observing and comparing the teachings and morals in two works become plausible.

The teachings in children's literature range from the simple knowledge to the complex understandings. The literature provides information adjusted to the target readers' contexts. The children as the targeted readers are introduced to their surroundings. For instance, to satisfy their curiosity, children are introduced to the names of things in their surrounding. As the children age, their curiosity grows as well. By the time, then, children's literature should be able to satisfy the growing curiosity. The duty of children's literature is to make the things in the children's surroundings justifiable (Lerer, 2008).

Children's literature might present more complex teachings than naming things. Children are introduced to morals, which the adults believe as noteworthy. The morals, therefore, vary from one context to another. The contexts might be of religions, regions, culture, and others. Works or books for children are designed to introduce, teach, and convince the children about the morals with respects to the contexts, and the teaching might be as general lesson or as particular social issues (Lerer, 2008). For instance, the children learn how to react or respond to particular acts as well as to behave *properly* and *appropriately* in a particular settings. Though, the appropriateness hinges on the contexts.

The adults guides the children for what they believe to be happiness and goodness. The adults serve as the children's accompaniment in order to shape the children's behavior to something acceptable accordingly in the social context. The adults also provides the manners for the children to follow. The goal of any teachings is for the children's personal happiness or their communal pleasure (Zipes, 2006). One common moral taught to children is that children must obey the adults (Grenby, 2008). This teaching is ideological and recursive. The children should believe that they should believe their parents. This teaching is maintained since it might underlie all other teachings. Children are thought to have no prior knowledge or experience about the world. Therefore, they are required to follow their parents' guidance. This makes children's literature a didactic literature (Nodelman, 2008). DiCicco & Taylor-Greathouse (2014) collects the perception of several authors about morals in young adult writings. They notice that the authors of young adults writing think that they write much about themselves in the sense that they create moral boundaries and set moral standards for the children.

Adults should be aware of the morals handed down to the children. Adults should be considered as the audience of children's literature (O'Sullivan, 2005). The adults are responsible to select and read the stories to the children. Adults might take the stories for their own pleasure as well. In the case of selecting the stories, adults should be aware of the teachings, morals, or ideologies contained in the stories. This awareness is essential since the teachings, morals, or ideologies will be passed down to the children (Thompson, 2004). Selecting with no awareness could lead to unwanted or undesirable teachings, morals, or ideologies accordingly to the social contexts. The language of children's literature needs to be observed in order to be aware of the means by which the teachings are handed down to children. The observation of the language might sharpen evaluation towards the "socio-political correctness" of the works as well (Stephens, 1996).

Stylistics is suitable to approach children's literature due to its object and purpose of study. Stylistics commonly takes the language of literary works as the object of observation. Stylistics describes "what use is made of language" (Leech and Short, 2007). In other words, stylistic observation examines the creativity in using language. Further, stylistics might give justification towards intuition. Readers may conjure intuitions while they are reading texts. Those intuitions could be supported by stylistic analysis. To link the intuition with the use of language is a goal in Stylistics (Carter & Simpson, 1989). In relation to moral teachings, the intuition might be also

about the teachings in the literature. The intuitions, that a particular story brings about a particular tendentious moral teachings, could be suspected because the use of language in a literary work as a style is by choice (Verdonk, 2002). In addition, the communication between the writer and the reader of a text is a relation of intention and interpretation. The language is well selected by the writer to achieve particular intentions and the reader interpret the meaning from the text. This relation of intention-interpretation is linked by the employing language (Stephens, 1996). Thus, in order to study the style and to bridge the intention and interpretation or intuition, stylistics requires toolkits for observing the language use and patterns.

The language toolkits employed in this papers are transitivity analysis and modality analysis. Those analyses are based on the Systemic Functional Grammar (Halliday & Matthiessen, 2004). The transitivity analysis peruses the processes in each clause. It examines the participants which are taken by the processes. The modality analysis accounts for the interpersonal meaning presented by the modals in the folktales. The findings of those analysis are elaborated to find out the patterns and style of the folktales in delivering the moral teaching. Beside the moral teaching, the folktales might share similar use of language in the delivery of the moral teaching. This intertextuality will also detectable by the language analysis.

The intertextuality of the two folktales becomes a support for the shared moral. The intertextuality is common to investigate in comparative literature when the compared literature crosses cultural borders (O'Sullivan, 2005). However, this paper only seeks for the similarities of the language patterns in both folktales. Beyond the language patterns, this paper considers the patterns of folktales in terms of the plot. The two folktales are hypothetically structured by similar plot sequence. This similarity is an intertextuality of the genre text, in which the texts are organized in recognisable patterns (Wilkie, 1996). The similar sequence would ease the readers to read and to find the moral. Riffaterre (1994) differentiates hypertextuality and intertextuality. Hypertextuality may go beyond the text contacting the ideas that may pop up in mind. Hypertextuality is loose. On the other hand, intertextuality is based on textuality. It connects linguistic network of a text to the linguistic network of another text.

Intertextuality has been noticed and become a topic in observing literary works. Toyama (1990) took several works in Japanese classical poetry. The works belong to various text registers. The works shows that they share similarities by the intertextual devices. The similarities in the works are considered as creativity. The textual similarities are due to the great number of sources. Another text-context observation was conducted by Miller (1995). Miller took Chinese folktale as the objects of study. The folktale is observed by employing several approaches. What is relevant to this paper is in one of the approaches, the folktale is classified by the plot sequences. However, the analysis does not highlight and rely on linguistic analysis much. Another observation of intertextuality was conducted by Shimabukuro (2014). The observation focuses on the intertextuality between popular culture and the folkloric roots. The character *boogeyman* has influenced several popular culture products. However, not all the folkloric characters appear in popular culture products. It proves that there is a kind of selection in intertextuality. The present paper observes the linguistic feature similarities between the two folktales which share similar moral teaching. The tools in the observation are linguistic tools.

This present papers portays the similarities between two folktales in terms of the moral teachings. Both folktales evince that children should not disobey their parents or otherwise they would get badluck or curse. The purpose is to suggest an alternative in yielding communication and contacts. Communication becomes more feasible whenever there is a mutual interest. The interest might be in a form of moral teachings. Further, by observing the linguistic features and

patterns, it wants to highlight as well that different contexts might utilize similar means in telling stories. However, this present paper does not intend to draw any generalization towards any cultures and societies.

## METHODOLOGY

This paper employs stylistic analysis. This section will discuss the methods and the objects of analysis since stylistic studies should be rigorous, retrievable, and replicable (Simpson, 2004). The analysis covers the transitivity analysis, modality analysis, and the analysis of the plot. The transitivity and modality analysis belong to Systemic Functional Grammar (Halliday & Matthiessen, 2004). The transitivity analysis investigates the processes in all clauses in both folktales. It digs out the ideational meaning of the folktales. By the transitivity analysis, the moral teaching could be described by the tendency of the process types. The modality analysis inspects the interpersonal meaning in the folktales. The analysis would reveal the relation between the characters. The plot analysis was carried out by classifying the events in the folktales based on the plot sequence proposed by Booker (2004).

In conducting the transitivity analysis, the clauses in the folktales are analyzed by several steps. First, the clauses are extracted from the folktales. This step was conducted by focusing on the verbs since the processes in transitivity analysis are verb-based. Second, the verbs in the clauses were categorised based on the process types. This step would assign the verbs whether they belong to material, mental, verbal, relational, behavioral, or existential processes. In this step, the participants of the processes were also classified. Third, the last step, the tendency of the occurrences were elaborated. In this step, the analysis would highlight the clauses in which the moral might be represented. For instance, the analysis would focus more on clauses containing relevant characters as the participants rather than on clauses in which the participants are not the characters.

The modality analysis was conducted in three steps. First, the clauses containing the modals were identified. This step would set the object of modality analysis. Second, the modals were classified to the types and the degrees. This step would distinguish the modals into probability, usuality, requirement, offer, ability, or potentiality. Except for the ability and potentiality, the modals were identified for the degree whether they are low, mid, or high. Third, the subjects of the clauses were elaborated with the modals in the clauses. This step would reveal the assignment of the meanings of the modals to the characters in the folktales.

The plot analysis was conducted in two steps. First, the folktales are categorized based on the types of plots. The classification was done by matching the plot sequences extricated from the folktales. Once the events matched with the plot sequence of a particular plot type, the type of plot could be described. Second, the characters were discussed in terms of their fates and character development throughout the plot sequences. This step resulted in the characterization of the characters.

The objects of this paper are two folktales from Indonesia and Japan. The Indonesian folktale is entitled *Sikintan* (Bunanta, 2003). This folktale is from Jamu Region in Aceh Province. In short this folktale tells about disrespectful child towards his parents. In the end of the story, the ungrateful child got cursed. The Japanese folktale is entitled *The Singing Turtle* (Sakade, 2005). In short, the folktale tells about a poor family with two sons. One was very lazy, the other was diligent. The diligent one met the singing turtle. In the end of the story, the turtle lived with the good child and mom, and helped them by singing to the people. The lazy son got kicked out of the town. The selection of those two folktales is based on the intuition of the authors, after

reading the folktales, that the folktales might be intended to teach similar moral. Stylistic studies might rely on intuition (Simpson, 2004). In addition, folktales in Japan are often about local traditions and the meaning behind them (Haase, 2008). Similarly, in discussing the story telling culture, Bunanta (2003) mentions that heroes and legends about places become the topic for older family members to tell their children.

## FINDINGS AND DISCUSSION

The findings will be elaborated by each analysis. The results of each analysis are employed to show the shared moral teaching of the folktales. The folktale might have several moral teachings, however, this paper only focuses on the moral teaching that is shared mutually between them. Other moral teaching will not be discussed and elaborated. For each analysis, the presentation will start by the results of the analysis on both folktales and be followed by the elaboration and discussion.

As the results, both folktales contain the teaching that children should not disrespect or disobey their parents. In the *The Singing Turtle*, this moral teaching is not the primary moral teaching since mentioning of this does not really highlighted. However, the evidence shows that this moral teaching support the primary moral teaching in the plot analysis. In the *Sikintan*, the moral teaching is the primary moral teaching. The effect of being disrespectful presents in the story.

By the transitivity analysis *The Singing Turtle* employs 256 processes, which are classified into 92 material processes, 49 mental processes, 64 verbal processes, 35 relational processes, 8 behavioral processes, and 8 existential processes. Not all those clauses supporting the shared moral teaching. However, the number shows that the story is developed mostly by the process of *doing* and *happening*, and interestingly, all the processes in transitivity system are employed. This might be a strong employment of processes to achieve the intended effects.

Out of 256 processes, 164 processes can relate to the shared moral teaching. Those clauses are classified into 74 material processes, 32 mental processes, 31 verbal processes, 19 relational processes, 5 behavioral processes, and 3 existential processes. Thus, the shared moral is supported mostly by actions. The support might be in the sense that they might show the actions of the characters.

Each process by the transitivity analysis presents particular configurations. The participants of material process are dominated by Actor-Goal. The configuration of Actor-Goal is employed 32 times, while the rest 27 occurrences employing only Actor as the participants and 5 processes takes Actor-Goal-Recipient configuration. The circumstances are time, place, manner, duration, purpose, frequency, and accompaniment. The mental processes have sensors and phenomena in all occurrences but three clauses. The three clauses do not present the phenomena. The verbal processes are structured by four different configurations of participants, i.e. Sayer only, Sayer-Target, Sayer-Verbiage, and Sayer-Verbiage-Target. One clause takes Sayer only as the participant. Two clauses employs Sayer-Target configuration. Sayer-verbiage configuration appears in 24 clauses, and Sayer-Verbiage-Target configuration appears in four clauses. All relational processes are Carrier-Attribute but one clause employs Identifier-Identified configuration. All five behavioral processes do not present the behavior.

The other folktale, *Sikintan*, employs 210 transitivity processes, which are classified into 88 material processes, 60 mental processes, 33 verbal processes, 23 relational processes, and six existential processes. No behavioral process presents in the folktale. Out of those 210 processes, 137 processes are related to the moral teaching. There are 35 material processes, 57 mental

processes, 23 verbal processes, 17 relational processes, and five existential processes. Different from the occurrences in *The Singing Turtle*, mental processes are more frequent in *Sikintan* than the material processes to present the moral teaching. It means that the moral is represented by processes of sensing.

The configuration of material processes in *Sikintanis* more various than in *The Singing Turtle*. There are 10 occurrences of processes employing Actor only. Actor-Goal configuration occurs 17 times. Actor-Goal-Attribute presents twice, and so does Actor-Goal-Attribute-Recipient. Only one process configures Actor-Goal-Recipient, and three processes take Goal only as the participants. Mental processes that have both the sensors and phenomena appear 53 times, and four clauses take only sensors as the participants. By the participant configuration and the occurrences of verbal processes, Sayer-Target-Verbiage appears 14 times, Sayer-Target three times, and Sayer-Verbiage six times. The relational processes are configured by 14 occurrences of Carrier-Attribute, and five Identifier-Identified participant configurations.

The modality analysis covers 32 occurrences of modals in *The Singing Turtle* and 13 occurrences in *Sikintan*. In *The Singing Turtle*, the use of modals is to express probability, usuality, requirement, inclination, and ability. In *Sikintan* modals are used to express probability, requirement, and ability. Modal to express usuality and inclination is absent in *Sikintan*. Further discussion on the assignment of the modals in both folktales should be discussed in details. Similar to the transitivity analysis, the modality analysis will also discuss the clauses or occurrences supporting the moral value.

In *The Singing Turtle*, some modals are used to express mid and low probability. This use of modals shows desperation of the subjects in the clauses. Two clauses use mid-degree of probability to portray the desperation of the family in continuing their life. For instance, in the clause: "wondering how they would eat that day" (Sakade, 2005, p.65), the modal *would* shows mid degree of probability that they probably eat that day. One clause employs low probability, but the clause does not support the moral since it describes the probability of the turtle character.

Modals representing requirements and usuality support the moral teaching. One modal describes mid requirement. The modal highlights the requirement that the lazy child is supposed to do, but the rest of the clause indicates that the lazy boy declines to do it. Therefore, it supports the moral in the sense that the lazy children disobey the norm, and disrespect the parents' obligation. Two modals representing usuality point out he habits of the lazy boy. "In the evening he would come home for money and then go into town and stay half the night spending the money foolishly" (Sakade, 2005, p.64). The lazy boy has a habit that he used to ask for money to his mother to spend extravagantly. This habit supports the moral teaching.

Modals expressing the inclination show the mother's kindness and negative willingness of the lazy boy to come back home. The mother in the story is depicted as a kind character by mentioning, "she would give him what little she could spare" (Sakade, 2005, p.64). Her love to her children is sincere. She is willing to give all that she has to her children. In addition, the moral is supported by the depiction of the negation of the lazy child's willingness. However, the negation is said by the other character.

The modals expressing ability show the inability of the industrious child. However, this inability does not suggest that it is a consequence of his bad deeds. Otherwise, the inability is presented to introduce the struggle that he had strived. "In the evening he was so tired he could hardly walk home..." (Sakade, 2005, pp.63-64). His tiredness is due to his hard work of being the breadwinner in the family since the mother was sick. This use of modality does not support the moral directly, but it shows the positive characteristic and deed by the industrious child as



opposed to the lazy boy. In addition, the most modals expressing ability presents the ability of the turtle, the ability to sing, which is irrelevant in supporting the shared moral.

In *Sikintan* there are 13 clauses containing modals. Different from the occurrences in *The Singing Turtle*, the modality in *Sikintanis* dominated by modals showing probability. High degree of probability is used to assure Sikintan about his future, the consequence of Sikintan's deeds, and the response that Sikintan's parent did reacting to Sikintan's behavior. Sikintan was assured that she will be a rich man by mentioning "You will soon be rich, my son" (Bunanta, 2003, p.59). Another high probability shows the high possibility of consequences that the people will suffer. The mentioning in the folktale suggests that the consequence was believed highly because of Sikintan's deed. "Now we will all suffer because of Sikintan" (Bunanta, 2003, p.60). The high probability suggests Sikintan's parents were for sure leaving the Sikintan since Sikintan did not acknowledge them as his parents. "if you still do not want to recognize us, we will just go home. Forget you ever had us as your parents" (Bunanta, 2003, p.61). Mid low degree modality showing probability appear to show doubts or uncertainty of the actions verb in the folktale. For instance, the parents are presented uncertain that their son possibly forgot them by the clause "There she and her husband wept and wept that their own son would refuse to recognize them" (Bunanta, 2003, p.60). The low degree of probability shows guessed phenomenon. "This typhoon may be a retribution for his actions" (Bunanta, 2003, p.60). By the quotation, a particular typhoon was suspected due to Sikintan's action. However, the author seems uncertain.

There are modals showing requirements appear in the folktale to present the actions that the actors need and are expected to perform. There are only two clauses employing this type of modal. One of them presents mid degree of requirement. The other presents high degree requirement. Both of them shows the parents actions in order to survive. "They should sell it and use the money to forward Sikintan's career" (Bunanta, 2003, p.59). That clause presents the sacrifice done by the parents for Sikintan. The mid requirement indicates that the sacrifice was not strongly required. While in "So his mother too had to go home grief-stricken" (Bunanta, 2003, p.60), the requirement is high. The mother was obliged to go home in such a manner since there was no other option. Those occurrences support the moral by highlighting the sacrifices done by the parents. The children should respect the parents due to what the parents had done to them. Being disrespectful is not expected.

The last analysis in this paper is the plot analysis. By the plot analysis, the causal relationship that links the events in the folktale can be rationalized. By doing so, what the characters had been undergone can be justified causally. The plot is defined by those proposed by Booker (2004). However, in the analysis, some interpretation and adjustment need to be applied.

*The Singing Turtle* builds the characteristics of the lazy and greedy children by the plot which is called Rags to Riches. The focus of this type of plot is supposed to the transformation of the main characters from being poor to being rich. However, this paper does not want to focus on the main protagonist character. This paper would shift the attention to the antagonist character, the lazy and greedy child. The character is highlighted since the character development supports the shared moral.

Rags to Riches is established by five stages, namely The Call, Initial Success, The Central Crisis, Independence and the Final Ordeal, and the Final Union and, completion and fulfilment. Not in all of the stages the lazy and greedy child become significant to the story. The lazy and greedy child is first mentioned in the Call. The characteristics of both children are introduced. In this stage, one of the children is characterized as lazy and greedy. The characteristic of being

disrespectful towards parents is presented as well in this stage. Therefore, this stage is essential in supporting the shared moral. The characteristic of one of the children becomes the cause of the consequences in the next stages. The lazy and greedy would receive the consequence due to his deeds in this stage. The lazy and greedy child always asked for money for his own pleasure. In the Initial Success stage, the lazy and greedy child was not prominent. This stage tells about the success of the protagonist character in overcoming the problem in his life. The third stage, The Central Crisis, mentions the actions by the lazy and greedy child because he knew that the loyal and industrious brother had found the solution of their problem. Greed had driven the lazy and greedy child to steal and seize the singing turtle expecting that the turtle might bring similar fortune in his life.

The fourth stage in *The Singing Turtle*, Independence and the Final Ordeal, sets the consequence that the lazy and greedy child received due to his deeds. This is not the last stage in the this plot type, but this is the final stage in which the protagonist character appear. On one hand, this stage is the time when the turtle escape from the lazy and greedy child's seizure. On the other hand, the stage is the time when the protagonist character received the bad fortune. The lazy and greedy child was knocked out from the town by the people. He was knocked out since he could not show to the people that the turtle could sing. The turtle did not want to obey the order since it knew the child's bad intention.

Though it might present a moral that one must not be lazy and greedy, the organization of the stages in the plot of the folktale presents another moral that disobedience to parents will lead to bad fortune. The bad fortune is an effect of series of events in the story. The lazy and greedy child disobeyed his mother and did not want to work. Because of that characteristic, he looked for shortcut to overcome the financial problem. In looking for the shortcut, he seized the singing turtle. Because the turtle knew the lazy and greedy child's bad intention, it did not want to sing. The people knocked out the lazy and greedy child since he could not show the singing turtle.

*Sikintanis* developed based on a plot type called Tragedy. This plot type is characterized by the development of five stages, namely Anticipation Stage, Dream Stage, Frustration Stage, Nightmare Stage, and Destruction or Death wish Stage. Since the ungrateful and disrespectful child is the main character in the folktale, he appeared in almost all of the stages. Therefore, the causal relationship that ends in the consequence that the main character received can be traced in every stage.

The first stage, the Anticipation stage, introduces the background of the main character's family. The family was characterized as a poor family. In this stage, the main character, Sikintan, is still introduced as a loyal and respectful child. He obeyed what his father demanded and ordered. This stage ends and shifts to the next stage when the child and his father found a diamond stick and intended to sell it to another island since selling the stick in the island where they live would be suspicious. The second stage, The Dream Stage, mentions the success of Sikintan after selling the diamond stick. He managed to be a rich merchant and married a merchant's daughter. The third stage, the Frustration Stage, presents Sikintan's frustration. He felt being haunted that he needed to upgrade his family's life condition. Thus, he sailed back to his hometown.

The fourth stage, the Nightmare stage, introduces Sikintan's disrespect to his parents. The base of the moral teaching lies in this stage. The cause of the curse is set in this stage. Sikintan felt embarrassed to acknowledge his parents. This deed is what hurt his parents' feeling. The stage is the nightmare for the parents, but it is the beginning of the worse nightmare for Sikintan. The final stage, Destruction or Death Wish, portray the bad luck of Sikintan. His mother prayed

to heaven to take away the blessing. Sikintan's ship was hit by a typhoon. Sikintan, his wife, and the ship crew were never seen anymore.

The moral teaching is obvious in Sikintan. A child must not disrespect his/her parents or otherwise he/she receives bad fortune. The plot analysis reveals the causal relationship that ends in the bad consequence received by the ungrateful child. The child went overseas since he wanted to sell the diamond stick. Because he managed to sell the stick, he became rich. Being rich, he was restless and wanted to upgrade his parents' life. Until this stage, the character is still characterized as loyal and respectful. Because his parents were ragged-clothed, Sikintan did not acknowledge them. Not being acknowledged by their son, Sikintan's parents' feeling got hurt. Being hurt emotionally, Sikintan's mother prayed to heaven to remove the blessing upon Sikintan. Because of his mother's prayer, Sikintan was hit by a typhoon and never seen anymore.

## CONCLUSION

This paper presents the representation and depiction of a shared moral in two folktales by three means of analysis, i.e. transitivity analysis, modality analysis, and plot analysis. The shared moral is that a child must not disrespect and disobey their parents or otherwise he/she receives bad fortune. The transitivity analysis shows that the tendency of transitivity structures employed to represent the moral teaching might vary from one folktale to the other. In *The Singing Turtle*, the most frequent process is material process. It indicates that the moral is mainly built by the actions of the characters. All processes types were employed to deliver the moral teaching. In *Sikintan*, the most frequent process is mental process. This highlights more the sensing activities in delivering the moral teaching than other types of processes. The modality analysis supports the moral in both folktales by several depictions of situations. In *The Singing Turtle*, the modals of probability present the desperation of the family in life. This modality type supports the moral teaching by portraying the setting of the family. The modals of requirements and usuality present the lazy and greedy child objection the requirement and his bad habit. The habit is the basis of his characteristics that motivate his actions. The modals showing inclination present the mother's kindness and the lazy and greedy child unwillingness to go back home. The modality also depicts the inability of the industrious brother. This inability is a result of him being hardworking. This characterization is to contrast the industrious child with the lazy and greedy brother. In *Sikintan*, the modality is dominated by modals showing probability. The high probability modals affirm Sikintan's future, the consequence of Sikintan's deeds, and the action that Sikintan's parent did in response to Sikintan's behavior. The mid and low degree of probability depicts the doubt about the verbs in the clause. The requirements support the moral teaching by presenting sacrifices that the parents had done to the children. Thus, being disrespectful might mean being ungrateful. The plot analysis reveals the moral teaching by the causal relationship of the events. Though shifts of perspectives might be needed. *The Singing Turtle* is developed by employing Rags to Riches plot development. The lazy and greedy child does not appear in all plot stages since he is not the main character. *Sikintan* follows the stages of Tragedy. The main character appears in all the stages. Both folktales justify the build of the moral teaching by the causal relationship.

For the next research, this paper lacks of elaboration of participant assignment in transitivity analysis. The assignment of the participants of the processes can be elaborated more based on the configuration. The interpretation of the processes might be conducted more rigorously by the nature of the process types. The object of the analysis in this paper is very limited. Therefore, this paper does not intend to make any generalization towards folktales and cultures.

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## ATTITUDES TOWARD SEXISM IN GONE GIRL NOVEL (AN APPRAISAL THEORY APPROACH)

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### **Abstract**

*Sexism refers to gender inequality. The inequality is assumed to manifest speaker's or writer's attitude. By applying appraisal theory approach, this study gives an insight about certain aspects in which speaker is going to evaluate things, people and feelings. It was naturally descriptive study. The data were obtained through content analysis with references to sexism and appraisal theory. The result indicates that the writer tends to be more sexist toward women than men which is dominantly accommodated by semantic derogation. By the use of sexist language and attitude, the writer highly evaluates people characters (judgment). Besides, the writer also represents characters' feeling (affect) and evaluates things (appreciation). These evaluations represent women and men negatively. Consequently, it disadvantages both men and women, but in this context women are more disadvantaged.*

**Keywords:** Sexism, Attitude, Appraisal Theory

### **INTRODUCTION**

Sexism refers to gender inequality. It focuses on gender when it is not relevant (Mills, 2008). It is naturally acquired from society especially patriarchy society, which is so called 'socialization' (He, 2010). It shapes how children should behave based on their sexes. For example boys lead to be manly, decisive, and brave while girls are required to be polite, conservation, obedient, and gentle. This situation definitely construct stereotype resulted in discrimination over gender. Many studies have subjected sexism as a major interest. They all consider linguistic markers as a way how people being sexist (Dai & Xu, 2014; Fi'aunillah, 2015; He, 2010; Laine & Watson, 2014). However, expressing ideas without using linguistic markers, but still with discriminating either men or women are also considered sexist.

Since sexism is socially constructed, it arguably affects society member in negotiating their social relationship. To negotiate is frequently expressed by evaluating things, people and feelings or known as appraisal (Martin & Rose, 2007). With reference to appraisal theory, this paper descriptively attempts to clarify speaker's or writer's tendency in negotiating their social relationship in sexism. However, the study of appraisal has only accounted on how writers/speakers build their interpersonal relation (Li, 2016; Wijayanto, 2016; Wu, 2013) to readers/speakers.

Henceforth, this study gives an insight on dealing with certain aspects in which writer is going to evaluate things, people and feelings. With reference to sexism and appraisal theories,

the study can clarify how writer socially negotiate her social relationship on evaluating feeling, people and things.

## METHODOLOGY

The study employed descriptive qualitative to describe phenomenon related to attitudes toward sexism. The data were obtained through content analysis. It utilized sexism expressions in *Gone Girl* novel (Flynn, 2012) as a research object. The expressions dealt with sexist attitude (Archer & Lloyd, 2002) and sexist language (Wareing, 2004). This sexist expressions, then, accommodated to investigate if it evaluated feeling, people or things or known as 'attitude' (Martin & Rose, 2007). Last, the data obtained were analyzed through domain, taxonomy, componential analysis and then its cultural value was determined to draw conclusion (Spradley, 1980)

## FINDINGS AND DISCUSSION

The study indicates that the writer expresses her evaluation by using sexist attitude and language. Her evaluation reflects affect, judgment and appreciation. It is summarized in the following table,

Table 1. Attitudes towards sexism in *Gone Girl* novel

No	Sexism	Attitude			Total	
		Affect	Judgment	Appreciation		
1	Sexist Attitude	12	27	3	41	
2	Sexist Language	Asymmetry	2	22	31	56
		Marked	1	11	2	14
		Semantic Derogation	31	86	6	123
<b>Total</b>		<b>46</b>	<b>146</b>	<b>42</b>	<b>234</b>	

From the table above, the study indicates that the writer mostly evaluates people's characters (judgment) when she exploits sexist expression. Her expression is dominated by semantic derogation. While the table above only shows the summary of finding, the following discussion will give a detail explanation about certain aspects evaluated.

### Affect toward Sexism

Affect refers to positive/negative assessment presented as emotional reactions (White, 2015). As the table above shows, affect occurs 46 data amongst 234. They are accommodated by sexist attitude and sexist language in which their evaluation concern in different subcategories of affect. They are shown in the following table,

Table 2. Affect toward Sexism

No	Sexism	Affect						Total
		Ir.			Re.			
		D	HA	HC	UM	UA	ST	
1	Sexist Attitude	6		1		2	3	12
2	Sexist Language	Asymmetry	1				1	2
		Marked		1				1
		Semantic Derogation		1	1	1	28	
<b>Total</b>		<b>7</b>	<b>2</b>	<b>2</b>	<b>1</b>	<b>31</b>	<b>3</b>	<b>46</b>

From the table: Ir. – *Irealis*, Re. – *Realis*, D – *Desire*, HA – *Happiness: Affection*, HC – *Happiness: Cheer*, UM – *Unhappiness: Misery*, UA – *Unhappiness: Antipathy* and ST – *Security: Trust*.

Table 2 shows that the writer recently uses semantic derogation to evaluate people's feeling of antipathy. Besides, the writer also expresses desire, trust, affection, cheer and misery.

First, the writer recently expresses people's antipathy (UA). Antipathy refers to a strong feeling of dislike to others. It occurs 31 amongst 48 data expressed by semantic derogation, sexist attitude and asymmetrical lexis. For examples:

Data 082/B.1.17/GG.183/YH.206

You fucking bitch.

The meaning of underlined word in data 082 is derogated. The word *bitch* neutrally means a female dog. However, *bitch* in the example above is derogated and used to offend women sexually. That word shows speaker's dislike directed toward women with the employment of swearing.

Second, another affect that is recently exploited is desire. It refers a strong wish to have or to do something. It is distributed 7 data amongst 46 data by using sexist attitude and asymmetrical lexis. For examples:

Data 044/B.1.10/GG.88/YH.102

Two: I would never, ever say, Sure, that's fine by me (if you want to stay out later, if you want to do a boys' weekend, if you want to do something you want to do) and then punish him for doing what I said was fine by me.

The underlined phrase of data 044 shows Nick's (*you*) wish to do boys' weekend. The use of word 'boys' reflects gender specific lexis which asymmetrically uses to represent men. Besides, it also indicates that there is difference between boys' and girls' weekend reflecting discrimination.

Third, the next affect represents people's trust (ST). It refers to belief that somebody or something is good, sincere, honest, etc. It shows 3 data amongst 46 expressed by sexist attitude. Besides, there is also cheer (HC) dealing with a shout of joy, support or praise. It occurs 2 data with the employment of sexist attitude and semantic derogation. For example:

Data 122/B.2.1/GG.301/YH.333

Men believed she existed – she wasn't just a dreamgirl one in a million.

Data 212/B.3.4/GG.528/YH.580

Women would cheer you.

The underlined words from the examples above indicate sexist attitude. They deal with positive feeling in which data 122 shows men's belief about that kind of women and data 212 shows women's support. They are directly expressed by using disposition in form of mental behavioral process. Instead of considering the possibility that there are some women and women not believing and not cheering, the writer generalizes it. The general 'thought, belief, feeling or intention' (Archer & Lloyd, 2002: 19) about women portrays sexist attitude.

Fourth, another affect exploited by the writer is affection (HA). It deals with the feeling of liking or loving somebody or something very much and caring about them. It occurs 2 data accommodated by marked terms and semantic derogation. For example:

Data 071/B.1.17/GG.170/YH.192

He was a nice-looking kid, very solicitous of Amy – treated her like a princess

The underlined word of example above is exploited by using marked terms 'princess' which is derived from *prince*. By adding suffix *-ss*, the word is automatically related to women. It indicates surge of Desi's (*He*) behavior to show his affection toward Amy.

Last, misery (UM) is related to negative feeling as antipathy. While antipathy is directed to others, misery deals with 'mood in me' (Martin & Rose, 2007). It only occurs 1 data of semantic derogation. For example:

Data 027/B.1.7/GG.71/YH.85

'Jesus, Go! You really need me to feel more fucking impotent than I do right now?' I snapped.

The example above uses derogated lexis 'impotent'. It represents men's sexually lack. The writer exploits that expression to portray Nick's (*I*) misery about what is happening. It is expressed by using disposition in form of attribute.

### Judgment toward Sexism

Judgment refers to assessment of human behavior and/or character by reference to ethics and other social norms (White, 2015). The table 1 has shown that judgment is highly used by writer toward sexism. They are distributed to assess different human's behavior as the following table below,

Table 3. Judgment toward Sexism

No	Sexism	Judgment						Total	
		Soc. Esteem				Soc. Sanction			
		N (+)	N (-)	C (+)	C (-)	P (+)	P (-)		V (-)
1	Sexist Attitude	1	13	3		10		27	
2	Sexist Asymmetry	5	4			4	9	22	
	Language Marked	2	2	1		1	5	11	
	Semantic Derogation	6	1				72	7	86
<b>Total</b>		<b>14</b>	<b>20</b>	<b>1</b>	<b>3</b>	<b>5</b>	<b>96</b>	<b>7</b>	<b>146</b>

From the table: Soc. – Social, N (+) – Positive Normality, N (-) – Negative Normality, C (+) – Positive Capacity, C (-) – Negative Capacity, P (+) – Positive Propriety, P (-) – Negative Propriety and V (-) – Negative Veracity.

Table 3 shows that the writer highly uses semantic derogation to evaluates negative propriety or certain people. Another sexism are also used to evaluate negative normality, positive normality, negative veracity, negative and positive capacity.

First, the writer dominantly evaluates negative propriety. Propriety refers to moral and social behavior that is considered to be correct and acceptable. In contrary, negative propriety is considered to be incorrect and unacceptable. It reflects 96 data amongst 146 data distributed in all categories of sexism. For example:

Data 068/B.1.16/GG.165/YH.187

Like if he's having a bad day or if he's just being a jackass.

The meaning of underlined word above is derogated. *Jackass* naturally refers to a male donkey. However, *jackass* in the example above uses to offend men's stupidity. This word directly evaluates men's incorrect and unacceptable behavior with reference to ethics exploited in the form of attribute.

Second, another judgment that is highly utilized is negative normality. Negative normality refers to a fate (Martin & Rose, 2007), people's bad behavior which is normally acquired as they



were born. It reflects 20 data amongst 146 data with reference to all categories of sexism. For example:

Data 017/B.1.7/GG.58/YH.70

Everyone knows it's always the husband, so why can't they just say it: We suspect you because you are the husband, and it's always the husband.

The underlined word above shows there is a fate belonging to every husband. People intend to suspect husband when something bad happen to his wife. Husband's fate as suspect is normally acquired and become his character. Additionally, husband is stereotypically a role for men. Consequently, this belief reasonably discriminates men. The evaluation is expressed by using sexist attitude in form of circumstance: Extent.

Third, the next judgment is normality positive. It is a counterpart of negative normality. It reflects 14 data amongst 146 data distributed in all categories of sexism. For example:

Data 097/B.1.21/GG.222/YH.251

Desi seemed the definition of a gentleman: a guy who could quote a great poet, order a rare Scotch, and buy a woman the right piece of vintage jewelry.

The underlined word above shows Desi's fate as a gentleman. It is expressed in form of attribute. While there is no generalization to reflect either men or women, the use of marked terms 'gentleman' make the expression sexist. That word is derived from gentle in which its addition of suffix *-man* makes the expression gender-specific word.

Fourth, veracity negative is the fourth highly used judgment. It deals with truth (Martin & Rose, 2007). It reflects 7 data amongst 146 data utilizing semantic derogation. For example:

Data 077/B.1.17/GG.178/YH.201

She was either a lying publicity whore – she liked the cachet of being pals with a missing woman – or she was crazy.

The underlined word above uses semantic derogation *whore*. The term *whore* refers to a female prostitute, but from the context above it is used to offend woman's sexual activity which purposely degrades her. Additionally, this phrase simultaneously evaluates woman's character by giving her attribute of being dishonest. It is expressed by using *lying* referring to say or write something that you know that is not true and *publicity* dealing with the things that are done to attract attention.

Fifth, positive propriety is the opposite of negative propriety. It reflects 5 data amongst 146 data related to asymmetrical lexis and marked terms. For example:

Data 002.P/B.1.1/GG.9/YH.17

She looked triumphant, wifely.

The underlined word of example above shows asymmetric. The word *wifely* is derived from 'wife' referring to married woman in relation to husband as his spouse. It is asymmetric because it cannot be reversible to husband and only represents women. By representing asymmetric side, the writer tries to evaluate Amy's (*she*) correct behavior as a wife.

Sixth, the other judgment is negative capacity. It is utilized to criticize people capability (Martin & Rose, 2007). It reflects 3 data amongst 146 in relation to sexist attitude expression as the following example:

Data 030/B.1.8/GG.75/YH.88

I don't know why women find that so hard.

The underlined word above shows negative thought about women capability. This expression deals with some women and the speaker is a woman, but the underlined word uses to generalize women's incapability and it sounds sexist.

Last, positive capacity is used to admire people capability (Martin & Rose, 2007). It reflects 1 data amongst 146 data by the employment of marked terms, as the following example:

Data 001/B.1.1/GG.4/YH.13

I would drag her, caveman-style, to a town she had aggressively avoided, and make her live in the kind of house she used to mock.

The underlined word above shows Nick (*I*) capacity related to forcing Amy to live in his homeland. It implies that Nick is strong and Amy is not. Besides, it discriminatively marks man's capacity by adding suffix *-man*.

### Appreciation toward Sexism

Appreciation refers to assessments of objects, artifacts, texts, states of affairs, and processes in terms of how they are assigned value socially, that is, in terms of their aesthetic qualities, their potential for harm, or benefit, their social salience, and so on (White, 2015). It indicates 42 data amongst 234 data. By the employment of sexism, it is distributed to evaluate things in different aspects, as the following table below.

Table 4. Appreciation toward Sexism

No	Sexism	Appreciation				V		Total	
		Reaction				V (+)	V (-)		
		I (+)	I (-)	Q (+)	Q (-)				
1	Sexist Attitude	1		1			1	3	
2	Sexist Language	Asymmetry	4	13	3	6	3	2	31
		Marked	1			1			2
		Semantic Derogation		2		3		1	6
<b>Total</b>		6	15	3	11	3	4	42	

From the table: I (+) – Positive Impact, I (-) – Negative Impact, Q (+) – Positive Quality, Q (-) – Negative Quality, V (+) – Positive Valuation and V (-) – Negative Valuation.

Table 4 shows that the writer highly uses asymmetrical lexis to evaluate things. It concerns on negative impact, negative quality, positive impact, negative valuation, positive quality and positive valuation.

First, negative impact is highly used appreciation. It has to do with attention (Martin & Rose, 2007) negatively. It indicates 15 data amongst 42 data. It is expressed by using all categories of sexism. For example:

Data 039/B.1.9/GG.83/YH.96

I doubt my sister will ever marry: If she's sad or upset or angry, she needs to be alone – she fears a man dismissing her womanly tears.

The underlined word above uses asymmetric lexis to grab reader's attention. It is expressed by epithet indicating gender-specific items related to women and cannot be used by men. This evaluation implies that there is different between womanly and manly tears. The avoidance of not showing womanly tears indicates that it is negative.

Second, negative impact deals with emotional reaction (Martin & Rose, 2007). It indicates 11 data amongst 42 data dealing with all categories of sexism. For example:

Data 064/B.1.15/GG.152/YH.172

'That sounds like her,' Rand said, and I was flush with unwelcome, ungentlemanly annoyance.

The underlined word above specifically marks men indicated by suffix *-man-*. It indicates Nick's emotional reaction toward his annoyance. Affix *un-* implied that the quality is negative.

Third, positive impact refers to the opposite of negative impact. It indicates 6 data amongst 42 data by utilizing sexist attitude, asymmetrical lexis and marked terms. For example:

Data 096/B.1.21/GG.221/YH.250

He ushered me into a severe living room, manliness as envisioned by a decorator.

The underlined word exploits asymmetrical lexis countering to womanliness. It is exploited to evaluate the living room. By describing the living room as manliness, the speaker tries to express how it grab his attention positively.

Fourth, negative valuation deals with things' value if it is not worthwhile. It indicates 4 data amongst 42 data which occurs in sexist attitude, asymmetrical lexis and semantic derogation. For example:

Data 168/B.2.10/GG.389/YH.430

It was just dumb stuff girls do.

The underlined word above shows that *it* is worthless. It is implied by appraising items *dumb stuff girls do*. That expression above stereotypically evaluate girls in general in relation to what they do which is indicated as sexist attitude.

Fifth, positive quality is the opposite of negative quality. It indicates 3 data amongst 42 data expressed by asymmetrical lexis. For example:

Data 008/B.1.3/GG.28/YH.37

It was the kind of raunchy, unsisterly joke that Go enjoyed tossing at me like a grenade.

The underlined word is asymmetric in relation to term *unbrotherly*. It appraises *joke* negatively due to speaker's emotional reaction about Go's joke. It implies that Go's joke quality is bad.

Last, positive valuation is the opposite of negative valuation. It indicates 3 data amongst 42 data by using asymmetrical lexis. For example.

Data 022/B.1.7/GG.62/YH.75

Then there were the men who were always rattling behind Amy, eager to do the husbandly things that her husband failed to do.

The underlined word is asymmetric in relation to *wifely* in which they cannot be reversible each other because they represent different gender. *Husbandly* appraises things related to *husband* which is worthwhile for *wife*. This is indicated by the next clause *Fix a chair leg, hunt down her favorite imported Asian tea*.

### **Realization Attitudes in Sexism**

With respect to attitudinal representation of sexism, the study indicates that the writer tends to distribute negative evaluation. By representing emotional reaction, the writer exploits people's antipathy to degrade women sexually. Besides, judgment is distributed to condemn people's behavior. Women are portrayed negative related to their sexual behavior by utilizing words such as *bitch, whore, slut, cunt, etc.*, and men are also portrayed negative related to sexual behavior (e.g. *dickweasel, womanizer, lady's man*) and stupidity (e.g. *jackass, bastard, jerk, dick, etc*). While women and men are portrayed negatively related to sexual behavior, they are not equal. Those words attributed to women degrades women, but the attributes of men about sexual behavior have an elements of boastfulness of them and improves their reputation (Mills, 2005). Last, appreciation is highly exploited to evaluate people's reaction about things negatively. In

describing things related to women-specific terms (e.g. *nerdy-girl*, *spoiled-rich girl*, *dude*, *womanly*, *grandmotherly*, *bitchy*, *unsisterly*, *girlish*, etc.), the writer stereotypically represents that things weak, uninteresting and irritating. This indicates that women are required to be polite, conservation, obedient, gentle (He, 2010), cherished and protected by men (Archer & Lloyd, 2002, col. Glick and Fiske (2001)). Meanwhile, things described by men-specific terms (e.g. *brotherly*, *ungentlemanly*, *jackass*, *girlish*, etc.), imposes that men are required manly, decisive (He, 2010) and have inferior moral sensibility than women (Archer & Lloyd, 2002).

Additionally, the distribution of appraisal assumedly constructs people's characterization (Sutrisno, 2017; Zhaoying, 2017). By exploiting attitude resource, the writer constructs both men and women's character negatively. Women are portrayed to have negative sexual behavior and to be weak and irritating. In addition, men are portrayed to be stupid, strong physically and sexually, manly and to have less moral sensibility. While the study indicates that the writer intends both men and women purposely, women are more disadvantaged.

## CONCLUSION

Sexism is indicated as socially constructed. This realizes unequal treatment over gender. This unequal treatment purposely manifests speaker's/writer's evaluation. By utilizing sexism in terms of sexist attitude, asymmetrical lexis, marked terms and semantic derogation, the study indicates that the writer mostly distributes her evaluation by using negative propriety. Since appraisal system automatically constructs people characterization, the finding implies that both men and women as the ethic violators. However, by portraying women more negative than men, the study concludes that the writer purposely discriminates women.

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## THE STRUGGLES OF AFRICAN AMERICAN WOMEN AGAINST THE DOUBLE DISCRIMINATION IN HIDDEN FIGURES

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### *Abstract*

*Hidden figures* portrays objectively the discrimination in the toxic society of America. This thesis aimed to reveal the struggle of African American women against the double discrimination in NASA. Black feminism as an approach in this thesis argued that social change toward race and gender equality could be accomplished with a continuous spirit to fight against the double discrimination.

In this research, the researcher analyzes (1) How does double discrimination happens to the African American women in *Hidden Figures*? (2) How do the African American women fight against the double discrimination?

The researcher did six steps to answer the questions. First, the researcher decided the literary work to be analyzed and the topic. Second, the researcher did a close reading. Third, the researcher collected the related references and wrote any details related to the discrimination and the struggle of African American women from *Hidden Figures*. Fifth, the researcher applied the theories. Sixth, the researcher drew the conclusion from the analysis of the work.

The result of the research in *Hidden Figures* shows that African American women faced double discrimination from 2 society which from the white supremacy (white men and women) and African American society (African men). This research also depicts how the African American women resist from the discrimination in job field, education and law system in order to uphold freedom and justice that they deserve.

**Keywords:** black feminism, double discrimination, hidden figures

### INTRODUCTION

In this modern day and age, discriminations still happen everywhere. It is not only in the superficial level but more complex and out of reach from the hand of authorities. Minorities are often vulnerable to the discrimination such as what happens to African American community in United States. From time to time, African American women are the ones who suffer a lot from this toxic nature of society. As explained in *The Dictionary of Feminist Theory* by Maggie Humm, the combination of racism and sexism has severely limited the progress of African American women, which is proven by the fact that they are still discriminated against due to their color and gender (1995, p. 230-231).

Considering the high resemblance between literature and human nature, the literary works play a prominent role not only as a social contract which rooted in mere ideas and imaginations, yet it is a social reality which presents the state of things as they are, rather than as they are imagined to be. According to M.H. Abrams and Geoffrey Galt Harpham in *A Glossary of Literary Terms*, literature is taken from the Latin *litteraturae* which means as writings (2012, p.199). Literature is aimed to designate fictional and imaginative writing such as poetry, prose, fiction and drama (2012, p.199). Furthermore, literature has an objective to also designate other writing including but not limited to philosophy, history or even scientific works (2012, p. 199). In this sense, literature reflects the society, its good and ill. It mirrors objectively the ills of society including their evil discrimination toward African American women. Alice Walker,

Barbara Smith, Audrey Lorde and Angela Davis are some of the great researchers who can portray the cruel realities where women from minorities have to struggle fighting for their right and equality to be upheld. They portray the ironic discrimination through their literary works like book, film, and even on a piece of poem.

In portraying the society, book as one of the literary works plays a prominent role to construct or deconstruct the existed value in society. There are two types of book, fiction and nonfiction book. According to Merriam Webster in *Merriam-Webster's Encyclopedia of Literature*, fiction is literature created from the imagination, not presented as fact, though it may be based on a true story or situation. It includes a novel, short story or novella (1995, p. 414). On the contrary, nonfiction book is literary works that are based mainly on fact rather than on imagination, although they may contain fictional elements for example essay and biographies (1995, p.815).

In this study, the researcher analyzes *Hidden Figures* which is nonfiction book, specifically categorized as biographical book, written by Margot Lee Shetterly. It is a book which inspired the film from twentieth century FOX "Hidden Figures" by Theodore Melfi. It also then became one of New York Time bestseller book in 2016. The book tells about African American female mathematicians who worked at the National Aeronautics and Space Administration (NASA) during the Space Race. This work is important for society because the idea of struggles and double discriminations revealed in this book is relatable to the current nature of this world, including Indonesia where women from minorities still undergo numerous discrimination and oppression from the majorities. Same goes to African American women. They still experience the education inequality, lack of female labor participation in the market, or even many African American women still under represented politically. Besides, this work is also important to give people more knowledge and organic change regarding the current sexism and racism due to the severe double discrimination now on. Furthermore, the researcher prefers to choose nonfiction book rather than the fiction book due to the lack of nonfiction as the object of thesis study in our English Department. Many students are less exposed to the nonfiction book especially biographical book as consequently they rarely choose it as the object of their study. All in all, through this study on the nonfiction book, *Hidden Figures*, the researcher can enrich the development of nonfiction book as the object of study in English Letters Department.

The researcher has two problem formulations. The first problem is about how double discrimination happen to the African American women in *Hidden Figures*. Then the second problem is about how the African American women fight against the double discrimination in *Hidden Figures*. So thus, this research has 2 main objectives which are to understand the kind of discrimination and the ways African American women respond the double discriminations in *Hidden Figures*.

In order to analyze the book, the researcher uses 4 theories. The first theory is the theory of character and characterization. According to M.H. Abrams and Geoffrey Galt Harpham in *A Glossary of Literary Terms Fifth Edition*, characters define as the person represented in a dramatic or narrative work, who are interpreted by the reader as possessing particular moral, intellectual, and emotional qualities by inferences from what the persons say and their distinctive ways of saying it and from what they do. (Abrams, 2012 , p. 46). Based on M. J. Murphy, *Understanding Unseen: An Introduction to English poetry and the English Novel for Overseas Students*, there are 9 ways used by author in making the characters understandable to the reader's ears and mind. There are personal description, character as seen by another, speech, past life, conversation of others, reactions, direct comment, thoughts and mannerism (Murphy, 1972, p.

161-173). Specifically in this study, the researcher uses direct comment or an author description, reaction and past life in understanding more the character and characterization of African American women in *Hidden Figures*.

The second theory is the theory of racial discrimination. According to Donald Light in *Sociology*, racial discrimination refers to the act of disqualifying and mistreating people in the basis of their groups (1975, p.352). Based on the book entitled *Encyclopedia of race and ethnic studies*, racial discrimination operated in the group basis; it works on the perceived of attributes and deficiencies of groups, not individualized characteristics (2004, p. 345). They judge others solely on the membership of race group. Furthermore, racial discrimination often uses derogatory label like "kike" or nigger to the denial of access such institutional spheres as housing, education, justice and such (2004, p.345). As a result, racist is related to the belief and racial discrimination is related to the action.

There are three forms of racism as stated in *Using Critical Theory: How to Read and Write About Literature* by Lois Tyson which are institutionalized racism, internalized racism and intraracial racism (2011, p. 212). Meanwhile, according to Roth in the *International Encyclopedia of Ethics*, there are two types of racial discrimination which are legal discrimination and institutional discrimination (1996, p. 232).

Racism may lead into the segregation. Segregation is a condition when people from different race and ethnics group are separated socially and physically by social custom or by law. Usually, this segregation makes the minority get unequal public facilities like school, health care and dwelling place. For instance, African American people are not allowed to dwell in the housing complex of white people.

The third theory is about gender discrimination. Gender discrimination is closely related to patriarchy and sexism. Patriarchy is based on sexism, which is belief that women are innately (that is, by nature) inferior to men: less intelligent, less rational, less courageous, and so on. People who have a sexism belief will follow the traditional gender role---men are decision maker and women are dutiful follower. Men superiority dictates the way women think and behave in many field including but not limited to business, politics, education. Though the term sexist is often used to express patriarchy belief, the term really applies to any person who holds sexist belief as well as to any practice, policy and custom that disadvantaged women. To oppose sexism, feminists have made numerous attempts like to differentiate the sex---our biological make-up as female or male and gender---as our cultural programming as feminine or masculine. According to Maggie Humm's *Feminism A Reader*, gender is culturally shaped of attributes and behavior given to the female and male. For many years, women have experienced oppression by the men's domination. Women are the object of men desire. Montagu also adds that men had been dictatorial, unfair, and quite unkind to women. They made women as their slave, housekeepers, economic advantages, and sexual convenience. In relation to the idea of sexism, the superiority is determined by the biological structure. The majority beliefs that women are weak and men are strong from the assumption based on the biological function (1953, p. 38). This structure then leads to the gender discrimination. Women are burned with numerous limitations and exposed in the lack of opportunities to enhance their skill and intelligences.

The fourth theory is about black feminism. According to Maggie Humm, in *Feminism A Reader*, Black feminism alert us to the ethnocentricity which informs feminist work which depicts African American Women as a victim but not as a wise women (1992, p. 122). The primary theoretical concept explored by Black feminism: the critique of mainstream feminism by women of colour in terms of the historical relationship between white feminism and racism, the



theoretical focus upon activism (by women of colour) versus self-aggrandizement (by white class feminists) and the consequent aim of redistributing cultural power equitably rather than struggling for creased access (by white women) to the existing power hierarchy (Madsen, 2000, p.213). In analyzing the struggle and double discrimination in *Hidden Figures*, the researcher decides to specify black feminism by Angela Davis in her work "Women, Race and Class" which published in 1981. The reason why the researcher used black feminism concept from Angela Davis is because she presents the how gender, race and class are interconnected to the suffering and discrimination which are experienced by black women especially in the job field.

## METHODOLOGY

This study applies a library research as the method of the study. In doing the research, the researcher used written sources as the data. The theories, historical context, studies are collected from books and credible sources from internet like a journal from Jstore. The primary source is the book Margot Lee Shetterly' *Hidden Figures*. Moreover, to analyze the work, there are some books used as the secondary sources. Some of them are M.J. Murphy' *Understanding Unseen: An Introduction to English poetry and the English Novel for Overseas Students* which contains the theory of character and setting, M.H. Abrams' *Glossary of Literary Terms* which defines specifically the term of character, characterization and setting, Deborah L. Madsen' *Feminist Theory and Literary Practice* which explain the context of Black feminism and the way to apply it in literary texts.

In order to conduct the research, the researcher did several steps. First and foremost, the researcher decided the literary work to be analyzed and the focus of the topic. Second, the researcher did a close reading of the literary work. Third, the researcher collected the related theories, related studies and any other references which helped to examine the work. Forth, the researcher wrote any details related to the discrimination and the struggle of African American women from *Hidden Figure*. Fifth, the researcher answered and analyzed the work by applying the theories. The theory of character and characterization was used to examine the major characters and their interaction with other characters their surroundings. The theory of racism answered the first question in the problem formulation about double discrimination. The theory of black feminism answered the first and second question about the double discrimination and the struggle of African American women. Last but not least, the researcher drew the conclusion from the analysis of the work.

## FINDINGS AND DISCUSSION

As biography book, *Hidden Figures* portrays how African America women still discriminated even in the women already allow seeking for job, but they still discriminated even further, especially the colored women. African American women face the double discrimination because they are colored (racial discrimination) and because they are women (gender discrimination) (Humm, 1995, p. 230-231). The double discrimination exist in all spectrum of African American women including but not limited to educational system, public facility, and extended to the workplace. In this book, the experiences are presented through the three major female characters which are Dorothy Vaughan, Katherine Johnson and Mary Jackson. As stated in the previous chapter, based on *Encyclopedia of race and ethnic studies*, racial discrimination operated in the group of basis; it works on the perceived of attributes and deficiencies of groups, not individualized characteristics (2004, p.345). In *Hidden Figures*, the racial discrimination is

emerged and shown in the institutional spheres like education, workplace, housing and public facilities.

Some states, as explained by the author that some states refuse the policies to integrate with the black school like in Virginia (Shatterly, 2016, p. 24). This makes the struggle of African American even harder to compete with the whites' meritocracy. West Virginia, however decided to integrate (2016, p. 25). As consequence, African American students start to graduate from West Virginia University in the summer of 1940, including Coleman's daughter, Katherine (2016, p. 25). Unfortunately, in the practice, Katherine still faces an internalized hatred because of the racism from her classmates (2016, p. 75). The racism is shown through the gesture and looks of Katherine's classmate. This is shown as a way the white student, even in the West Virginia, silently opposes the integration policy. The scrutiny from the white student always comes along with Katherine's existence as a black student. Even the integration policies have been implemented; it is not necessarily eradicate the toxic nature of society for being racist.

Moreover, African American women also cannot enjoy the facility to expand their knowledge. As described by the author, the (white) libraries, museum, laboratories and scientific collections in the South are either completely closed to Negro investigators or are partially opened and on humiliating terms (2016, p. 74). This is a strong proof that the facilities in African American school are less prioritized by the government due to the inferiority of being African American. Because of their skin color, they cannot get the equal treatment in education from the government. Dorothy Vaughan, Katherine Johnson and Mary Jackson have to struggle on their own with the very least of sources to be read because they are black.

The racial discrimination experienced by African American women is not only stopped there, it is even extended in the work place. Specifically in NASA, the laboratory and office for black and white employees are segregated. West Computers is the office of black employees like Dorothy Vaughan and the other employees work. Meanwhile East Computers is the office of white employees work. So thus, it is normal that the whites do not know that there (2016, p. 87).

Furthermore, the segregation experienced by African American women also shown through the emerged of "colored" sign in the cafeteria and toilet (2016, p. 43). The sign in the cafeteria was a proof that the law explicitly discriminate the African American women that even if they work together in NASA even with the same purpose to bring man to the moon, they are still degraded by the whites, they are unable to compete the whites, because they are kept in the separate place. Moreover, toilet or bathroom is the primary facility that the office must provide to their employees regardless their race, gender, religion or nation origin. However, as stated in the book, the researcher notices that NASA does not provide all the building with the toilet for both white and black (2016, p. 182). The toilet remains segregated for black and white. The giggles from the white woman infer a mocking for Katherine that implicitly she wants to tell Katherine that there is no toilet for colored women. From the author's direct comment, the researcher also examines that the author wants to emphasize the difference and inequality of black and white by using italic in the words *they* and *her*. The fact that the toilet for African American employee must be marked as "colored bathroom" is emphasizing the inequality between black and white. It is shown the inferiority of black employee as a second-class in the society and not as professional as the whites even if they are smart enough to be worked in NASA.

As African American, they also paid less of salary in compares to the whites. Katherine has worked for two years as a teacher in Marion and she only earned \$50, less than \$65 the state paid similarly trained white teachers. The black teacher and her colleagues, including the

principal, made less money than the school white janitor (Shatterly, 2016, p. 70). It shows a huge gap of salary between the black teacher and white teacher as experienced by Katherine Johnson. Furthermore, Dorothy also experiences the same thing like Katherine. Working in NASA as a female computer does not guarantee that she does not face financial crisis, still she faces it.

Even with a salary of \$2000 a year—the average monthly wage for black women in the 1940s was just \$96—providing for the needs of six children meant that outings like the ones at Log Cabin Beach did not come often or easily (Shatterly, 2016, p. 79). Dorothy still struggles to seek for living especially due to the Great Depression that happened during 1940s. Fearless as she is, Dorothy does any means possible to fulfill their basic needs.

As the citizens, they have the absolute right to enjoy the public facility like bus and live in a comfort dwelling place. However, the reality shows poles apart. In the public transportation like bus, racial discrimination is shown through the separation of sections between white and black as it experienced by Dorothy Vaughan. In December 1943, she steps behind the Colored line on the Citizen Rapid Transit bus and headed to her first day of work at the Langley Memorial Aeronautical Laboratory (2016, p. 36). The order of the seat in the bus that whites sit in the front section of the bus meanwhile the blacks must sit at the back (2016, p. 30) has shown the white superiority. White is more superior relative to the black. The order of the seat in the bus also symbolized that blacks are the second-class society; black has to obey to the whites no matter what. The fact that blacks have to surrender their seats means that as citizen their freedom is not fully obtained to enjoy the public facility just like the white citizen. The segregation in the bus is not a simple matter, it is a complex one. Although the African Americans try to defend themselves against the racial discrimination by opposing the segregation, ironically, they will discriminate and oppress even further by the authorities. Fines and sentences become the consequences for them who are brave enough to oppose the government, though fighting against are the right thing to begin with (2016, p. 31).

In addition, African American women also face discrimination because of their gender as women. Based on Maggie Humm's *Feminism A Reader*, gender discrimination is defined as a mistreatment because of the belief that women are by nature inferior to men: less intelligent, less rational, less courageous (1952, p. 162). In *Hidden Figures*, the gender discrimination is shown in the workplace. In NASA, there is a strata in job position between men and women. There is no female engineer. The women still have to fight for something that the black men could take for granted: the title of engineer (2016, p. 114). The engineering class is only open for man. Katherine is more than capable to an engineer, and she always wonders why she cannot be an engineer (2016, p. 123). Katherine's thought indicate that she cannot be an engineer because she is a woman, and the engineer is a man. Women is unable to be an engineer because engineer is a complex job with difficult tasks, women is that brainless to handle the job. In this sense, there is a gender discrimination on how in the workplace, women is definitely perceived as less capable and less intelligent individual. It is proved by most of the country's top engineering school didn't accept women (2016, p. 144). This policy is a form gender discrimination because it is degrading women meritocracy and dignity. Women are valued as an inferior individuals and always less valuable than man. Being an engineer Mary Jackson would eventually learn, meant being the only black person, or the only woman, or both, at industry conferences for years (2016, p. 144).

Because women always stuck in the position of female computer, their job desks are also to be the follower of the engineer. This reality shows how the discrimination has put the characters like Mary Jackson or Katherine Johnson in a difficult situation. Their brains cannot stop to criticize the research, but the lack of context given by the engineers makes them do

nothing except only accepting any results as the best one. It was the engineer who determined what problem to investigate, designed the experiments, and defined the assignments for the mathematicians. Engineer gave direction to the craftsmen who made the wind tunnel models and to the technicians and mechanics who manipulated the models. (2016, p. 144). This shows that as a mathematician, woman is always being the follower of man. The man can freely command the mathematician. The researcher analyzes the command and job desk of man as a form of oppression to woman, a force that no matter what happens, woman must follow man as the one who has more intelligence and dignity in comparison to woman. Man is the leader and woman is his follower who only keeps silence and waiting for his command.

Editorial meeting is an important meeting to decide the direction of the research. As the one with a high merit and curiosity, Katherine wants to join the meeting so thus she can contribute more to the researches. She believes that she has the right to say as a freedom of expression, expressing her own opinion. However, the engineer not allows Katherine to go to the editorial meetings (2016, p. 179). Even there is no written law ban her to enter to the editorial meeting, the men do, they make their own rule. The act for not allowing Katherine to enter to the room simply because of her gender is a form of gender discrimination by back lashing the freedom speech and expression that each individual must have regardless the gender. The deep rooted sexism influences the engineer to value women as an outsider, less intelligent than they are. Any of her opinion is perceived as less contributive or even not contributive at all to the research.

In term of getting acknowledgment and appreciation, women also face a catastrophe because of their title only as mathematicians. If a woman wanted to get promoted, she had to leave the computing pool and attach herself to the elbow of an engineer (2016, p. 166). They are hard to get promoted by their boss even though they have worked for years with dedication and credibility like Katherine.

It was rooted in practice and widely implemented, but it did not apply without exception to every situation. Whether or not a woman was promoted, if she was given a raise, if she had access to the smoky session where the future was being conceived and built, had much to do with the prejudices and predilections of the men she worked for (2016, p. 179).

From the quotation it is shown that even at the best case, women can finally be promoted and get a raise in salary, they will not work in comfort because the men will always stare at them with jealousy, prejudice and question the women's ability in many ways that the women are not deserved to be appreciated.

Working in NASA in a way does not guarantee that they get the well paid of salary. Even if they have a sophisticated degree in rigorous major, they are still under paid. Those who are classified as mathematician or computers, ranked below engineers and paid less, even if they were doing the same work (2016, p. 197). It shows that the appreciation to African American women is still lack. The career position has defined the appreciation, the salary that they get. The ugly truth is that they do the same things but paid less than equal. In other words, African American women undergoes a racial discrimination in a form of oppression because they are underpaid even doing the same work at all cost. The amount of salary also indicates their class, that as African American they are the second-class relative to the whites.

In doing the research report, women and the engineer works together, they work hand in hand to create the final publication. But the entitlement always rewarded to the engineer, the man (2016, p. 83). This action shows that men are undefeatable by women, and the men afraid to be

competed by women especially the ones like Katherine Johnson who has a brilliant mind to make the report. Without an acknowledgment in the report, women is not counted in doing the research report and still perceived as less intelligent than men. The engineer who took the victory lap when the report was published (2016, p. 144). By doing this action, the men create hegemony that they are the ones who are intelligent and deserve to be the engineer.

Female characters in *Hidden Figures* have experienced the practice of double discrimination in many spectrums of life. As African American women, Dorothy Vaughan, Katherine Johnson and Mary Jackson have been downgraded as citizen and as employee. They cannot get the right that they deserve like getting proper education, entering engineering major, getting a well-paid salary and acknowledgment and enjoying the freedom of speech and expression in the work place. Being African American is a long journey of fighting. They are struggling against the chronicle discrimination and oppression by the whites. For years, African American women are perceived as an inferior and submissive to the whites in many ways. They are placed in the lowest class of the society. Many segregated school, job vacancy and public facilities are the concrete proof how bloody hard these women have to deal with the toxic nature of society. To compete with the advancement of the whites, they have to work twice or even three times harder with the privileged whites. In *Hidden Figures*, the female characters respond and struggle against the double discrimination in various ways.

First the African women struggle through education. They expand their knowledge in school and college in order to get a proper degree and treated equally by the whites. Living in a segregated school and educational institution is not a piece of cake. They have to fill their brain with the limited resources of education because of the segregation. Instead of giving up with the reality, Dorothy Vaughan, Mary Jackson, and Katherine Goble have struggled bloody hard to influence what they did control: pushing their children to excel in their segregated schools and getting them into college (2016, p. 185). They do believe that through bettering their generation by enforcing them to study in segregated school will alter their destiny to not being downgraded by the power houses, the whites.

Katherine Johnson, as African American women have been a full-time wife and mother for the last four years, she still carefully seeks for teaching certificate. In 1937, newly graduated from West Virginia State Institute, eighteen-year-old Katherine applied for a position at the Marion school, which was just on the Virginia side of the border (2016, p. 69). In this sense, even in the black community, motherhood is an important valued that should be maintained, she has to work double role to be as a career women to excel the race and face the racial discrimination. Katherine enjoyed teaching. She felt a keen sense of responsibility to instill not just book knowledge but discipline and self respect in her students (2016, p. 119). She does understand her role as the agent of change for her race and gender as an African American woman.

Mary Jackson also does the same thing as Katherine Johnson does. As women with analytical bent, she starts to undergo a double degree with two rigorous majors, mathematics and physical science. She then uses his degree to work as a math teacher at Negro High School in Maryland (2016, p. 95). During her working as teacher, she also faces abundant of obstacles. She ever gets rejected from teaching in one of Hampton's public Negro elementary school because her sister has employed there. Due to the ups and downs of her life, Mary Jackson finally accepted as the a secretary and bookkeeper for the King Street USO in 1943 because of her excellent organizing skills, fluency with number and extraordinary typing skill (2016, p. 95).

After a couple of years, her ambition and loyalty goes on the right track and rewarded as well. When Levi turned into four, Mary Jackson filed an application with the Civil Service, applying both for clerical position with the army and as a computer at Langley in January 1951, (Shatterly, 2016, p. 98). Moreover, with Mary abilities, she would be of better use as an NACA computer than as a military secretary. After three months at Fort Monroe, she accepted an offer to work for Dorothy Vaughan (Shatterly, 2016, p. 99). It indicates that Mary has proven to the world, that she is not less intelligent than the whites, not less capable and also not less professional. She is equally the same just like the whites. She then starts to work in NASA and being a part of United States history, sending a man to the moon.

Getting a job as mathematicians and computers in NASA is not the final. These women still have to face another crude discrimination by their co-worker, their bosses and the system of their office itself. The segregation in bathroom and in cafeteria is the obstacles that African American women have to bear and stand still. They may cry in silence, but they are not act in silence. They resist from the discrimination by face it fearlessly. Katherine Johnson who has moved to East Building realizes that there is no colored bathroom. It is too far away for her to walk in West building and it takes so much time. She emphasizes this condition, but the way she resists from the discrimination is by having a pee in unmarked toilet (2016, p. 129). This refusal is a form of resistance from Katherine Johnson as African American women. She perceives herself as the equal human being with the whites, not less than them. Her position as an employee is just the same as other white female employees, thus she has the same right to enjoy the facilities in the office including but not limited to the bathroom. Moreover, the bathroom for African American is marked as "colored bathroom", but ironically the bathroom for the whites is unmarked. Thus, this fact also justifies her action to entering in the white bathroom, because it is unmarked then it means all people regardless their race can use it. As consequence, Katherine still uses the bathroom even her co-workers confronts her to not use it.

Besides the bathroom, African American women also face segregation in the cafeteria. The sign of "Colored Computers" are only in West Area Cafeteria, which means that African American women cannot eat aside in the seats with Colored Computer's sign. This policy also limited the right of African American women to fully enjoy the office facilities. It is also indicates the discrimination that categorize African American as the second-class in the workplace. The practice of discrimination do irritates and suffers Katherine as well as other African American women. However, instead of staying in silence, Katherine does another fearless action. Katherine's action to ignore the rule and eat her meals at her own desk indicates a form of refusal and resistance to the racial discrimination by the whites (2016, p. 130). Her respond shows that she wants to be acknowledged to be equal to the whites because many employees also do the same thing. They can eat their meals wherever they want. Her refusal to the rule also shows that Katherine does not want to be perceived as inferior and second-class employee, because she also contributes the same things thus she deserves the same facilities. Katherine always bear in her mind that once they got to the office, "they were all the same" (2016, p. 182).

Aside the segregation, the internal discrimination which has been rooted in society has created a negative stereotype of African American women. For Dorothy, working in NASA needs lots of patience to stand still. At the beginning of her work, many of her co-worker, the whites always downgraded her by making a suspicious look toward her. The look implied the doubt to her credibility as mathematician. Dorothy often worked the 3:00 p.m. -to- 11:00 p.m. shift, responsible for eight computers' work calculating data sheets, reading film, and plotting

numbers. In 1946, she was made a permanent Civil Service employee (2016, p. 81). Responding to that discrimination, Dorothy challenges herself to work harder than before. From this quotation it clearly shows how Dorothy working so hard to alter the perspective of the whites to trust her credibility as a mathematician. She is more than equal to work there, she shows her excellent performance to her white boss, Merge Hannah and Blanche Sponsler. Her effort that the way she resist form the discrimination is not only accepting the discrimination and do nothing. She actively fights against it. The discrimination and unequal treatment even trigger her to be more hardworking than before. Dorothy had worked with Blanche since 1943. They enjoyed a good professional relationship, and Blanche gave Dorothy strong performance rating. Dorothy's role as a shift supervisor raised her profile with engineers (2016, p. 89). Then after 6 years working with Blanche, in April 1949, the laboratory appointed Dorothy Vaughan acting head of West Computing (2016, p. 91). In this sense, her meritocracy and hardworking has proved that there is no better qualified for the job than Dorothy Vaughan.

After Dorothy Vaughan, Mary Jackson is also a prominent figure that keeps struggling to change the negative perspective about African American women. For Mary, the way she shows that she is as equal as the whites is by showing her physical appearance and her dedication to train the Girl Scout troop. Mary has an attempt to be the best version of her. She faces the discrimination by doing an active action. She dresses in an extraordinary look to makes people realize that she deserves the job, because she works with dedication (2016, p. 108). She want to crumble down the negative stereotype that African American women are only entitled with the domestic job like being a maid or doing a blue collar job. Her action to dress that way is also a form of empowerment for other African American women who are in silence to actively shows their talent and skill to be whatever they want, to go beyond their comfort zone.

As African American women, Mary Jackson also finds lots of obstacles to get the acknowledgment and appreciation from the whites. Even if her reputable degree is not questionable, the racial and gender discrimination speaks louder than her merit. Once, John Becker, a brilliant engineer, has given her numbers to be calculated. Becker is not satisfied with her calculation and suspect that her calculation was wrong, but the reality shows on the other hand. The problem wasn't with her output but with her input. Her calculation was correct, based on the wrong numbers Becker had given her (Shatterly, 2016, p. 114). Moreover, John Becker apologized to Mary Jackson. The episode earned Mary Jackson a reputation as a smart mathematician who might be able to contribute more than just calculations to her new group (Shatterly, 2016, p. 115). It gives a silence victory to Mary Jackson as the representation of African American women. She is more than equal with the whites and men.

Besides Mary's struggle, Katherine also struggles to enter the editorial meeting. Editorial meeting is an important meeting to discuss the research. She is discriminated previously that she is not allowed to enter to the room because of her gender as a woman. She is perceived by the white man as less capable individual because she is only a mathematician, not an engineer. However, because of her perseverance to keep trying and lobbying the men, persuading them that she will contributes something to the research, then what she wants come true. Katherine shows her resistance to the discrimination by actively does an action. Her confidence and bravery negotiating to the white is a form of refusal to the unfair treatment (2016, p. 182). It also shows her meritocracy and capability is equal to the engineer. She can persuade the engineer that she can be more contributive to NASA, thus the engineer give up and let her go. In 1958, Katherine Goble finally made it into the editorial meetings of the Aerospace Mechanics Division

of the nearly-ready-for-prime National Aeronautics and Space Administration. Because of her bravery to fight for the justice, Katherine go along with the program (2016, p. 182).

## CONCLUSION

Based on the analysis above the writer can make the conclusion. The first problem is about how the African American women experience the double discrimination of gender and race in NASA. The second problem is discussing how the African American women resist from the double discrimination. After long deliberation of analysis, the researcher found out that the African American faces the racial discrimination in almost spectrum in their life which are in the society, educational institution and workplace. In the society, they get injustice practice like the segregated bus, and oppression from the police. In education institution, they also experience segregated schools, libraries, museums and laboratories. Even worst, there are several libraries which closed totally for African American. In the workplace, those women also face the crude discrimination in a form of segregated cafeteria, segregated toilet, and less appreciation or acknowledgment toward their hard works. Their whites' co-workers live in a deep rooted hatred and jealousy to the African American women simply because of their skin color. Besides the racial discrimination, those African American women also experience a toxic discrimination because of their gender in the schools and workplaces. In the schools or university, the engineering major is only opened for men because they are valued as more intelligent and capable than women. Men are perceived as typical leader. That gender discrimination is even extended in the workplace. Women are unable to be an engineer. Women are unable to get acknowledgment in the research report. Women cannot enter to the editor room to give more contribution in the research. In respond to the double discrimination, the women do several acts. Those women study hard in the prestigious university and they proliferate the importance of education to their children. They see that higher education will excel their class and meritocracy as equal as the whites. Responding to the segregated toilet and cafeteria, those African American women ignore the rule to eat and have a pee in the "colored sign". They choose to use the unsigned toilet and eat in their desk because eating in the cafeteria is just too far away. They get the acknowledgement and appreciation for their meritocracy through working at all cost with dedication, loyalty and responsibility. Those women also finally can enter to the editorial room through a long journey of fighting and faith to lobby and persuade the engineering that they are capable to contribute in that meeting. Those African American women also can make a progressive movement with the help of the white women. This collaboration is not only empower the African American women to survive in facing the double discrimination but also enlighten the white and empower them as well to stop the double discrimination currently happen.



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## A LITERARY SHARE ON THE TOPIC OF SELF ENDURANCE IN STEPHEN CRANE'S *MAGGIE: A GIRL OF THE STREET*

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### **Abstract**

*Basically to live our life we should have our own view about what life is. Everyone knows that what had happened in our last time is actually our valuable lesson that could guide us in the next activity. Concerning with the existence of literary creation in our surrounding life, it is the advantageous condition actually because the people who may happen to have the different experience with us will have a motivation and good intention to share their opinion about life towards another people. The role of critical reading is very important in developing the ability for comprehending literatures, especially those from other nation. This is very important to do for adopting the valuable lesson inside the work of literatures. This is not the strange phenomenon as the existence of literary productions were spread everywhere on the whole around world.*

*One of the ways to appreciate other nation is by reading, analyzing, and adopting the good lessons from their imaginative literature creations. In this activity of reading, students are trained to get accustom to understand how people from different countries and culture act, communicate, and perceive the world around them.*

*By reading and analyzing Stephen Crane's *Maggie: A Girl of The Street* for example is one of the ways to understand the custom, habit, and culture of American people. Self Endurance is one of the lesson that can be learned after reading this novel.*

**Key words:** *appreciation, other culture, imaginative literature*

### **INTRODUCTION**

To start this discussion, firstly, the writer will try to pull the red thread between endurance and naturalism. This two matters are seem inseparable and difficult to be separated because endurance, like what has been defined in the dictionary is the capacity of someone to make it through something difficult. This can be either physical or mental, and it is a common theme in literature for the protagonist, or main character, to have to endure something.

Since human being is social creatures there will be a chance to have conflict or problem among people. Endurance will appear when human being meet their problems. In *The Cambridge Introduction to Narrative*, Abbot H Porter says, "There may be multiple points of conflict in a single story, as characters may have more than one desire or may struggle against more than one opposing force." According to him, there are five commonest types of conflicts in literature. There are man versus self, man versus society, man versus man, man versus nature, and man versus supernatural. In order to be survived then, human being needs to have endurance.

Imaginative literature therefore, especially prose and drama, as media that depict what human being undergoes in real life always provide many kinds of conflicts. However, the existence of conflicts are needed to build the plot of the story. Hence, it is no wonder that when imaginative literature is used in class as media to teach the students, it will be advantageous.

Naturalism is one of theories in literature which emphasizes the role of environment upon human characters. This is in line with Almerico's statements which explained that the benefit of character educations are multifaceted going beyond the apparent outcomes of being good person and responsible citizen. Moreover, Ryan (1999) also found that instruction centered on character development helped improve students' academic achievement in communication skills thus promoting a stronger sense of independence and self confidence. He suggested this outcomes of character education lead to the creation of trusting learning environment where the students feel good about themselves and others.

It is an extreme form of realism which arose in the early 20th century. Rather than focusing on the internal qualities of their characters, authors called out the effects of heredity and environment, outside forces, on humanity. In American Literature, Jack London is an example of a naturalist writer depicting man's struggle for survival in his environment.

Naturalism comes from word "Nature" which means a whole world from anything created by God. "Ism" means a belief or teaching/doctrine. So, naturalism is a theory which has concept from nature or science. Generally the term naturalism applied on works of literature which depict human being conducted by his/her desire.

Principally, naturalism exist in literature where characters and their behavior based on the scientific object. Many literature writers objected to moral brutality happened in that era. The followers of naturalism believe that man is conducted by his/her will, desire, environment, economic and social condition. Naturalism, in literature is a form of spirit and moral reality which can be understood but can not be reached.

Naturalism was also a literary movement taking place from the 1880s to 1940s that used detailed reality to suggest that social conditions, heredity, and environment had inescapable force in shaping human character. It was depicted as a literary movement that seeks to replicate a believable everyday reality as opposed to such movements as Romanticism or Surrealism in which subjects may receive highly symbolic, idealistic, or even supernatural treatment. Naturalism is the outgrowth of literary realism, a prominent literary movement in mid-19th-century France and elsewhere. Naturalistic writers were influenced by Charles Darwin's theory of evolution. They believed that one's heredity and social environment largely determine one's character. Whereas realism seeks only to describe subjects as they really are, naturalism also attempts to determine "scientifically" the underlying forces (e.g. the environment or heredity) influencing the actions of its subjects. Naturalistic works often include uncouth or sordid subject matter; for example, Emile Zola's works had a frankness about sexuality along with a pervasive pessimism. Naturalistic works exposed the dark harshness of life, including poverty, racism, violence, prejudice, disease, corruption, prostitution, and filth. As a result, naturalistic writers were frequently criticized for focusing too much on human vice and misery.

Nowadays it can be seen through the real phenomenon in our surrounding life that there is a tendency to the vanishing of human honor and esteem. Man should have been in good spirit and belief, because by having such conditions, they will give progress to the development of naturalism.

### **NATURALISM SEEN FROM LITERARY CHARACTERIZATION**

There are defining characters of literary naturalism. One of these is pessimism. Very often, one or more characters will continue to repeat one line or phrase that tends to have a pessimistic connotation, sometimes emphasizing the inevitability of death.

Another characteristic of literary naturalism is detachment from the story. The author often tries to maintain a tone that will be experienced as 'objective.' Also, an author will sometimes achieve detachment by creating nameless characters (though, strictly speaking, this is more common among modernists such as Ernest Hemingway). This puts the focus on the plot and what happens to the character, rather than the characters themselves. Another characteristic of naturalism is determinism. Determinism is basically the opposite of the notion of free will. For determinism, the idea that individual characters have a direct influence on the course of their lives is supplanted by a focus on nature or fate. Often, a naturalist author will lead the reader to believe a character's fate has been pre-determined, usually by environmental factors, and that he/she can do nothing about it. Another common characteristic is a surprising twist at the end of the story. Equally, there tends to be in naturalist novels and stories a strong sense that nature is indifferent to human struggle. These are only a few of the defining characteristics of naturalism, however.

Naturalism is an extension of realism, and may be better understood by study of the basic precepts of that literary movement. The term *naturalism* itself may have been used in this sense for the first time by Émile Zola. It is believed that he sought a new idea to convince the reading public of something new and more modern in his fiction. He argued that his innovation in fiction-writing was the creation of characters and plots based on the scientific method.

### **NATURALISM AND SELF ENDURANCE IN STEPHEN CRANE'S MAGGIE: A GIRL OF THE STREET**

Stephen Crane's **Maggie : A Girl of the Street** has often served as an example of naturalistic fiction written in English and it is famous in America. It is about young girl's fall and death in New York Slums. Maggie is a child living in the tenements of the Bowery, a slum area of New York City. Her father and mother are both alcoholics, and she and her two brothers suffer a violent and abusive childhood. The younger of the two boys dies, but Maggie and Jimmie survive. Maggie grows into a beautiful girl, somehow untouched by the squalor around her. When her brother brings home his friend Pete, who shows her some attention, she falls in love with him. She fails to see him as the uncouth braggart that he is and succumbs to his charms. She goes to live with him, but Pete soon tires of her. She tries to return home, but is turned away. Both her mother and her brother condemn her as a fallen woman, despite the immoral behavior of both of them. Maggie, homeless and penniless, turns to prostitution to make a living. As her life become more dismal, she commits suicide. Her mother, on learning of Maggie's death, wails hypocritically that she will forgive Maggie her sins. What had happened to Maggie, is basically the effect of environment on human lives. The novel written by Crane has characteristics which death clash with its next categorization as naturalistic fiction.

According to Horton in his book : Background of Literary Thought, it is stated that for the practical purpose, books with the characteristics of the following matters are considered as a naturalistic writing. The characteristics are as follows:

1. Objectiveness
2. The reality and clearness
3. Attitude of moral toward material
4. A constant philosophy
5. Pessimistic or despair
6. Have the rough character combined with emotional feeling. (Horton: 260)

A modified definition appears in Donald Pizer's *Realism and Naturalism in Nineteenth-Century American Fiction*, Revised Edition (1984):

The naturalistic novel usually contains two tensions or contradictions, and . . . the two in conjunction comprise both an interpretation of experience and a particular aesthetic recreation of experience. In other words, the two constitute the theme and form of the naturalistic novel. The first tension is that between the subject matter of the naturalistic novel and the concept of man which emerges from this subject matter. The naturalist populates his novel primarily from the lower middle class or the lower class. . . . His fictional world is that of the commonplace and unheroic in which life would seem to be chiefly the dull round of daily existence, as we ourselves usually conceive of our lives. But the naturalist discovers in this world those qualities of man usually associated with the heroic or adventurous, such as acts of violence and passion which involve sexual adventure or bodily strength and which culminate in desperate moments and violent death. A naturalistic novel is thus an extension of realism only in the sense that both modes often deal with the local and contemporary. The naturalist, however, discovers in this material the extraordinary and excessive in human nature.

The second tension involves the theme of the naturalistic novel. The naturalist often describes his characters as though they are conditioned and controlled by environment, heredity, instinct, or chance. But he also suggests a compensating humanistic value in his characters or their fates which affirms the significance of the individual and of his life. The tension here is that between the naturalist's desire to represent in fiction the new, discomfiting truths which he has found in the ideas and life of his late nineteenth-century world, and also his desire to find some meaning in experience which reasserts the validity of the human enterprise. ( Pizer:10-11)

Horton also stated in his book that there are no pure naturalistic writing, if there are many, the reader may think harder and deeper, even become much confused in reading the text. Stephen Crane in his *Maggie : A Girl of the Street* using irony and imagery ( double pattern of imagery). His irony involving Mrs. Johnson, for example, centers on the religious and moral poses of outraged motherhood and despoiled home.

The form and theme of naturalistic novel describing the character of the poor people, uneducated, far from modern touch with general ordinary place used as a setting. The other characteristics of naturalistic novel are scientific, experiment, objective, pessimistic, revolution, sensation, philosophical, and without thought.

In novel **Maggie : A Girl of the Street** can clearly be seen from the appearance of Maggie's family and the neighbors. We can also clearly know from the place where they live, located at slum tenement house , with bad and dirty condition and habit. The statement supported by the quotation below:

Eventually they entered a dark region where, from a careening building, a dozen gruesome doorways gave up loads of babies to the street and the gutter. A wind of early autumn raised yellow dust from cobbles and swirled it against a hundred windows. Long streamers of garments fluttered from fire escapes. In all unhandy places there were buckets, brooms, rags, and bottles. In the street infants played or fought with other infants or sad stupidly in the way of vehicles. Formidable woman, with uncombed hair and disordered dress, gossiped while leaning on submission to something, sat smoking pipes in obscure corners. A thousand odors of cooking food come forth to the street. The building quivered and creaked from the weight of humanity stamping about in its bowels. ( Crane :42-43)

These exploration of New York slums resulted in 1893 in Crane's first novel, *Maggie : A Girl of the Street*. It consisted of verbal impressions mainly, picture of tenement scenes, the chaos of the backyards, the side – doors corners saloons when children constantly emerged with pails of beer. A tragedy of a deserted girl of the East Side World, the book was remarkable for its visual power as well as for its art of reporting conversation and the freshness that characterized Crane's later works.

Based on the theory of naturalism which stated that the story end tragically. As we know in *Maggie: A Girl of the Street*, Maggie herself found death in tragic condition. The tragic death of Maggie is because of her incapability in controlling her own emotion and also her pessimistic feeling. In fact, to be able to control the emotion and maintain the self motivation are the crucial points if human being wants to be a survival in his or her life. As a human being, therefore Maggie should have used her thought and do what become her duty from God based on her faith and religion. If Maggie obeyed the rule in bible she might be save from natural selection.

As a woman who is created by the God with a perfect condition physically, Maggie does not use her perfect as a human to control her emotion. In the first story, Maggie is described as a beautiful girl in the surrounding area of slum tenement houses. God create human kind in the world completed with the thought, intuition, and intelligence, The creator or the author of the nature had stocked the world with the materials of thought. It means that the creator had planted the thought in human beings as a means to understand nature. Nature should be investigated, and that, by such investigations, man should become not only wiser but also more reverent, religious, and happy.

In *Maggie*, most of the characters created by author of nature with perfect physical condition, means that there are no handicaps to understand nature. Although they are all considered as an uneducated people but still as human being they possessed a thought and intuition. They should have been used this to defend themselves from the condition of bad environment.

If we relate the tragic death of Maggie with the natural selection, therefore Maggie is considered as a victim of nature because she does not success in passing natural selection. As we know in the Darwin's theory that human kind will only be saved by herself or himself by using his own willingness and thought to struggle against natural selection.

In *Maggie*, Stephen Crane meant to show that environment is a tremendous thing in this world, and often shapes lives regardlessly (Pizer,1967 :116). Environment is one important factor in life which influence the attitude of human kind. The way the environment give an impact towards human kind is so strong and difficult to avoid, therefore many people are usually stuck in the dark way because he or she does not act carefully in living the life.

In "Stephen Cranes *Maggie* and American Naturalism" from *The Theory and Practice of American Literary Naturalism* Donald states that *Maggie*, despite standing as one of clearest examples of American naturalism, has certain characteristics that make it a strange fit with other naturalist texts, particularly as we understand them from Emily Zola's novel. First, as Pizer points out, it is a bleak and deterministic picture of slum life in which a young girl is ruined, cast out, and perishes after a bleak life of prostitution. These characteristics, combined with Crane's insistence that the book demonstrated the effect of an environment on life, seem to make it the perfect naturalist text. But there remains a telling difference: Crane's novel is full throughout of irony and mock-heroic imagery, and *Maggie* herself seems not to have been personally affected by her environment. Pizer writes: "There is nothing, of course, to prevent a naturalist from

depending on irony and expressionistic symbolism, just as there is nothing to prevent him from introducing a deterministic theme into a Jameson setting. But in practice the naturalist is usually direct" (124).

## CONCLUSSION

Literature refers to reality and imagination which people feel and experience. It can be a picture of life in a past, now, and future. It does not only give pleasure for readers, but also teaches something better for human being.

The novel *Maggie: A Girl of The Street*, written by Stephen Crane is connected much to social problem of human life, especially in slums. The trials and tribulation of growing up in the slum of the city are clearly described in the Johnson family. From the beginning of the story, where Jimmie was leading a fight with other young boys until the end of the story, where Mary grieved for the loss of her daughter, exactly there is so much pain and suffering.

Adopting Priyani Saragih in her manuscript that the family's most important role is to replace those members who have died or are disabled. The role of the family therefore can be described such; the family provide and support for reproduction, the family socialize the young, and the family provide support and protection. In *Maggie's* family, it seemed there is no important role of that *Maggie* did not get the function of family in her family. As an effect, *Maggie's* family met the destruction and she was contaminated with bad influence.

As readers, we can see clearly in this novel how then strong young woman in her life was trying to overcome the cold and hardened poverty of life. Unfortunately she could not find her own existence for she was lack of self motivation. As a consequence, she became disreputable young woman in society that finally would take her to end her own life by committing suicide.

Stephen Crane's *Maggie: A Girl of the Street* is really a good novel that can be used as a media in teaching learning because of the valuable lesson inside.

Borrowing Orson F Whitney and Sarah J Maas in concluding the discussion the writer is quite agree that no pain that we suffer, no trial that we experience is wasted. It ministers to our education, to the development of such qualities as patience, faith, fortitude and humility. All that we suffer and all that we endure, especially when we endure it patiently, builds up our characters, purifies our hearts, expands our souls, and makes us more tender and charitable and it is through sorrow and suffering, toil and tribulation." Therefore, if you can learn to endure pain, you can survive anything.

By giving appreciation towards other nation's imaginative literature creations, therefore can be used as a wise way to support the success of intercultural relationships among students of the world.

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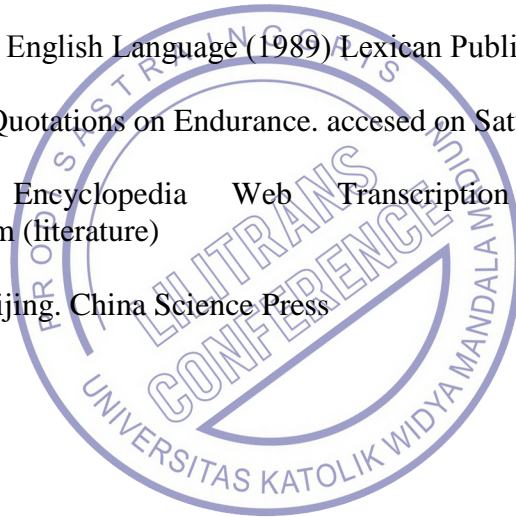
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# ANALISIS TERJEMAHAN TINDAK TUTUR ILOKUSI KALIMAT TANYA PADA KOMIK *LAND OF BLACK GOLD* DAN *NEGERI EMAS HITAM*

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## **Abstrak**

Tujuan penelitian ini adalah untuk menjelaskan tindak tutur ilokusi kalimat tanya dalam komik *Land of Black Gold* dan terjemahannya. Penelitian ini merupakan penelitian deskriptif kualitatif terpancang. Temuan dalam penelitian ini yaitu: dalam 174 data tuturan terdapat tiga jenis kalimat tanya yaitu: *Yes-no question*, *Wh question*, dan *Alternative question*; 174 data tersebut menerapkan sepuluh fungsi ilokusi, yaitu bertanya, konfirmasi, menawarkan, menyarankan, memerintah, melarang, meyakinkan, mengingatkan, menyalahkan, memastikan; penerapan teknik penerjemahan tuturan ilokusi kalimat tanya teridentifikasi sebanyak 164 data diterjemahkan dengan teknik penerjemahan varian tunggal, meliputi: Kesepadanan lazim, Harfiah, Reduksi, Kompresi linguistik, Modulasi, Amplifikasi, Partikularisasi, Aplikasi linguistik, Variasi. Varian kuplet digunakan pada 10 data tuturan, meliputi: Kesepadanan lazim+Reduksi, Variasi+Harfiah, Reduksi+Amplifikasi, Kompresi linguistik+Reduksi, Kesepadanan; dapat disimpulkan bahwa hasil terjemahan tuturan ilokusi kalimat tanya mempunyai kualitas yang baik. Gambar, teks, dan narasi adalah hal-hal yang saling berkaitan erat dalam penerjemahan komik.

**Kata Kunci:** komik, penerjemahan, kalimat tanya, tindak tutur ilokusi, kualitas terjemahan

## **PENDAHULUAN**

Banyak kegiatan yang dapat dilakukan untuk berkomunikasi, salah satunya adalah dalam bentuk percakapan. Dalam percakapan, akan ada kalimat – kalimat yang diutarakan untuk mendapatkan dan menyampaikan informasi, serta menerima pesan. Salah satu jenisnya adalah kalimat tanya yang sering digunakan untuk mendapatkan dan mencari informasi. Salah satu contoh penggunaannya adalah percakapan atau dialog di dalam komik.

Komik adalah gambar-gambar serta lambang-lambang lain yang terjukstaposisi dalam urutan tertentu, untuk menyampaikan informasi dan/atau mencapai tanggapan estetis dari pembacanya (McCloud 1993: 9). Dengan demikian, komik memanfaatkan ruang dalam media gambar untuk meletakkan gambar demi gambar sehingga membentuk alur cerita. Komik memiliki sifat yang terjukstaposisi atau berdekatan, sebuah pertentangan antara kedua hal, dalam hal ini kotak yang membatasi komik dan cerita yang luas. Jadi walaupun komik terikat pada ruangnya, komik dapat menggambarkan cerita yang luas (McCloud 1993: 7).

Bahasa merupakan alat komunikasi manusia yang digunakan untuk menginformasikan sesuatu, mengungkapkan perasaan dan untuk mengirim atau mendapatkan pesan. Dengan bahasa manusia bisa berbagi segala hal dan semakin mudah pula pembicara dan lawan bicara dalam menyampaikan dan menerima pesan, serta mencari informasi.

Dalam perkembangannya komik mempunyai banyak penggemar khususnya di Indonesia. Hal ini mengakibatkan timbul tuntutan akan adanya terjemahan komik yang berkualitas. Banyaknya komik berbahasa asing juga menjadi kendala tersendiri bagi para penggemar komik. Khususnya bagi mereka yang memang mempunyai keterbatasan akan penguasaan dan pemahaman suatu bahasa tertentu (bahasa sumber) yaitu Bahasa Inggris.

Keterbatasan penguasaan dan pemahaman terhadap suatu bahasa tertentu atau komik berbahasa asing inilah yang menjadi momok para penggemarnya.

Percakapan atau dialog di dalam komik tentunya tidak lepas dari unsur bertanya, menjawab dan membuat pernyataan. Oleh karena itu, peneliti akan memfokuskan penelitian pada penerjemahan kalimat tanya pada komik *Land of Black Gold* dan terjemahannya *Negeri Emas Hitam* karya George Prosper Remi (Hergé) yang ditulis pada masa perang dunia II (1939-1944). Obyek penelitian difokuskan pada kalimat tanya karena komik *Land of Black Gold* dan terjemahannya *Negeri Emas Hitam* bertemakan petualangan detektif yang mana isi dari komik ini adalah mengenai pemecahan dan penyelidikan kasus sabotase minyak yang terjadi saat itu. Senada dengan temanya, maka dialog-dialog pada komik ini sebagian besar berupa kalimat tanya. Setelah peneliti menggali potensi dan berdasar penelitian-penelitian sebelumnya tentang kalimat tanya sebagai obyek penelitian, ternyata ada beberapa hal yang menarik untuk dikaji dari kalimat tanya dan belum ada dalam penelitian sebelumnya. Sehingga peneliti tertarik untuk memfokuskan obyek penelitian ini pada kalimat tanya yang terdapat di dalam komik ini. Pada versi awal komik ini sarat dengan muatan politik yang berlatar belakang konflik antara Arab dan Yahudi di Palestina (pada saat negara Israel didirikan). Setelah perang dunia II, komik ini dirombak habis-habisan dan disingkirkan nuansa politiknya. Di versi akhir yang kita baca sekarang ini, ceritanya berlangsung di negeri Arab fiktional yaitu "Khemed". Komik ini diterbitkan dalam 40 bahasa di seluruh dunia. Komik "*Land of Black Gold*" – "*Negeri Emas Hitam*" lebih rinci bercerita tentang kisah petualangan Tintin dan Milo yang kemudian juga ditemani oleh Kapten Haddock, sang ilmuwan Lakmus, serta si kembar Dupondt. Dalam komik diceritakan bagaimana Tintin dan kawan-kawannya terlibat dengan sebuah petualangan yang membawa mereka ke intrik-intrik politik dan ekonomi. Mereka harus menghadapi krisis energi yang mendesak dan sebuah perebutan kekuasaan di sebuah negara Timur Tengah. Fokus penelitian ini adalah pada komik *Land of Black Gold* versi Bahasa Inggris sebagai BSU, mengingat versi awal dari komik ini adalah berbahasa Perancis karya George Prosper Remi (Hergé).

Dalam menerjemahkan suatu komik atau karya sastra, seorang penerjemah tidak hanya harus memiliki kompetensi dalam dua bahasa, tetapi juga memiliki kemampuan dalam bidang ilmu yang lain. Hal ini senada dengan pendapat Nababan (2003:12-13), ilmu penerjemahan termasuk ilmu interdisipliner karena ilmu ini juga menerima banyak sumbangan dari ilmu-ilmu yang lain seperti, linguistik, psikologi, sosiolinguistik, pragmatik, ilmu komunikasi, filologi, leksikografi dan lain sebagainya.

Pragmatik salah satu cabang dari ilmu linguistik ini perlu dipahami dengan baik oleh seorang penerjemah. Pragmatik adalah kajian makna yang sangat berkaitan dengan situasi tutur. Oleh karena itu, untuk melakukan analisis pragmatik dalam tuturan diperlukan sebuah situasi tutur (*speech situation*) dimana tuturan tersebut ada. Situasi tutur meliputi beberapa unsur, yaitu; penutur dan petutur; konteks, tujuan, waktu dan tempat.

Tindak tutur atau disebut *speech act* merupakan bagian yang penting dalam mendukung terjadinya suatu situasi tutur, seperti pendapat Cruse (2000:331), *to communicate we must express propositions with a particular illocutionary force, and in so doing we perform particular kinds of action such as stating, promising, warning, and so on, which have come to be called speech act*. Tindak tutur juga merupakan bagian terpenting dalam Pragmatik yang mengarah pada bagaimana konteks dari ucapan mempengaruhi ucapan tersebut sehingga bisa dimengerti.

Selanjutnya, tindak tutur dibagi menjadi tiga, yaitu lokusi (*locutionary act*), ilokusi (*illocutionary act*) dan perlokusi (*perlocutionary act*). Menurut Yule (1996) tindak ilokusi diklasifikasikan menjadi lima kategori yaitu deklaratif, representatif, ekspresif, direktif dan komisif. Sedangkan berdasarkan strukturnya, tindak tutur ilokusi dibagi menjadi tiga tipe, yaitu; deklaratif, interogatif, imperatif dan tiga fungsi komunikasi umum; pernyataan,

pertanyaan, dan perintah atau permohonan. Senada dengan tema dari komik *Land of Black Gold* dan terjemahannya *Negeri Emas Hitam* yang berupa petualangan detektif dalam memecahkan sebuah kasus, banyak ditemukan dialog-dialog yang berupa kalimat tanya atau pertanyaan. Setelah digali lebih dalam, ternyata masih ada kesempatan bagi peneliti untuk melakukan penelitian yang belum dilakukan oleh peneliti-peneliti sebelumnya. Lebih lanjut, penelitian difokuskan pada sub klasifikasi tindak tutur ilokusi kalimat tanya (pertanyaan). Peneliti fokus pada tindak tutur ilokusi kalimat tanya (pertanyaan) pada komik *Land of Black Gold* dan *Negeri Emas Hitam* karena senada dengan tema komik mengenai petualangan seorang detektif untuk mengungkap sebuah kasus melalui penyelidikan-penyelidikan. Sehingga, penelitian ini diharapkan berkontribusi untuk mengkaji penggunaan jenis kalimat tanya dan fungsi ilokusi kalimat tanya yang digunakan di dalam komik, khususnya yang bergenre petualangan dan detektif.

Dalam menerjemahkan sebuah komik, seorang penerjemah dihadapkan pada beberapa hal yang harus diperhatikan yaitu saat seseorang membaca sebuah komik atau buku bergambar, maka dia juga secara langsung memperhatikan gambar yang menyertai kata-kata atau teks-teks tersebut.. Oleh karena itu, dalam suatu komik, untuk memahami makna suatu kata dari suatu peristiwa tutur, seorang penerjemah dapat mengamati makna suatu kata dari suatu peristiwa tutur, seorang penerjemah dapat mengamati ciri-ciri konteks sosial dari peristiwa tutur tersebut yang berupa gambar yang menggambarkan peristiwa tutur tersebut diucapkan.

Setelah dikaji, kalimat tanya dalam bahasa Inggris terdapat beberapa jenis, tidak hanya *yes-no question* dan *wh- question* tetapi juga *alternative question*. Dalam *yes no-question* sendiri terdiri dari kalimat tanya dengan menggunakan tobe (is/am/are/was/were) dan auxiliary (kata bantu: *do/does, did, have/has/had*), *yes-no question* dengan *modal auxiliaries, declarative question, tag question*. Dalam bahasa Indonesia juga terdapat berbagai jenis kalimat tanya. Yang perlu diperhatikan di sini adalah terdapat beberapa kalimat tanya dalam bahasa Inggris yang berbeda penggunaannya dengan bahasa Indonesia. Pada penerjemahannya dalam bahasa Indonesia tidak jarang terdapat perubahan struktur ataupun perubahan makna kalimat.

Tujuan penelitian ini adalah untuk mengidentifikasi, mendeskripsikan dan mengklasifikasi jenis kalimat tanya dan tindak tutur ilokusi dari kalimat tanya yang terkandung dalam komik *Land of Black Gold* dan terjemahannya; mengidentifikasi, mendeskripsikan dan mengklasifikasi teknik penerjemahan apa yang digunakan dan alasan yang mendasari penggunaan teknik tersebut dalam terjemahan kalimat tanya dalam komik *Land of Black Gold* dan terjemahannya, mendeskripsikan dampak dari penggunaan teknik penerjemahan terhadap kualitas terjemahan dalam komik *Land of Black Gold* dan terjemahannya.

## **METODOLOGI PENELITIAN**

Strategi penelitian ini adalah studi kasus terpancang. Permasalahan dan fokus penelitian pokoknya sudah ditentukan seperti rumusan pada bab. 1, yaitu dibatasi pada kalimat tanya *Yes-No question, Wh-question, dan alternative question* dan terjemahannya yang akan dianalisis dengan menggunakan pendekatan Pragmatik. Permasalahan tersebut sudah ditentukan sebelum peneliti terjun pada proses penelitian yang akan dikaji. Penelitian ini bersifat holistik interaktif dan *constructed*. Bersifat holistik interaktif karena terikat konteks atau realitas yang diteliti harus diperoleh melalui konteksnya dan antara sumber data dengan peneliti harus saling berhubungan karena fokus penelitian dibangun dari kegiatan konteksnya.

Penelitian ini dapat disebut juga penelitian etnografis karena peneliti harus turun ke lapangan dalam proses pengumpulan data. Data dilapangan diperoleh dengan menggunakan

metode kuesioner dan wawancara. Pengumpulan data dengan metode ini dilakukan agar peneliti bisa memperoleh informasi yang mendalam, lengkap, dan valid dari para informan tentang data yang akan diteliti.

Penggunaan Pragmatik sebagai pendekatan dalam penelitian ini dimaksudkan bahwa Pragmatik menjadi ciri dalam pengumpulan, pengklasifikasian, dan analisis data. Teori tindak tutur ilokusi akan digunakan untuk menganalisis jenis-jenis tindak tutur ilokusi dari kalimat tanya sedangkan teori penerjemahan akan digunakan untuk menganalisis jenis kalimat tanya dan kualitas terjemahan.

Lokasi penelitian merupakan fokus yang ditentukan oleh peneliti tentang topik yang akan diteliti. Menurut Lincoln and Guba (1985), lokasi penelitian didefinisikan sebagai “*focus determined boundary*”, yang berarti batasan yang ditentukan berdasarkan topik penelitian. Sementara Spradley (1980) menyatakan bahwa lokasi penelitian harus mempunyai unsur-unsur pokok dari suatu lokasi penelitian. Dalam pengertiannya, lokasi penelitian merupakan objek penelitian beserta lingkungannya sehingga dalam lokasi harus memuat 3 elemen penting yaitu *setting*, *actor*, dan *event*.

Ketiga elemen seperti tempat, partisipan, dan kejadian tidak selalu merupakan tempat, partisipan, dan kejadian yang nyata. Tetapi, ketiga elemen tersebut dapat bersifat imajinatif. Dengan demikian, lokasi penelitian tidak selalu bersifat geografis, yaitu lokasi berdasarkan letak wilayah, dan demografis, yaitu lokasi berdasarkan jenis atau karakteristik penduduknya tetapi lokasi juga bisa berupa media, yaitu fokus penelitian yang terdapat didalam media cetak, audio, maupun video.

Dalam penelitian ini, lokasi penelitian yang diambil adalah dari komik *Land of Black Gold* dan terjemahannya *Negeri Emas Hitam*. Untuk tempatnya adalah media karena jenis dokumennya adalah printed media berupa komik. Partisipan yang ada di dalamnya adalah *Tintin* sebagai tokoh utama dan semua karakter yang ada di dalam komik *Land of Black Gold* dan *Negeri Emas Hitam*. Kejadian yang ada di dalam lokasi ini adalah semua kalimat tanya yang terdapat pada dialog-dialognya.

Data yang digunakan dalam penelitian ini berupa teks kalimat tanya pada komik dan terjemahannya. Selain itu, data ditunjang oleh penelitian *rater* terkait dengan kualitas terjemahan. Sedangkan data dalam penelitian ini diperoleh dari dokumen dan informan.

Sutopo (2006: 63) memberikan pemahaman bahwa teknik cuplikan adalah bentuk khusus atau merupakan proses bagi pemusatan sumber data yang mengarah pada seleksi. Berbeda dengan penelitian kuantitatif yang teknik cuplikannya cenderung berupa teknik acak (*random sampling*), teknik cuplikan dalam penelitian kualitatif lebih bersifat selektif karena cuplikan diambil bukan untuk mewakili populasi, namun informasinya. Teknik cuplikan yang digunakan dalam penelitian ini adalah *Purposive sampling* atau *criterion-based sampling*.

Cara pengumpulan data penelitian ini dilakukan dengan tehnik *snow ball sampling*. Artinya data dikumpulkan sedikit demi sedikit dan setiap kali mendapatkan data terus dianalisis.

Berkaitan dengan teknik analisis data, untuk memperoleh data yang diinginkan secara lengkap, peneliti menggunakan tehnik pengumpulan data berupa: analisis dokumen dan wawancara mendalam. Dalam penelitian ini, data yang digunakan adalah dokumen yang berupa teks kalimat tanya pada komik, sehingga peneliti menggunakan analisis isi untuk menganalisis dokumen yang terdapat di lapangan. Secara umum, analisis isi dibagi menjadi empat tahap: analisis domain (untuk membedakan mana data dan bukan data), analisis taksonomi (untuk mengklasifikasikan data berdasarkan kategorinya), analisis komponensial, tema budaya.

Analisis Isi, antara lain: Membaca komik *Land of Black Gold* dan terjemahannya *Negeri Emas Hitam*; Menandai kalimat tanya berdasarkan jenisnya dalam komik *Land of Black Gold* dan terjemahannya *Negeri Emas Hitam*; Menulis kalimat tanya dalam komik

*Land of Black Gold*(Bsu) yang sudah ditandai serta menulis terjemahannya; Memberi kode pada setiap kalimat tersebut ( Bsu 1/2: data diambil dari bahasa sumber dalam komik *Land of Black Gold* halaman 1 kolom 2 dan Bsa 1/2: data diambil dari bahasa sasaran dalam komik *Land of Black Gold* halaman 1 kolom 2); Menganalisis kalimat tanya dalam bahasa Inggris dan terjemahannya dalam Bsa; Analisis tersebut dilakukan untuk menjelaskan dan mendeskripsikan makna kalimat tanya serta jenis tindak tutur ilokusi dari kalimat tanya.

Menurut Sutopo (2006: 67-68), teknik wawancara dilakukan untuk mengumpulkan informasi dari sumber data berupa manusia yang telah diilih sebagai informan peneliti. Wawancara ini dilakukan untuk memperoleh informasi selengkap mungkin yang belum diperoleh dari teknik mengkaji dokumen dan kuesioner. Dalam hal ini, Peneliti mewawancarai informan yang sudah ditentukan mengenai kualitas terjemahan khususnya tingkat keakuratan dan keberterimaan. Informan yang telah ditentukan tersebut adalah dosen dan penerjemah yang mempunyai kemampuan dalam penerjemahan dan kebahasaan. Wawancara dilakukan secara berulang dan mendalam untuk mendapat informasi yang sesuai dengan kebutuhan peneliti. Kemudian hasil wawancara tersebut dianalisis, untuk selanjutnya membuat kesimpulan.

Pada penelitian ini, peneliti juga menggunakan kuesioner, kuesioner ini diisi oleh pembaca ahli. Menurut Sutopo (2002:70) kuisisioner adalah daftar pertanyaan untuk pengumpulan data dalam penelitian. Data ini digunakan untuk mengetahui kualitas terjemahan. Berikut contoh kolom data kuisisioner yang akan digunakan oleh peneliti dalam penelitian:

## HASIL PENELITIAN

### 1. Temuan Data Jenis Kalimat Tanya pada Komik *The Land of Black Gold* dan Terjemahannya.

Tabel 1. Jenis Kalimat Tanya

No	Jenis Kalimat Tanya	Jumlah	Persentase
<b>1.</b>	<b>Jenis Kalimat Tanya</b>		
	<i>a. Yes-no question</i>	<b>74</b>	<b>42,5%</b>
	• <i>Yes-no question dengan tobe</i>	14	8,05 %
	• <i>Yes-no question dengan modals</i>	5	2,9 %
	• <i>Tag question atau penegas</i>	5	2,9 %
	• <i>Declarative question</i>	50	28,7%
	<i>b. Wh question</i>	<b>97</b>	<b>55,7%</b>
	• <i>What</i>	55	31,6 %
	• <i>Where</i>	15	8,6 %
	• <i>Who</i>	10	5,7 %
	• <i>Why</i>	12	6,9 %
	• <i>How</i>	4	2,3 %
	• <i>When</i>	1	0,57 %
	• <i>Which</i>	-	0 %
	<i>c. Alternative question</i>	<b>3</b>	<b>1,7%</b>
	<b>Jumlah Total</b>	<b>174 data</b>	<b>100 %</b>

Tabel 1 menunjukkan bahwa ditemukan tiga jenis kalimat tanya yaitu kalimat tanya *Yes-No questions*, *Wh- questions* dan *Alternatif questions*. Dapat disimpulkan bahwa penggunaan jenis kalimat tanya lebih didominasi oleh jenis *WH question*, karena dalam percakapan yang terdapat pada komik tersebut lebih cenderung bersifat interogasi, dimana

percakapan lebih sering menggunakan kalimat tanya *WH question* untuk menanyakan suatu informasi.

## 2. Temuan Data Tindak Tutur Ilokusi Kalimat Tanya pada Komik *The Land of Black Gold* dan Terjemahannya.

**Tabel 2. Tindak Tutur Ilokusi Kalimat Tanya**

No	Fungsi Ilokusi Kalimat Tanya	Jumlah	Persentase
1.	Bertanya	111	63,8%
2.	Konfirmasi	40	23 %
3.	Menawarkan	3	1,72 %
4.	Menyarankan	4	2,3 %
5.	Memerintah	3	1,72 %
6.	Melarang	2	1,15 %
7.	Meyakinkan	6	3,45 %
8.	Mengingatkan	1	0,57 %
9.	Menyalahkan	1	0,57 %
10.	Memastikan	3	1,72 %
<b>Jumlah total</b>		<b>174 data</b>	<b>100%</b>

Berdasarkan temuan pada tabel 2, tuturan ilokusi kalimat tanya pada komik *The Land of Black Gold* berjumlah sepuluh, yaitu bertanya (*asking*), konfirmasi (*confirming*), menawarkan (*offering*), menyarankan (*suggesting*), memerintah (*commanding*), melarang (*prohibiting*), meyakinkan (*convincing*), mengingatkan (*reminding*), menyalahkan (*blaming*), dan memastikan (*ensuring*).

## 3. Temuan Data Teknik Penerjemahan Tindak Tutur Ilokusi Kalimat Tanya

**Tabel 3. Teknik Penerjemahan Varian Tunggal**

No	Teknik Penerjemahan	Jumlah	Persentase
1	Kesepadanan lazim	66	40,2%
2	Harfiah	38	23,1%
3	Reduksi	30	18,3 %
4	Kompresi linguistik	9	5,5 %
5	Modulasi	6	3,6 %
6	Amplifikasi	8	4,8 %
7	Partikularisasi	3	1,8 %
8	Amplifikasi linguistik	1	0,6 %
9	Variasi	3	1,8 %
<b>Total</b>		<b>164</b>	<b>100%</b>

Pada tabel 3 ditemukan varian tunggal, yang mana teknik kesepadanan lazim lebih mendominasi dalam penerjemahan komik *Land of Black Gold*.

**Tabel 4. Teknik Penerjemahan Varian Kuplet**

No	Teknik Penerjemahan	Jumlah	Persentase
1	Kesepadanan lazim + Reduksi	5	50%
2	Variasi + Harfiah	1	10%
3	Reduksi + Amplifikasi	1	10%
4	Kompresi linguistik + Reduksi	1	10%
5	Kesepadanan lazim + Variasi	2	20%
<b>Total</b>		<b>10</b>	<b>100%</b>

Selanjutnya ditemukan bahwa dari sembilan teknik penerjemahan yang digunakan, teknik kesepadanan lazim lebih mendominasi dalam penerjemahan komik *Land of Black Gold*. Teknik kesepadanan lazim diterapkan pada 66 data tuturan (40,2%), teknik harfiah sebanyak 38 data (23,1%), teknik reduksi sebanyak 30 data (18,3%), teknik kompresi linguistik sebanyak 9 data (5,5%), teknik modulasi 6 data (23,6%), teknik amplifikasi 8 data (4,8%), 3 data menerapkan teknik partikularisasi (1,8%), 2 data menerapkan teknik amplifikasi linguistik 1 data (0,6%), dan teknik variasi 2 data (1,8%). Sedangkan varian kuplet digunakan pada 10 data tuturan, meliputi: Kesepadanan lazim+Reduksi 5 (50%), Variasi+Harfiah 1 (10%), Reduksi+Amplifikasi 1 (10%), Kompresi linguistik+Reduksi 1 (10%), Kesepadanan lazim+Variasi 2 (20%).

#### 4. Temuan Data Dampak Penggunaan Teknik Penerjemahan terhadap Kualitas Penerjemahan

Tabel 5. Tingkat Keakuratan dan Penerapan Penerapan Teknik Penerjemahan

No	Tingkat Keakuratan	Teknik Penerjemahan	Jml	Presentase
1	Akurat	Kesepadanan Lazim + Reduksi	3	42,8%
2		Variasi + Harfiah	1	14,3%
3		Kompresi Linguistik + Reduksi	1	14,3%
4		Kesepadanan Lazim + Variasi	2	28,6%
<b>Total</b>			<b>7</b>	<b>100%</b>

No	Tingkat Keakuratan	Teknik Penerjemahan	Jml	Presentase
1	Kurang Akurat	Kesepadanan Lazim	14	58,3%
2		Reduksi	7	29,2%
3		Kompresi Linguistik	2	8,3%
4		Amplifikasi	1	4,1%
<b>Total</b>			<b>24</b>	<b>100%</b>

No	Tingkat Keakuratan	Teknik Penerjemahan	Jml	Presentase
1	Kurang Akurat	Kesepadanan Lazim + Reduksi	1	50%
3		Reduksi + Amplifikasi	1	50%
<b>Total</b>			<b>2</b>	<b>100%</b>

No	Tingkat Keakuratan	Teknik Penerjemahan	Jml	Presentase
1	Tidak Akurat	Kesepadanan Lazim	1	20%
2		Reduksi	1	20%

3		Kompresi Linguistik	1	20%
4		Modulasi	1	20%
5		Amplifikasi	1	20%
<b>Total</b>			<b>5</b>	<b>100%</b>

No	Tingkat Keakuratan	Teknik Penerjemahan	Jml	Presentase
1	Tidak Akurat	Kesepadanan lazim + Reduksi	1	100
<b>Total</b>			<b>1</b>	<b>100%</b>

**Tabel 6. Tingkat Keberterimaan dan Penerapan Teknik Penerjemahan**

No	Tingkat Keberterimaan	Teknik Penerjemahan	Jml	presentase
1	Berterima	Kesepadanan Lazim	58	39,7%
2		Harfiah	36	24,6%
3		Reduksi	27	18,5%
4		Kompresi Linguistik	7	4,8%
5		Modulasi	5	3,4%
6		Amplifikasi	6	4,1%
7		Partikularisasi	3	2,1%
8		Amplifikasi Linguistik	1	0,7%
9		Variasi	3	2,1%
<b>Total</b>			<b>146</b>	<b>100%</b>

No	Tingkat Keberterimaan	Teknik Penerjemahan	Jml	presentase
1	Berterima	Kesepadanan Lazim + Reduksi	3	37,5%
2		Variasi + Harfiah	1	12,5%
3		Reduksi + Amplifikasi	1	12,5%
3		Kompresi Linguistik + Reduksi	1	12,5%
4		Kesepadanan Lazim + Variasi	2	25%
<b>Total</b>			<b>8</b>	<b>100%</b>

No	Tingkat Keberterimaan	Teknik Penerjemahan	Jml	presentase
1	Kurang Berterima	Harfiah	2	11,1%
2		Kesepadanan Lazim	8	44,4%
3		Reduksi	3	16,7%



4		Kompresi Linguistik	2	11,1%
5		Modulasi	1	5,6%
6		Amplifikasi	2	11,1%
<b>Total</b>			<b>18</b>	<b>100%</b>

No	Tingkat Keberterimaan	Teknik Penerjemahan	Jml	presentase
1	Kurang Berterima	Kesepadanan Lazim + Reduksi	2	100%
<b>Total</b>			<b>2</b>	<b>100%</b>

**Tabel 7. Tingkat Keterbacaan dan Penerapan Teknik Penerjemahan**

No	Tingkat Keterbacaan	Teknik Penerjemahan	Jml	Presentase
	Tingkat Keterbacaan Tinggi	Kesepadanan Lazim	48	40,3%
2		Harfiah	33	27,7%
3		Reduksi	17	14,3%
4		Kompresi Linguistik	6	5%
5		Modulasi	2	1,7%
6		Amplifikasi	6	5%
7		Partikularisasi	3	2,5%
8		Amplifikasi Linguistik	1	0,8%
9		Variasi	3	2,5%
<b>Total</b>			<b>119</b>	<b>100%</b>

No	Tingkat Keterbacaan	Teknik Penerjemahan	Jml	Presentase
1	Tingkat Keterbacaan Tinggi	Kesepadanan Lazim + Reduksi	1	16,6%
2		Variasi + Harfiah	1	16,6%
3		Reduksi + Amplifikasi	1	16,6%
4		Kompresi Linguistik + Reduksi	1	16,6%
5		Kesepadanan Lazim + Variasi	2	33,3%
<b>Total</b>			<b>6</b>	<b>100%</b>

No	Tingkat Keterbacaan	Teknik Penerjemahan	Jml	Presentase
1	Tingkat Keterbacaan Sedang	Harfiah	5	14,7%
2		Kesepadanan Lazim	10	29,4%

3		Reduksi	11	32,4%
4		Kompresi Linguistik	2	5,8%
5		Modulasi	4	11,8%
6		Amplifikasi	2	5,8%
			<b>34</b>	<b>100%</b>

No	Tingkat Keterbacaan	Teknik Penerjemahan	Jml	Presentase
1	Tingkat Keterbacaan Sedang	Kesepadanan Lazim + Reduksi	3	100%
<b>Total</b>			<b>3</b>	<b>100%</b>

No	Tingkat Keterbacaan	Teknik Penerjemahan	Jml	Presentase
1	Tingkat Keterbacaan Rendah	Kesepadanan Lazim + Reduksi	1	100%
<b>Total</b>			<b>1</b>	<b>100%</b>

Hasil dari pada penilaian kualitas terjemahan tindak tutur ilokusi kalimat tanya pada komik *The Land of Black Gold* dan *Negeri Emas Hitam* ini adalah ditemukan sebanyak ( 142 ) data merupakan terjemahan akurat, ( 26 ) data kurang akurat, dan ( 6 ) data tidak akurat.

Analisis ketiga komponen tersebut menunjukkan bahwa jenis kalimat tanya tertentu memberi pengaruh terhadap fungsi tindak tutur ilokusi kalimat tanya. Selain itu, penerapan teknik penerjemahan juga menentukan tingkat kualitas terjemahan. Penerapan teknik penerjemahan kesepadanan makna antara BSu dan Bsa, kesesuaian dengan kaidah Bsa dan tinggi rendahnya tingkat keterbacaan. Apabila pesan tuturan yang disampaikan sepadan, tidak bertentangan dengan kaidah Bsa, mudah dipahami maka akan menghasilkan terjemahan yang berkualitas tinggi.

Hasil dari pada penilaian kualitas terjemahan tindak tutur ilokusi kalimat tanya pada komik *The Land of Black Gold* dan *Negeri Emas Hitam* ini adalah ditemukan sebanyak ( 142 ) data merupakan terjemahan akurat, ( 26 ) data kurang akurat, dan ( 6 ) data tidak akurat.

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## KESIMPULAN

(1) Sebanyak 174 data tuturan ilokusi kalimat tanya menerapkan sepuluh fungsi ilokusi kalimat tanya, yaitu bertanya, konfirmasi, menawarkan, menyarankan, memerintah, melarang, meyakinkan, mengingatkan, menyalahkan, dan memastikan. Pada penelitian ini, tuturan ilokusi kalimat tanya, paling banyak menerapkan fungsi bertanya sebanyak 111 data (63,8%); (2) Dari 174 data tuturan ilokusi kalimat tanya yang dianalisis teridentifikasi teknik penerjemahan yang diterapkan sebanyak 174 kali. Berdasarkan teknik tersebut, teridentifikasi 164 data diterjemahkan dengan teknik varian tunggal. Teknik penerjemahan yang paling

mendominasi diterapkan yaitu teknik penerjemahan Kesepadanan lazim sebanyak 66 (40,2%). Sedangkan, varian teknik penerjemahan kuplet digunakan pada 10 tuturan; (3) Kualitas terjemahan tindak tutur ilokusi kalimat tanya dalam komik meliputi tiga aspek, yaitu keakuratan, keberterimaan, dan keterbacaan. Kualitas terjemahan dalam komik *Land of Black Gold* dan *Negeri Emas Hitam* cenderung baik. Presentase terjemahan akurat sebanyak 142 data tuturan (81,6%), berterima 154 data (88,5%), dan keterbacaan sangat tinggi 125 data (71,3%). Namun demikian beberapa data dalam jumlah sedikit masih kurang dalam hal kualitas. Hal ini perlu menjadi perhatian bagi penerjemah; (4) Untuk mengkaji terjemahan dari B<sub>Su</sub> ke B<sub>sa</sub> dan untuk menentukan fungsi ilokusi kalimat tanya atau tuturan dalam komik *Land of Black Gold* dan *Negeri Emas Hitam*, tidak hanya ditentukan dari pengenalan struktur kalimat tanya saja tetapi juga dari rangkaian gambar-gambar dan konteks situasi yang menaungi narasi atau dialog-dialognya yang berbentuk kalimat tanya.

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# TRANSLATION ANALYSIS OF CIRCUMSTANCES IN THE GOSPEL OF MATTHEW CHAPTER 12 THROUGH 14 FROM ENGLISH INTO INDONESIAN (TRANSITIVITY)

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## Abstract

*This study deployed translation of circumstances, viewed from the perspective of Transitivity, with descriptive qualitative method. Its specific objectives were to analyse the type of circumstances used in both the source text (ST) and the target text (TT), and to describe the translation techniques of the circumstances found in the TT in relation to the ST. The study utilized document analysis and focus group discussion to collect both linguistic and translation data. The collected data were analysed through domain, taxonomy, componential analysis, and finding the cultural value as suggested by Spradley (1980). Meanwhile the study indicates that circumstances of location, manner, accompaniment, cause, and extent were used in both the ST and TT. It further indicates that the translation techniques deployed by the translator, were not influenced by the type of the circumstance but the form of the circumstance. That, the form factor triggered the translator to deploy established equivalent, combination of techniques, modulation, transposition, deletion, explicitation, implicitation, discursive creation, and paraphrasing techniques. The study concludes that the utilization of certain techniques are influenced by certain factors surrounding the ST and the translator's ability and capability to figure out the ST's context.*

**Keywords:** *Transitivity, Circumstance, Translation technique*

## INTRODUCTION

In the today's globalized world, people keep searching for information because they believe "information is power". People want to know what is happening in the neighborhood either politically, economically, socially, and or religiously. Differences in language and culture amongst societies of the world, have created the need for scholars in the linguistic field to translate different materials into different accessible languages of the world. Linguists claim that the sole purpose of any translation work is the transfer of the message from the source text (ST) into the target text (TT) in a simple manner that the reader of the TT would experience the same experience as that which the reader of the ST, would have experienced at reading the ST (House, 2015; Nababan, 2016; Supatmiwati, 2013). Examining the meaning of a literary text (ST) by applying an appropriate theoretical tool before translating it, can be a means to fuller understanding as what may be thought difficult to understand is put open (Leech & Short, 2007).

To achieve this purpose scholars in the field of translation have carried out a number of studies utilizing transitivity analysis which is part of the ideational metafunction of language (experiential meaning) as a tool to unfold the meaning of each clause within the text. As a

tool, transitivity unlocks the text by describing the experience as a kind of process that is associated with the participants and circumstances at a clause level (Eggins, 2004; Halliday, M.A.K & Matthiessen, 2004; Halliday, 2014).

Table: 1 below illustrates:

14 <sup>1</sup> "At that time Herod the tetrarch heard about the fame of Jesus".At that time	Herod the tetrarch	heard	about the fame of Jesus.
<b>Cir: Loc. Time</b>	<b>Senser</b>	<b>Pro: Mental</b>	<b>Phenomenon</b>

14 – Chapter Fourteen, (...<sup>1</sup> – Verse one) The Bible Society of South Africa. (1971).

Previous studies on transitivity, have paid much focus on processes while doing little on circumstances within the clause. Some of these studies concluded that mental processes were used to portray the character as a thoughtful being before could take any action to avoid making avoidable mistakes, adding that diligence and obidience of the character were revealed through relational process (Zahoor & Janjua, 2016). Another study concluded that material process dominated in both the ST and TT followed by the relational process. The study on the two language culture between English and Chinese, concluded that the six processes within transitivity, were semantically the same in both languages (Yuli & Yushan, 2012). This corresponded to another study on relational attributive clauses in narrative texts between English and Persian through transitivity, which indicated that different attributive processes in the attributive relational clauses were used in both the ST and TT (Kaffashi, Gowhary, Jamalinesari, & Azizifar, 2015). The circumstance part of a clause was not the focus of the study but on processes to reveal that some characters are portrayed involving in some processes and not the other (Chen, 2014; Emilia, 2017; Sabbachat, 2014). Therefore, the circumstantial part of transitivity is the gap and the focus of this study specifically from *The Gospel According to Matthew chapters 12 through 14* and its Indonesian version TT (extracted from <http://studybible.info/Indonesian/Matthew%2012> through 14).

Basically, the objectives of this study are to analyse the type of circumstances used in both the source text (ST) and the target text (TT), and to describe the translation techniques of the circumstances found in the TT in relation to the ST. The study intends to answer the questions what type of circumstances are found in both the ST and the TT, and what type of translation techniques are applied by the translator and the reason behind its deployed in the TT.

Transitivity analysis is the theoretical tool that is claimed to unlock the meaning of the text from a clause level. It is a subcomponent of Halliday's ideational metafunction of language developed in SFL, and which is rooted in the experiential meaning (Halliday, 2014). Transitivity classifies a clause into three main parts, namely *participant* – dominated by nominal groups, *process* – dominated by verbs or verbal groups, and *circumstance* – dominated by adverbials or prepositional phrases. For example in the clause: *I [part: Actor] bought [Pro: Material] the computer [Part: Goal] from the computer store [Cir:Loc. Place]*. As a means, transitivity assists a text analyser to identify which part of a clause is participant, process, and or circumstance.

The linguist Halliday claims further that circumstances are names of those elements within the clause which carry semantic role but are neither porcesses or participants (Halliday, 2014). It is one of the three elements of transitivity which is said to occur freely within the clause and more perpheral than participant and they describe how the process is carried out. Halliday categorizes these elements into nine types in accordance to their functions, namely: 1) Location, 2) Extent, 3) Manner, 4) Cause, 5) Accompaniment, 6) Role, 7) Angle, 8) Matter, and 9) Contingency (Halliday, M.A.K & Matthiessen, 2004). For



example in the clause “*But the Pharisees went out...*” (Bible Society of South Africa, 1971), the word *out* functions as a circumstance of location – place.

Translation Techniques are said to be procedures deployed by the translator to analyse and classify the equivalence or closeness of the translation in relation to the ST. Linguists (Lucia Molina & Albir, 2002), provide detailed clarification on the revised eighteen translation techniques. Some of those techniques are Established equivalence, Reduction, Linguistic amplification, Transposition, Borrowing and Discursive creation. For example in the clauses:

**ST: 12<sup>28</sup>** “But it is **by the spirit of God** that I cast out demons....”

**TT: 12<sup>28</sup>** “*Tetapi Aku mengusir roh jahat dengan kuasa Roh Allah....*”

From the above, *Established equivalent* in combination with *Explicitation* techniques, were applied by the translator on the ST phrase “...**by the Spirit of God**...” to have the TT phrase “...*dengan kuasa Roh Allah*...”. *Explicitation* comes into TT because of the word “...*kuasa*...” which means that the translator clarifies to the reader that the power referred to is that which comes from God.

## METHODOLOGY

The study deployed descriptive qualitative method because it was driven by the desire of the researcher to describe the behaviour or the phenomenon and its occurrence based on the objectives of the study (Dawson, 2002; Willig, 2008; Yin, 2011; Santosa, 2017). It utilized transitivity analysis as a tool to unlock the circumstantial elements within the selected text. In Halliday’s transitivity, the clause is classified into three categories of process, participant and circumstance (Halliday, 2014). Thus, transitivity was applied to determine whether a certain structure within the text studied was a circumstance or not. The problems investigated were the type of circumstances found in the studied text and the translation techniques used to translate those circumstances viewed from the TT. The researcher utilized both primary and secondary data. The data were purposely sampled and then collected through document analysis and focus group discussion techniques. The gathered data were then analysed through domain, taxonomy, componential analysis and then the researcher determined its cultural value to arrive at a conclusion (Spradley, 1980; Santosa, 2017).

## FINDINGS AND DISCUSSION

Based on the analysis of the studied text through transitivity, the study reveals that throughout the source text, the author deployed the circumstances of location, manner, cause, accompaniment, and extent. However in the TT, there were some changes that were observed. The tables below indicate:

**Table: 2 Circumstantial changes experienced in the TT**

CIRCUMSTANCES			CHANGES			
Types	Form	Total	Form			Meaning
			Word	Phrase	Clause	
Location	Word	11	-	7	-	-
	Phrase	86	4	-	1	13
Manner	Word	9	-	-	-	2
	Phrase	16	-	-	-	10
Cause	Phrase	8	-	-	2	-
Accompaniment	Phrase	9	-	-	-	3
Extent	Word	2	-	2	-	-
	Phrase	3	-	-	-	3

$\Sigma$	<b>144</b>	<b>4</b>	<b>9</b>	<b>3</b>	<b>31</b>
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From the table: 2 above, the study indicates that the observable changes were in terms of form and meaning. In terms of form, the study shows that nine words, four phrases, and three phrases from the ST changed into either phrases, words, and or clauses in the TT. These changes appeared in the circumstances of location, cause and extent. In terms of meaning, there were twenty nine phrases and two words from the ST, which changed in meanings. These changes in meanings appeared in all the five circumstances that were extracted from the ST. The changes occurring in the TT were attributed to either structural differences between the two languages or the translation techniques that were deployed during the translation process. This is because some techniques tend to change the word category, or view point of a source text detail, hence changing its meaning (Lucia Molina & Albir, 2002; Nababan, 2016). For example,

**ST: 12<sup>41</sup>** “The men of Nin’evah will arise at the judgment with this generation and condemn it; for they repented **at the preaching of Jonah**, and behold, something greater than Jonah is here”.

**TT: 12<sup>41</sup>** “Pada Hari Kiamat, penduduk Niniwe akan bangkit bersama orang-orang zaman ini dan menuduh mereka. Sebab orang-orang Niniwe itu bertobat dari dosa-dosa mereka, ketika Yunus berkhhotbah kepada mereka. Tetapi di sini sekarang ada yang lebih besar daripada Yunus!”

From the example above, the underlined structure in the TT is a *clause* (circumstance of time) whilst in the ST is a *phrase structure* (circumstance of time). Although the concept of time remains the same, the form of the ST changes from a phrase into a clause in the TT.

### Translation Technique

The linguists (Lucia Molina & Albir, 2002) claim that translation techniques are procedures deployed by the translator so as to analyse and classify the equivalence or the closeness of the translation in relation to the ST. The study indicates that the translator utilized the following techniques as summarized on the table below:

**Table: 3. Forms of Circumstances against Translation Techniques**

NO	CIRCUMSTANCES		FORM	TRANSLATION TECHNIQUES								$\Sigma$	
				EE	Md	Cmb	Tr	DI	Exp	Imp	D.C		Par
1	LOC	Place	Word	5	1								<b>6</b>
			Phrase	32	11	21	1				1		<b>66</b>
		Time	Word	4	1								<b>5</b>
			Phrase	14	2		1	2			1		<b>20</b>
2	MAN	Means	Phrase	2	8	1	1	1					<b>13</b>
		Quality	Word	6				1			1	1	<b>9</b>
			Phrase				1						<b>1</b>
3	CAU	Comparison	Phrase	1		1							<b>2</b>
		Reason	Phrase	2		2						3	<b>7</b>
4	ACCOM	Behalf	Phrase	1									<b>1</b>
		Comitative	Phrase	2	2	1		2			1		<b>8</b>
5	EXT	Frequency	Additive	Phrase			1						<b>1</b>
			Word						2				<b>2</b>
			Phrase				3					<b>3</b>	
	$\Sigma$			<b>69</b>	<b>25</b>	<b>27</b>	<b>7</b>	<b>6</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>144</b>

**From the table:**

LOC. – Location, MAN. – Manner, CAU. – Cause, ACCOM. – Accompaniment, and EXT. – Extent.

EE – *Established equivalence*, Md – *Modulation*, Cmb – *Combination of techniques*, Tr – *Transposition*, Dl – *Deletion*, Exp – *Explicitation*, Imp – *Implication*, D.C – *Discursivecreation*, and Par – *Paraphrasing*.

**Table: 4 Form of circumstances against translation techniques**

	Form of Circum.	Translation Technique									Σ
		EE	Md	Cmb	Tr	Dl	Exp	Imp	D.C	Par	
1	<b>Phrase</b>	54	23	27	7	4	-	1	2	3	121
2	<b>Word</b>	15	2	-	-	2	2	1	1	-	23
	Σ	<b>69</b>	<b>25</b>	<b>27</b>	<b>7</b>	<b>6</b>	<b>2</b>	<b>2</b>	<b>3</b>	<b>3</b>	<b>144</b>

From table 4, the study indicates that the determining factor that the translator used to translate circumstances was not the type of the circumstance but the form. Through the form, the translator could apply the translation technique that was appropriate at that particular context. For instance, established equivalent (EE) which is deployed 69 times compared to other techniques, was applied mostly in phrases (54 times) compared to words (15 times). Lucia Molina & Albir (2002) claim that established equivalent technique is used where a term or an expression recognized (by dictionary of language in use) as an equivalent in the ST. In this context, the translator found a number of expression or terms in form of phrases and words in the TT which could render the same message or meaning as that which were found in the ST. For example in the clauses,

**ST: 12<sup>2</sup>**“Look, your disciples are doing what is not lawful to do **on the sabbath.**”

**TT: 12<sup>2</sup>**“*Lihat! Pengikut-pengikut-Mu melanggar hukum agama kita dengan melakukan yang dilarang pada hari Sabat.*”

**ST: 12<sup>40</sup>**“For as Jonah was three days and three nights in the belly of the whale, so will the Son of man be three days and three nights **in the heart of the earth.**”

**TT: 12<sup>40</sup>**“*Yunus tinggal tiga hari tiga malam di dalam perut ikan besar. Begitu juga Anak Manusia akan tinggal tiga hari tiga malam di dalam perut bumi.*”

The examples (ST: 12<sup>2&40</sup> and TT: 12<sup>2&40</sup>), reveal that the underlined structure in the TT, is the equivalence of the phrase structure in the ST. However the phrase in TT: 12<sup>40</sup>“...*di dalam perut bumi.*”, if literary translated would mean “...**in the stomach of the earth**”. But the language at use (TT) recognizes it as the equivalent of the “...**in the heart of the earth**” from the ST: 12<sup>40</sup>.

On one hand, the study indicates that combination of translation techniques were deployed only in the cases where the form of the circumstance was in phrases. In this context, the translator had to combine two different techniques to come up with the desired product in the target language. For instance, established equivalent combined with explicitation (EE & Exp) were applied to translate a circumstance in the form of phrase. In this situation, the translator applied established equivalent since a part of that expression had its equivalent in the TT, but because the translation could not initially offer a clear meaning to the reader of a TT, s/he introduce another information for clarity. For example,

**ST: 12<sup>5</sup>**“Or have you not read **in the law** how on the Sabbath the priests in the temple profane the sabbath, and are guiltless?”

**TT: 12**<sup>5</sup> “Atau belum pernahkah kalian membaca di dalam hukum Musa bahwa tiap hari Sabat imam-imam yang bertugas di Rumah Tuhan, melanggar peraturan hari Sabat, tetapi tidak disalahkan?”

The underlined structure from **TT: 12**<sup>5</sup> “... di dalam hukum Musa..” is a translation of the **ST: 12**<sup>5</sup> “... **in the law**...” which uses the combination of established equivalent and explicitation (reflected in “*Musa*”) which is not found in the ST. In this context the translator is being clear to a reader that the law meant by the speaker is that which was written by Moses.

On the other hand, the study unfolds further that modulation technique was applied 23 times in phrases and 2 times in words. The linguists claim that when modulation technique is deployed, tends to change the point of views, or focus of a cognitive category in relation to ST (Lucia Molina & Albir, 2002). This means that in most cases where the technique applies, the product is expected to have a different views or meanings. This is the case with table 2 above, where a number of phrases undergo change in meaning. For example,

**ST: 13**<sup>15</sup> “For this people’s heart has grown dull, and their ears are heavy of hearing, and their eyes they have closed, lest they should perceive **with their eyes**, ...”

**TT: 13**<sup>15</sup> “Sebab pikiran orang-orang ini sudah menjadi tumpul, telinga mereka sudah menjadi tuli dan mata mereka jangan melihat, ...”

From the above **ST: 13**<sup>15</sup> “... **with their eyes**,...” which is a circumstance of manner - a means of perceiving, is changed into a senser (experiencer), an agent of the mental process of perceiving something in **TT: 13**<sup>15</sup> “... mata mereka...” The circumstance of manner- means becomes the participant – senser in the mental process. Thus the ideational meaning is reduced.

Moreover, the study reveals that transposition was another kind of translation technique that was utilized in the TT. Since the form acted as the determining factor of the technique to be used, the findings unfold more that it was deployed in the context where the circumstances were in the form of phrases. Again Lucia Molina & Albir (2002) claim that this type of technique when used tends to change a grammatical category of one language into another category of another language. This means, if for instance a category in the ST is a circumstance or an adverb, in the TT may either become a verb or adjective or a participant. This includes structural change. That is whytable: 2 above reveals changes in meaning experienced in the TT. For example:

**ST: 13**<sup>30</sup> “Let both grow together until the harvest: and at harvest time I will tell the reapers, Gather the weeds first and bind them **in bundles** to be burned, but gather the wheat into my barn.”

**TT: 13**<sup>30</sup> “Biarkanlah alang-alang itu tumbuh bersama-sama sampai waktu menuai. Nanti saya akan berkata kepada orang-orang yang menuai: Kumpulkan dulu alang-alangnya, ikat, lalu bakar. Sesudah itu kumpulkan gandumnya, lalu simpan di dalam lumbung.”

From the example, in the **ST: 13**<sup>30</sup> the phrase “...**in bundles**...” is the circumstance of manner (quality) describing the way in which the weeds would be tied. But in the **TT: 13**<sup>30</sup> changes into a material process “...ikat...”. The ideational meaning from a way of doing something into doing.

Apart from that, the findings reveal more that the translator utilized deletion technique in four instances where the circumstances were in the form of phrases and in two instances in the form of words as table 4 indicates. Lucia Molina & Albir (2002) refer to this technique as *reduction*. These scholars claim that the technique when deployed tends to suppress the ST

information or details. What they are trying to say is that the ST information or details are omitted or left out in the TT. By so doing the translator reduces or loses the meaning intended in the ST and the reader of the TT may or may not have it as whole. For examples:

**ST: 12**<sup>1</sup> “**At that time** Jesus went through the grainfields on the sabbath; his disciples were hungry, and they began to pluck heads of grain and to eat.”

**TT: 12**<sup>1</sup> “*Pada suatu hari Sabat, ketika Yesus lewat sebuah ladang gandum, pengikut-pengikut-Nya mulai memetik gandum, lalu memakananya karena lapar.*”

In the example above, the phrase “**At that time** ...” which is found in the **ST: 12**<sup>1</sup>, is deleted or left out in the **TT: 12**<sup>1</sup>. It is not reflected anywhere in the TT clause, which means the meaning of a clause has been altered.

Furthermore, the findings unlock that the translator applied paraphrasing technique in the TT. Like transposition which was deployed in context where the circumstances were in the form of phrases, paraphrasing also was deployed in phrases. Again, Lucia Molina & Albir (2002) refer to this kind of technique as Amplification. These Scholars claim that paraphrasing is the introduction of new details (in the TT) which are not formulated in the ST for clarity or explicitness reasons. However, this sometimes complicates the TT. For example:

**ST: 12**<sup>25</sup> “Every kingdom divided **against itself** is laid waste, ....”

**TT: 12**<sup>25</sup> “*Kalau suatu negara terpecah dalam golongan-golongan yang saling bermusuhan, negara itu tidak akan bertahan ...*”

From the **ST: 12**<sup>25</sup> above, the phrase “... **against itself**...” which describes the reason for the collapse, has been paraphrased in the **TT: 12**<sup>25</sup> (underlined) for clarity by introducing “...yang saling...” which in this context is part of a qualifier.

In addition, discursive creation was utilized twice in phrases and once in the context where the circumstance was in the form of a word. Unlike paraphrasing which is the introduction of new details not formulated in the ST, in discursive creation the translator establishes a temporary equivalence which is completely unpredictable out of context (Lucia Molina & Albir, 2002). This situation unfolds in the following example:

**ST: 13**<sup>17</sup> “**Truly**, I say to you, ....”

**TT: 13**<sup>17</sup> “*Ingatlah, ....*”

In the **ST: 13**<sup>17</sup> above, the word “**Truly**, ....” which describes the quality of what was to be spoken, is translated into “*Ingatlah ....*” in the **TT: 13**<sup>17</sup> which is a non-lexical equivalence of word “Truly, ..” in the ST, because in the TT the word “*Ingatlah*”, functions as a mental process and not a circumstance of manner (quality). Thus the meaning of the ST has been changed.

Explicitation and Implication technique are another techniques that were deployed in the TT. However, the context in which the two techniques were utilized differ from one another. While explicitation was deployed in the context where the circumstances were in the form of words as seen in table 3 and in its general summary – table 4, implication was deployed once in both context word and phrase forms. Explicitation technique is used when a translator makes an item that may not clearly be clarified in the ST clear in the TT. Lucia Molina & Albir (2002) refer to this type of translation technique as amplification since the translator is said to introduce new information or details that are not formulated in the ST. On contrary implication technique is the opposite of explicitation in the sense that the directly expressed item in the ST is condensed in the TT. The two examples illustrate:

**ST: 13**<sup>45</sup> “**Again**, ....”

**TT: 13**<sup>45</sup> “*Apabila Allah memerintah, ....*”

In the **ST: 13**<sup>45</sup> above, the word “**Again,...**” which refers to repetition, is explicated in the **TT: 13**<sup>45</sup> by the structure “*Apabila Allah memerintah,..*”

**ST: 12**<sup>19</sup> “He will not wrangle or cry **aloud**, nor will any one hear his voice in the streets; ....”

**TT: 12**<sup>19</sup> “*Ia tidak akan bertengkar atau berteriak, atau berpidato di jalan-jalan raya*”.

In the **ST: 12**<sup>19</sup>, the word “**aloud**” which describes the quality of the cry is implicitly translated as “*berteriak*”, (process) underlined in the **TT: 12**<sup>19</sup>. It has been condensed in the TT. However, the condensation embraces the meaning intended in the ST.

## CONCLUSION

From the translation analysis discussed above, it can be concluded that, the deployment of translation techniques found in the TT were not influenced by the type of circumstances found in the ST, but largely influenced by the form of the circumstances and the ability and capability of the translator to figure out the contexts in which the ST events unfolded. Driven by the form and the context surrounding the ST, the translator had to determine the application of an appropriate translation technique. That is why in the context where the translator could hardly figure out the context of the ST, ended up deploying techniques that resulted into changes in form and meaning of the ST. The researcher suggests that since this study limits itself to the translation of circumstantial elements extracted from the *Gospel According to Matthew Chapter 12 through 14*, in the New Testament (NT), further studies be conducted on the other chapters that are not covered from the books of the Synoptic Gospels in the Holy Bible (Revised Standard Version) to find out more on what happens to the translation of circumstances within the TT, and that this study be used as a motivating tool towards furthering the interpretation of the Holy Bible.

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# LOSS AND GAIN IN TRANSLATION OF CULTURE-SPECIFIC ITEMS (CSIs) IN OKKY MADASARI'S *ENTROK INTO THE YEARS OF THE VOICELESS*

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## *Abstract*

*Translating literary text is closely related to delivering messages which are loaded with culture and context of the literary texts. Since languages and cultures are different, there may be some losses and gains occur in the process of translation. This study aimed to analyze losses and gains occurring in translation of culture-specific items (CSIs) in Okky Madasari's Entrok into The Years of the Voiceless and to examine how the losses in translating CSIs are compensated. Componential analysis was employed to analyze losses and gains of CSIs by comparing the semantic categories of the CSIs found in the ST and their translation in English. The results showed that losses occur in relation to loss of semantic features regarding material of object, process of preparing food, qualities of being traditional and qualities of being spiritual. In order to compensate the loss, the translator employed translation by using a more general term, translation by cultural substitution, and translation by paraphrasing.*

**Keywords:** translation loss, translation gain, culture-specific items, componential analysis

## INTRODUCTION

Translating literary texts requires particular awareness of cultural aspects represented in the language in which the literature is written because merely finding equivalent expression is often not sufficient. Therefore, it is important to acknowledge the importance of cultural awareness in translation. Newmark (1988: 94) identifies culture as “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.” It highlights the relationship between language and culture, particularly when a language is translated into another language. Further, Bassnett (2002) mentions that “the translator who takes a text and transposes it another culture needs to consider carefully the ideological implications of that transposition”. It implies that translator should consider cultural and ideological implication in translating a text.

Further, according to Vinay and Darbelnet (1995), one of the major concerns of translation is to ensure that it preserves the content of the source text without any losses. However, Bassnet (2002) argues that loss in translation process cannot be avoided as it occurs due to the principle that there will be no two languages or cultures which are the same. Differences among languages and cultures lead to losses which can occur in the process of transferring a text from source language (SL) to the target language (TL). This problem has been noticed in translation from the early development of translation studies. According to Nida (1964), problems of loss in translation arise when the translator encounters terms or concepts in the SL which do not exist in the TL. The translator may have difficulties finding equivalents for concepts or terms in SL which are unfamiliar or even do not exist in the TL. Wide range of differences in culture between SL and TL may interfere with the translation since it is difficult to properly transfer the meaning of ST into TT while taking cultures into account (Larson, 1984). Similarly, Al-Masri (2009) argues that translation loss can occur in the process of correlating the verbal signs of one culture to another culture as a result from misrepresenting and overlooking the source text which can takes place when the translator is an ‘outsider’ of the SL culture. For example, the concept of *selametan* in Javanese culture is



rather difficult to explain. It is a Javanese ritual involving eating together to ask for blessings also difficult to find the equivalent word of *selametan* in other languages, for instance in English because the cultures of the two languages are very different. One may consider that *feast* is the equivalence of *selametan*. It can be accepted to some extent because both concepts involve eating together as an expression of gratitude when celebrating. However, *selametan* is not only a feast. It also has a spiritual meaning of asking for safety, tranquility and blessings to God.

Different experts have different terms to refer to these cultural terms or concepts. Newmark (1988) refers to cultural terms as *cultural words*, while Baker (1992) calls them *culture-specific concepts*. However, the widely accepted term is *culture-specific items* as proposed by Aixela in 1996 (Davies, 2003). The definition of CSI may also be varied as there are many perspectives to define which terms considered to be CSI. In fact, Aixela (1996) argues that “many discussions of CSIs have avoided offering any definition of the concept, implying that it is intuitively recognizable.” Further, Aixela (1996) asserts that concept of CSIs is complicated because they occur as a result of a conflict arising from any reference represented by language in SL which poses a translation problem due to the absence or difference of the given item in the TL culture. Baker (1992) proposes the following definition for CSIs, which she calls as *culture-specific concepts*.

The source language may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete; it may relate to a religious belief, a social custom, or even a type of food. Such concepts are often referred to as ‘culture specific’.

Furthermore, since CSI is such a broad concepts and culture manifests in many aspects of life, CSI can be categorized into several categories. One widely used categories of CSI is proposed by Newmark (1988). According to Newmark (1988), cultural words can be classified into five categories which are 1) ecology which includes name of living things and natural landscape, 2) material culture, 3) social culture (work and leisure), 4) organization, customs, activities, procedures, and 5) gestures and habits.

Translation loss should be compensated in order to ensure the quality of the translation. Consequently, translators should be able to select appropriate translation procedures and techniques so that the cultural concepts can be well-transferred even though loss may be inevitable in the process. In fact, it is the translator task to compensate the loss by employing suitable translation procedures and techniques. In order to compensate the loss of meaning which may occur when translation CSIs, there are several different set of techniques or procedures to translate CSI. Larson (1984) argues that there are three basic techniques to translate CSI: describing the cultural word, using loan word, and finding cultural substitutes. Similarly, Baker (1992) proposes eight translation procedures to deal with problems of non-equivalence which may be caused by culture-specific concepts including translation by a more general word, translation by cultural substitution, translation using a loan word or loan word plus explanation, translation by paraphrasing using related words, translation by paraphrasing using unrelated words, translation by omission and translation by illustration.

In addition, it is also important to consider what can be gained in the process of transferring ST to TT as the translator can enrich or clarify the ST as a result of translation process (Bassnett, 2002). It means that process of gain can occur in translation and the translator has a role to compensate what is lost in the translation process. In addition, Bassnett (2002) argues that what is lost from the SL context may be replaced in the TL context. It implies that the process of translation involves replacing what is loss from the SL context in order to gain it in the TL context. Moreover, the process of loss and gain bring with it the importance of context in the process of translation. Vinay and Darbelnet (1995: 70) mention that there is a gain in the translation when “the translation expresses a situational

element which is unexpressed in the source language.” However, it does not mean that the translation contains new information which is not apparent in the source text (Vinay and Darbelnet, 1995).

In this study, componential analysis (CA) will be used to analyze semantic losses and gains in translation of CSI in this study. CA is “a technique of semantic analysis that examines the basic meaning components of a word and allows contrast with other terms in the same semantic field.” (Hatim and Munday, 2004). The componential analysis is conducted by comparing common and differing semantic fields of ST and TT pairs. One of the elements of componential analysis is the notion of binary opposites since this principle of contrast is crucial in identifying meaning (Larson, 1984). Furthermore, according to Newmark (1988), componential analysis in translation is different from componential analysis in linguistics; in translation, componential analysis involves comparing a SL and TL word pair by demonstrating their common and distinguishing semantic features. By comparing the semantic features, the translator will be able to identify the meaning of the SL word and find its potential equivalent in the TL. The assumption of componential analysis is that meaning of a lexical item is a combination of binary elements of meaning and marked as present (+) or absent (-). The use of (+) represents the presence of the component while (-) represents the lack of the component. In order to conduct the componential analysis, Nida (1975) has developed three basic steps to determine semantic features, which include (a) determining the common features and listing all apparently relevant difference in form and functions, (b) analyzing the relations of the features to one another in order to determine redundancies and dependencies, and (c) formulating a set of semantic features and testing the set for adequacy.

This study focuses on the translation of CSI which may lead to translation loss and gain, particularly Javanese cultural concepts, in an Indonesian novel which has been translated into English. The aims of this study are to analyze losses in the translation of an Indonesian novel, entitled *Entrok* into its English translation entitled *The Years of the Voiceless* by using componential analysis and to find out how the losses are compensated by analyzing which translation procedures are employed.

## METHODOLOGY

The object of this study is a novel entitled *Entrok* written by a young rising Indonesian writer, Okky Madasari and its English version entitled *The Years of the Voiceless* which is translated by Nurhayat Indriyatno Mohamed. *Entrok* portrays social and political conditions in Indonesia, particularly in Central and East Java, from the 1950s until the 1990s from the perspectives of mother and daughter, Sumarni and Rahayu. The English translation of *Entrok* is published 3 years after the publication of the original novel in 2010. The novel was chosen because it provides a lot of culture-specific items which are related to Indonesian culture, particularly Javanese culture.

This study is a product-oriented descriptive translation study. Holmes (1988) defines descriptive translation study as a translation study that seeks to “describe the phenomena of translating and translation(s) as they manifest themselves in the world of our experience.” Further, product-oriented translation study is a translation study which describes existing translation including descriptions of individual translation (text-focused translation description) and analyses of various translation of the same text (comparative translation description) (Holmes, 1988). Since this study focuses only on individual translation of *Entrok*, the present study is included in the text-focused translation description study.

The data in this study are culture-specific items (CSIs) found in *Entrok* as the ST and *The Years of the Voiceless* as the TT. The unit of analysis in this study is in the level of words or phrases. However, in the analysis, the selected data will be presented in sentences in which

the word or the phrase is contained or the co-text in order to provide the context of the data. In total, there are 110 CSIs found in the ST. However, the writer only selected several samples to be discussed in this paper.

To collect the data, both ST and TT were read thoroughly to identify the CSIs in the ST and their translation in the TT. Then the analysis began by classifying CSIs found in the ST according to Newmark's classification of CSI. The meaning of the CSIs were found by consulting dictionary and four native speakers of Javanese as language informants. After that, the data were analyzed to find the loss and gain in meaning by using componential analysis. The componential analyses were presented in tables containing the semantic features of the CSI indicated by "+" symbol to indicate the presence of the semantic feature and "-" symbol to indicate the absence of the semantic feature. Finally, the data are analyzed in order to find how the loss are compensated by identifying which translation procedure employed.

## FINDINGS AND DISCUSSION

The findings and discussions in this study will focus on items which belong to material culture and social culture based on Newmark's classification of cultural words. The componential analysis of the CSI samples and the translation procedures employed to compensate the translation loss will be presented for each item.

### Material Culture

Material culture is related to objects produced or used by people of a certain culture. It includes, but is not limited to, food, clothes, houses, and transportation. The samples of material culture items found in the ST are *gaplek*, *pincuk*, *jun*, and *bumbung*. The analyses will be presented as follows.

#### Data 1

Nyai Dimah yang sudah menunggu di losnya tinggal membayar, lalu menunggu orang-orang seperti Simbok mengupas dan mengolah menjadi <b>gaplek</b> . (Madasari, 2010:24)	Mrs. Dimah, who would already be waiting at her stall, just needed to pay them and the wait for people like Simbok to come around and peel and slice the cassavas into <b>sliver</b> . (Mohamed, 2013:21)
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**Table 1 Componential analysis of *gaplek* and *sliver***

Semantic Features	SL	TL
	<i>gaplek</i>	<i>sliver</i>
Food	+	+/-
made from peeled and sliced cassava	+	+/-
cured by drying under the sun	+	-
can be preserved for a long time	+	-

Table 1 shows the componential analysis of *gaplek* and *sliver*. The analysis of semantic features indicates the loss occurring in translation of *gaplek* into *sliver*. *Gaplek* is Indonesian and Javanese term for sliced dried root of cassava. The cassava root is harvested, peeled, sliced into pieces 15 to 20 centimeters long, and dried under the sun for 1 to 3 days. It is usually produced in certain area in Java where the soil is too poor to plant rice. *Sliver* is a very small thin piece of something, usually broken off something larger. The use of *sliver* to translate *gaplek* does not render the whole meaning of *gaplek* because there are certain features of *gaplek* which is not conveyed by the word *sliver*. *Sliver* only describe that the cassava root is sliced into thin pieces. It does not convey that the cassava is cured by drying in the sun whereas it is an essential feature that differentiate *gaplek* from ordinary cassava *sliver*. Therefore, there is a loss occurring in the translation process.

The use of the word *sliver* to translate *gaplek* indicates that the translator employs the translation of a more general word because the meaning of *sliver* is more general than *gaplek*. The word *sliver* can be used to refer to piece of anything, such as a sliver of cake or a sliver of glass. It does not have to be used to refer to food.

### Data 2

Penjual makanan berjajar, mulai dari bakso, arum manis, sampai <b>tahu petis</b> (Madasari, 2010:106)	Food vendors would also line up, selling meatball soup, cotton candy, and <b>tofu paste</b> . (Mohamed, 2013:99)
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**Table 2 Componential analysis of *tahu petis* and *tofu paste***

Semantic Features	SL	TL
	tahu petis	tofu paste
Food	+	+
made of tofu	+	+
Fried	+	-
filled with fermented prawn paste	+	-
in form of paste	-	+

Table 2 shows the componential analysis of *tahu petis* and *tofu paste*. The analysis shows that the main difference between *tahu petis* and *tofu paste* is that *tofu paste* refers to a paste made of tofu while *tahu petis* is a Javanese snack made of deep fried tofu filled with fermented prawn paste (*petis*). In this case, both words are names of food but the characteristics are different. The loss of meaning occurs because *tofu paste* does not have the features of being fried and filled with fermented prawn paste.

In this sentence, the translator employs translation by paraphrasing the term. The translator attempts to explain the food by mentioning the elements which are tofu and paste. However, the explanation ends being not really accurate.

### Data 3

Berat satu <b>jun</b> yang berisi penuh air sama saja dengan satu karung goni berisi singkong. (Madasari, 2010:37).	The weight of a full <b>pail</b> of water was the same as a full sack of cassava. (Mohamed, 2013:34)
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**Table 3 Componential analysis of *jun* and *pail***

Semantic Features	SL	TL
	jun	pail
Container	+	+
often used for carrying liquid	+	+
open top	+	+
have a handle	-	+
relatively large	+	+/-
made of clay	+	-
made of plastic	-	+
made of tin	-	+

Table 3 shows the componential analysis of *jun* and *pail*. The analysis indicates that there are loss and gain when *jun* is translated into *pail*. Firstly, both *jun* and *pail* are containers which are usually used to carry liquid. However, a *jun* is usually made of clay. It is commonly heavier than a *pail*. Secondly, a *jun* is relatively large in size. In the context of the

story, the material and size of the water container matter because it will affect how heavy a *jun* or a pail of water will be. A *jun*, which is made of clay, typically will be heavier than a pail which is made of tin, plastic or wood. Consequently, it will make more sense to say that a *jun* of water weighs the same as a sack full of cassava. Thirdly, a pail usually has a handle attached on it, while a *jun* does not have a handle.

The translation above shows that the translator employs translation by cultural substitute. A *jun* is understandably unfamiliar for English speakers. Therefore, there is no equivalent word to translate *jun*. However, the translator takes the function of a *jun* as the main characteristic of *jun* and attempts to find a word to refer to a container used to carry liquid or water which is familiar for the TL culture. Therefore, the translator selects the word *pail*.

#### Data 4

Uang itu kukumpulkan dalam <b>bambung</b> yang kusembunyikan di bawah atap. (Madasari, 2010:39).	I kept it hidden away in a <b>little box</b> that I hid in the rafters. (Mohamed, 2013:35)
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**Table 4 Componential analysis of *bambung* and box**

Semantic Features	SL	TL
	<i>bambung</i>	box
Container	+	+
stiff side	+	+
Cylindrical	+	-
Quadrangular	-	+
made of bamboo	+	+/-

Table 4 shows the componential analysis of *bambung* and box. The analysis of semantic features indicates that there are losses occurring in the translation of *bambung* into *box*. A *bambung* is a cylindrical container made from a segment of bamboo. Meanwhile, a box may be more varied in materials and shape, although it is typically quadrangular like rectangle or square. Traditional Javanese people use *bambung* for various purposes. It can be used like a bottle to store liquid. It can also be used as a piggybank to save money.

In this sentence, the loss are compensated by translation using a more general word. The translator only considers the function of a *bambung* to save collected money which is considered similar to function of a box.

#### Social Culture

Social culture reflects particular social activities and social structure of a community. It includes work, such as names of occupation, and leisure activities, such as names of games or social gathering. The samples of social culture items found in the ST are *bancakan*, *tirakat*, and *dagelan ketoprak*.

#### Data 5

Seusai Mbah Sambong membaca ujub, tumpeng dan panggang dipotong. Mereka semua mulai <b>bancakan</b> . (Madasari, 2010:56)	When Old Man Sambong ends the prayer, the rice and the chicken are carved up. They all start to <b>make their offering</b> . (Mohamed, 2013:52)
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**Table 5 Componential analysis of *bancakan* and make offering**

Semantic Features	SL	TL
	<i>bancakan</i>	make offering

social gathering	+	-
serve a religious purpose	+	+
commemorate something	+	-
asking for blessing	+	+
eating together	+	-

Table 5 shows the componential analysis of *bancakan* and *make offering*. The two terms both have the semantic features of serving a religious purposes and done in order to ask for blessing. However, *bancakan* has wider features. *Bancakan* refers to a social gathering involving a feast to commemorate something or to ask for blessing. Even though *bancakan* also has a sense of make an offering for God, it is more than make an offering. An important aspect of *bancakan* is the feast as an expression of gratitude to God which is shared with other people. In *bancakan*, people share food from the same plate and eat together. In the translation, the feature of eating together is not fully conveyed in *make their offering*.

The translator employs translation by using cultural substitution. The concept of *bancakan* is not a common concept in English speaking culture. Therefore, the translator attempts to find a similar activity which also serves a religious purpose.

#### Data 6

Kami juga bisa melihat wajah presiden, yang paling ditunggu adalah <b>dagelan ketoprak</b> . (Madasari, 2010:	We also saw the president's face, but what everyone really wanted to see was the <b>comedy show</b> . (Mohamed, 2013:85)
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**Table 6 Componential analysis of *dagelan ketoprak* and comedy show**

Semantic Features	SL	TL
	dagelan ketoprak	comedy show
folk drama	+	-
featuring singing traditional songs	+	-
featuring gamelan	+	-
Humorous	+	+

Table 6 shows the analysis of *dagelan ketoprak* and *comedy show*. The componential analysis shows that there are losses in the translation of *dagelan ketoprak* into *comedy show*. First, *dagelan ketoprak* has a semantic feature of being a folk drama, which is not conveyed in *comedy show*. Second, stories of *Ketoprak* are typically taken from historical events coming from ancient Javanese culture or early independent period of Indonesia. The actors in *ketoprak* particularly wear traditional Javanese outfits. Then, other essential features of *ketoprak* is it features singing of traditional songs and the use of gamelan as the accompanying instrument. *Ketoprak* show typically consists of several genre of performance art including drama, action, and comedy. *Dagelan ketoprak* is a part of *ketoprak* in which the actors perform humorous skits to entertain the audience. *Comedy show*, on the other hand, lacks the sense of traditional or folk drama. *Comedy show* can be any show which is humorous or comedic.

In this case the translator's choice to translate *dagelan ketoprak* as *comedy show* indicates that the translator employs translation by using a more general word. It is because *comedy show* is more general than *dagelan ketoprak* which refers to a certain form of *comedy show*.

## Data 7

Selama <b>tirakat</b> itu, mereka juga akan menunggu jatuhnya bagian pohon dewandaru. (Madasari, 2010:55)	During the <b>recital</b> , they would also wait for something to drop from the many dewandaru trees there. (Mohamed, 2013:90)
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**Table 7 Componential analysis of *tirakat* and *recital***

Semantic Features	SL	TL
	tirakat	recital
spiritual act	+	+/-
involving restraining lust or need	+	-
involving meditation	+	-

Table 7 shows the analysis of *tirakat* and *recital*. The analysis shows that *tirakat* and *recital* share similar feature of being a spiritual act. However, the spirituality in *recital* may be present or absence while it always present in *tirakat*. A *recital* is a performance of music or poetry, usually given by one person or a small group of people. It may be a spiritual event, but mostly a *recital* is not spiritual as it is more as a performance of art. Meanwhile, *tirakat* is always spiritual because it involves meditation and restraining lust or needs by doing or not doing certain habits for a particular period of time. *Tirakat* is usually done in order to ask for something to the God. Sometimes it also involves alienating oneself in order to achieve full concentration or to be able to achieve another level of spiritual awakening.

In translating *tirakat*, the translator chooses to use translation by cultural substitution. Since the concept of *tirakat* may be not really familiar in the TL culture, the translator attempts to use a more familiar concept. However, the result is not really accurate because the translation lacks many aspects of the SL term.

## CONCLUSION

This study has attempted to provide another prove that translation loss is inevitable in translation of culture-specific items due to differences between SL and TL cultures. Componential analyses of the CSIs found in *Entrok* and their translation in *The Years of the Voiceless* indicate that the losses are commonly in terms of material of object, process of preparing food, qualities of being traditional and qualities of being spiritual. The losses found in the study are compensated by several translation procedures including translation by a more general word, translation by cultural substitution, and translation by paraphrasing.

In conclusion, translation loss is inevitable as a result of differences between SL culture and TL culture. The translator should be aware of both SL and TL culture in order to render the meaning of the CSIs effectively and able to select appropriate procedures to make the translation accurate even though some aspects of the SL are lost in the TL.

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# TRANSLATION RESEARCH: OPPORTUNITIES AND CHALLENGES

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## *Abstract*

*Translation Studies has grown into a major discipline with many translation theoreticians and experts trying to describe and place it into a solid ground. Looking back at translation's journey as discipline since Cicero to Hornby, we learn that the theoretical ground where translation studies have gained has been fortified by the researches it carries out. Researches for a discipline to flourish is a must. Without researches, a discipline cannot be accounted for its scholarship.*

*However, the question that might arise is that whether the abundant researches on translation have significantly contributed to the development of Translation Studies. As pointed out by Pym in his seminal paper presented at Universitas Rovira i Virgili in Tarragona, Spain, research on translation is good at quantity, but not quite good at quality because there are some deficiencies and academic weaknesses that need to be addressed. Most of them are related to methodology.*

*This paper tries to categorize the issue on the translation research by addressing the problems faced by translation researchers. Some research examples are provided to point out the opportunities to overcome the problems on the translation methodology, and the challenges encountered when carrying out the translation research. It is expected that this paper can shed a little light on the intricacies of the translation research.*

**Keywords:** *translation research, methodology, academic weaknesses*

## **INTRODUCTION**

The development of Translation Studies as a discipline has gained momentum in the last decades when the number of research on translation studies is dramatically increasing. Although the discipline is relatively new, it attracts scholars from various discipline such as literature and language to do research based on their expertise. The wide scope of the research on translation studies, which encompasses from translation quality assessment to the translator's code of conduct, however, has led the translation researches in a disarray condition. It creates confusion and lacks of focus which eventually arrives at a question of credibility.

Pym in his paper (2012) "Research skills in Translation Studies: What we need training in" has indicated such phenomenon in translation research by mentioning five concerns that need to be addressed in order alleviate the translation research credibility. Those five concerns are: (1) shortcomings that do not concern Translation Studies, (2) using unstable terms, (3) cringing at bigger disciplines, (4) the bugbear of quality, and (5) hiding the position of the researcher.

Attempts to put translation research on more solid ground have been done over the last decades by adopting methodologies from more established disciplines, such as linguistics and literature, although the latter also bumps into more or less similar problem. From Holmes to Gentzler, attempts to systematize Translation Studies research have been carried out rigorously. Unfortunately, as indicated by Pym, such is not enough.

William and Chesterman (2002) in their seminal book *The Map: A Beginner's Guide to Doing Research in Translation Studies* have reiterated that the discipline is "a relatively new

and uncharted terrain” (p. 149). Acknowledging the disarray of the translation research methodologies, William and Chesterman try to put them in order onto ‘the map’, as they call it, which is expected to be able to guide the translation researchers to sift through “a bewildering array of topics and methodologies.” (p.1). Their emphasis on such ‘bewildering array of topics and methodologies’ suggests that the translation research is truly ‘an uncharted territory’ whose procedures and methodologies are far from fixed nor stable.

Nevertheless, despite such challenges encountered in the translation research, there are also some opportunities waiting to be seized as it usually happens in ‘a fertile and virgin land’ of Translation Studies. The opportunities for the translation research are still wide open, waiting to be explored, such as research on translation history, translation ethics, translation training, and many more. When Holmes ‘cleared the land’ of the discipline in 1972, “[it] has spanned many other different research areas, which reflects the interdisciplinary nature of a field that is still on the making.” (Vasconcellos, 2002, p. 3)

The paper, therefore, attempts to categorize the issue on the translation research methodology by addressing the problems faced by translation researchers. Each issue will be discussed somewhat at length illustrated by some examples of translation research complete with opportunities and challenges therein.

## METHODOLOGY

The method applied in this paper is library research which “involves identifying and locating sources that provide factual information or personal/expert opinion on a research question” (George, 2008, p.6). This means that the review on the translation research issues presented on the pages to follow are based on credible sources. At the end, the discussion is concluded by reiterating the problems that must be addressed and the potentials in the translation research that need to be taken into account.

## OPPORTUNITIES IN TRANSLATION RESEARCH

James S. Holmes, who coined the name “Translation Studies” to this discipline in 1972, cannot inevitably be separated from the discussion about translation research since he is the first scholar who attempted to ‘map’ by dividing it into two branches as seen in the following figure:

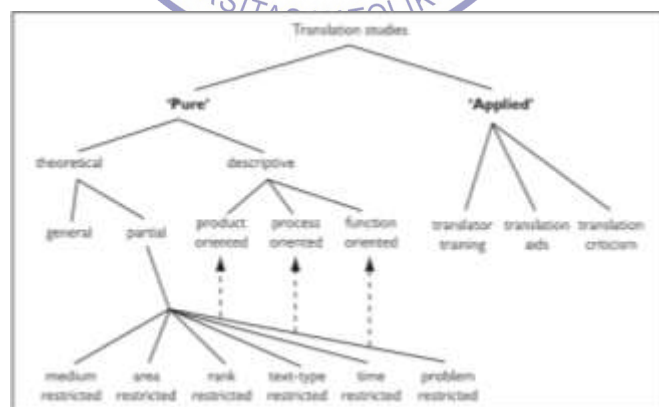


Figure 1. Holmes’ map of Translation Studies

Holmes (in Munday, 2008) puts Translation Studies into two foci, pure, and applied. Pure areas of research include “(1) the description of the phenomena of the translation (descriptive translation theory) and (2) the establishment of general principles to explain and predict such phenomena (translation theory)” (p. 10), while applied areas of research concern “translator training (teaching methods, testing techniques, curriculum design), translation aid (such as dictionaries, grammars and information technology), and translation criticism (the

evaluation of translations, including the marking of student translations and the reviews of published translations)” (p. 11)

By drawing a clear line between ‘pure’ and ‘applied’, Holmes has pioneered the way to systematize the translation research. Pure translation research deals with descriptive and theoretical approaches. By theoretical research, Holmes refers to ‘general’, the writings that “seek to describe or account for every type of translation and to make generalizations that will be relevant for translation as a whole”, while ‘partial’ means “theoretical studies are restricted according to the parameters...such as medium-restricted theories, area-restricted theories, rank-restricted theories, text-type restricted theories, time-restricted, and problem-restricted theories.” (p. 11).

Meanwhile, in the descriptive approach, Holmes (in Munday, 2008) proposes three foci of examination based on the research orientation, they are, product, function, and process. The product-oriented research describes or analyzes “a single ST–TT pair or a comparative analysis of several TTs of the same ST” (p. 10). This type of research can be elaborated into “a larger body of translation analysis looking at a specific period, language or text/discourse type” either diachronic or synchronic study. (p. 10). This is type of translation research mostly done by Indonesian translation scholars or students.

The function-oriented describes “the function [of translations] in the recipient sociocultural situation: it is a study of contexts rather than texts” (p. 10). The issue related to function-oriented research draws on Vermeer and Reiss’ work on functionalism theory which emphasizes on the *skopos* ‘purpose’ of translation. Equivalence is no longer seen as the most single important thing in translation. Instead, as Reiss and Vermeer put it (in Munday, 2004), it is the ‘adequacy’ that matters, because it “describes the relations between ST and TT as a consequence of observing a *skopos* during the translation process.” (p. 81). In other words, if the TT is able to deliver the *skopos* outlined in the translation brief, “it is functionally and communicatively adequate.” (p. 81). Equivalence is reduced to whether the translation fulfills the client’ purpose or not.

The process-oriented research is concerned with the psychology of the translator, “trying to find out what happens in the mind of a translator” (p. 11). The most popular research related to the process-oriented is think-aloud protocol (TAP) and screen recording, in which the translators are asked to verbalize what they are doing, while the activity on their laptop or computers are recorded by screen recording application. This type of research reveals the ‘black-box’ of the translators’ mind so that their decision-making process can be traced.

Jenny Williams and Andrew Chesterman (2002) have categorized the translation research into 12 (twelve) areas as discussed in the following:

1. Text analysis and translation

The purpose of this analysis is to prepare for a translation. A careful analysis of the syntactic, semantic and stylistic features of the source text is carried out in order to “come up with adequate translation solutions” (p. 7). This type of research is related to an analysis of the communicative situation of the translation.

2. Translation quality assessment

Translation quality assessment is evaluative. Translations done in various environment, such as in industry, education, examination, or training, are assessed by a set of standard developed by “scholars, or translation industries” (p.8).

3. Genre translation

What William and Chesterman mean by ‘genre’ is “both traditional literary genres such as drama, poetry and prose fiction as well as other well established and clearly defined types of text for translation such as multimedia texts, religious texts, children’s literature, tourism texts, technical texts, and legal documents” (p. 9). The wide range of text type in this

genre research area fits the text type analysis proposed by Reiss and Hornby to discover how certain text types are translated.

#### 4. Multimedia translation

It covers audiovisual texts, which are translated by revoicing or sur-/subtitling (tracking the translation procedures). Some major research questions might be which type of revoicing is appropriate in which circumstances, which type of synchrony should have precedence in particular circumstances, what role the translators play in the revoicing or sur-/subtitling process.

#### 5. Translation and technology

It includes software localization (observing the process of localization to the finished products), effects of technology (investigating the impact on the way translators work or on translation output, on the attitudes of the translators, or on the translation product consistency), website translation (evaluating the product, finding the patterns in the current practice of web translation, investigating the effect of website constraint to the translators' decision-making process).

#### 6. Translation history

The major research questions in this area of research are: *Who? What? Why? and How? Who?* is concerned in "discovering forgotten translators and placing their translations in the context of their lives and work as well as the context of the intercultural space they inhabit between two languages and cultures" (p. 17). *What?* discovers the relations "between majority and minority language communities, between imperial centres and colonial fringes as well as between victors and vanquished" (p. 17). It enables to give enlightenment about the TT readers' reception and the reasons for the translation success or failure. *Why?* concerns with the reason(s) why particular texts are translated at particular times. *How?* studies "the detailed analyses of individual translations in their social and historical context have an important role to play in filling in the gaps in translation history" (p. 17).

#### 7. Translation ethics

All this time, much of work in the translation theory is prescriptive: what a 'good' translation is, how to make a 'good' translation, how a translator should do, which in the end leads the need for a guideline to a 'good' translation. The research in this area attempts to discover the cultural and ideological factors, codes of practice, personal and professional practice in the translators' decision-making process whether to translate or not to translate at all.

#### 8. Terminologies and glossaries

In practical research, this might concern with the documentary searches and corpus works. In theoretical research, it is related to concept, linguistic signs and signifiers, and the epistemology of terms and their meanings.

#### 9. Interpreting

The field of interpreting can be analyzed in two ways: simultaneous or consecutive mode. Samples of interpreting research include cognitive studies, behavioural studies, linguistic studies, interpreter training, quality assessment, and special kinds of interpreting (pp. 22-23).

#### 10. Translation process

There are two studies related to translation process research, they are, workplace studies (investigating the working lives and conditions of professional translators, which are closely linked to studying the sociology of translation), and, protocol studies (seeking for the translators' internal decision-making process by using think-aloud methods or retrospective interviews, and aided with key-stroke logging or screen recording methods).

#### 11. Translator training

The research topic of this area might “revolve around four main areas”: curriculum design, implementation, typical problem areas, and professional dimension (pp. 25-27).

#### 12. Translation profession

Research can be either historical or contemporary. “Historical research might look at how a professional association has developed in a country, region or continent”, while “contemporary research could deal with issues relating to the current situation.” (p. 27).

### **CHALLENGES IN TRANSLATION RESEARCH**

In addition to the translation methodology, there are also some challenges encountered by both translation scholars and students concerning the academic weaknesses and the lack of research skills. As stated by Pym in his paper (2012),

Over those ten years in Tarragona we have seen exactly 100 student enter the program (in recent years they start in the research Masters that now initiates the program). About one in ten of those starters will probably defend their doctoral dissertation within five years. That low rate is not what particularly worries me, since there are many real-world circumstances that account for it. What concerns me far more is the high percentage of students who do not have the research skills required to reach their goals (many of whom have the ability to drop out) and the considerable number that are still lacking research skill even while they write up their final dissertations (p.1).

This is really worrisome to the Translation Studies scholarship. The lack of research skills is particularly related to ‘elementary things’ like choosing a topic for which not enough data is available, choosing a topic for which not enough subjects are available, choosing a topic for which data will cost too much money and/or effort, tackling too many variables for too few subjects, sampling in an uncontrolled way, believing that empirical means quantitative only, using categories that give result before the research is done, taking self-report data (questionnaires, interviews) at face value, mimicking the ideas of the supervisor, citing a lot of theories to state the obvious, collecting a lot of data to state the obvious, coining terms instead of defining concepts (p.1-2).

The academic weaknesses also occurs. The terms used in the translation research sometimes are not understood by the examiners who do not major in Translation Studies. Terms such as ‘objective data’ and ‘genitive data’ are often misunderstood for something else which are totally different from what they really mean. Other terms such as ‘strategies’ which are confused with ‘method’ or ‘procedure’.

Other academic weaknesses are the reliance on more established disciplines, such as linguistic, or cultural studies. Some believe that Translation Studies has nothing to offer so that they tend to use other discipline methods or approaches to be used in Translation Studies research. In addition, the ‘trend’ of some discipline such as Postcolonial Studies and Critical Discourse Analysis has misled both translation scholars and students to apply their methodology in the translation research.

Unlike any other disciplines such as linguistics, literature, or sociolinguistics, Translation Studies more or less deals with the problem of quality –translation quality. The quality evaluation in Translation Studies needs a methodology which is not “measured directly by the researcher, but is formulated by the subjects who are being studied” (p. 6). Therefore, quality maybe based on “ST-TT similarity, on usability of TT, on the translator following a set of instructions and respecting a glossary, or simply meeting a set of expectations” (p. 6). Consequently, quality becomes subjective.

### **CONCLUSION**

The confusion over the translation research concerning with the disarray of methodologies, and academic weaknesses exacerbated by the lack of research skills has

questioned the Translation Studies research scholarship. Attempts to systematize the areas, types of research have been done in order that the Translation Studies research can stand firmly on a solid ground. Opportunities to explore ‘the uncharted terrain’ of Translation Studies research has been ‘mapped’ by Williams and Chesterman based on Holmes’ research types. Nevertheless, challenges are still lurking, waiting for translation scholars and students to overcome, not by restraining us from doing research, but by braving us to do more research.

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# THE USE OF POWER IN TRANSLATION: A CASE STUDY

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## Abstract

Typically, the objective of translation is certainly to transfer the idea of the source language into the target language. However, when it comes to the translation of state document, such as presidential decree, there is a feature that should be made explicit, namely power. The power in state document will influence not only the citizens in a country but also the expatriates who live in the country. Through state document, an authority will justify their legitimacy in maintaining order. Therefore, the translation of state document becomes important. The purpose of this study was to describe how the power could be made explicit. The researcher conducted a case study involving five presidential decrees: three Indonesian presidential decrees and two American presidential decrees. From the five decrees, the researcher would like to analyze whether the presidents of both states exerted their power in the decree by means of activation or passivation and whether the activation or passivation feature had been properly translated or not. If the activation feature in the power-presenting expression had not been properly translated from Bahasa Indonesia to English then the researcher would try to translate it properly by consulting the American decrees. Throughout the study, the findings showed that the presidents of both states made use of activation in exerting their power and that the power-presenting expression by means of activation had not been properly translated from Bahasa Indonesia to English. This case led the researcher to try translating the power-presenting expression in Bahasa Indonesia properly into English by consulting the translation to the concept that the American decrees contained.

**Keyword** : power, translation, equivalence

## INTRODUCTION

Translation nowadays becomes more important that it is used to be. The increasing importance behind this task is mainly caused by the needs to share information from one individual or institution to another. Information-sharing activities itself thus becomes good business as it can be seen from the operation of search engine online such as Google. Returning to the case of translation, the information that needs to be shared is usually important in order to build common agreement at least between two parties. Such situation is clearly depicted generally in any types of text translations.

Regarding the document translations, different texts demand different handling and the translation of certain texts thus should be conducted properly such as in the case of legal document. The translation of legal document is very unique and, frankly speaking, dangerous as well. There is a feature that should be maintained in the translation of any legal document namely power. The use power in legal translation, therefore, resembles the authority that an institution has. As a result, the institution that exerts their authority will have the force to force their influence to the other parties. Such case is very apparent in the translation of state legal document such as presidential decree.

As having been discussed, the translation of legal document is very unique and sometimes it demands extra effort. This uniqueness has been described by Hargitt (Hargitt, 2013) in her study. Within her study, she explained that long time ago in the age of American colonization there might be a dispute between the colonizer and the native people on the

matter of land purchase for the colonizers' settlement. The dispute might be solved by issuing a decree that explained the agreement around the purchase and by translating the decree to the native language so that the native people would understand and would abide by the agreement. In other words, the dispute could be solved through the decree issuance. However, still based on this description, there is one remaining question that should be answered: What do the native people not understand although the decree has been translated?

Similar situation might also appear in the context of presidential decrees in Indonesia with regards to the uniqueness of legal document translation. Not to mention, there are many expatriates who have been living Indonesia and yet they might have not understood the points within the decrees whereas these points might affect their cause too. In the same time, the foreign governments might also need to understand the presidential decrees of Indonesia in order to build better mutual understanding. This case becomes more complicated because every presidential decree the most fundamental feature: power. The use of power in presidential decrees certainly states the authority that the governing president has. Inevitably, the same use of power should also be depicted within the translation of the decree or otherwise the translated decree will be meaningless. Due to the importance of transferring the power from the original decree to the translated one, the researcher would like to describe the use of power in the translation of the presidential decree.

Through the study, the researcher will try to analyze the use of power in the original text and how it is transferred to the translation product. Consequently, the object of the analysis will be the presidential decrees. The presidential decrees that the researcher select are the one issued by Mr. Joko Widodo, the President of the Republic of Indonesia, and the one issued by Mr. Donald Trump, the President of the United States of America. In conducting the analysis, the researcher will implement the theory of equivalence in translation, the theory of word-for-word translation, and the theory of representing social actors. These theories will be explained in the following sections.

According to Vinay and Darbelnet (Hatim, Basil and Jeremy Munday, 2004), the idea of equivalence is that two texts between two different languages, or the source text and the target text, may have similar situations. For example, French people will say "Aie!" when they hurt themselves while British people will say "Ouch!" for the same situation. Thus, "Aie!" and "Ouch" share similarities in the sense that these words will be spoken by people who hurt themselves. Then, there are two types of equivalence namely formal equivalence and dynamic equivalence; formal equivalence focuses on the message (both form and meaning become the key aspect in the translation) while the dynamic equivalence focuses on the principle of seeking the same effect on the target reader (the key aspect is the careful attention to the target text) (Jayantini, 2017). The equivalence might work well when it is paired with word-for-word translation. Through the word-for-word translation, the word order of source language is preserved in the target language in order to provide the equivalence (Jayantini, 2017). Then, the use of power in the presidential decree itself will be analyzed using the theory of representing social actor. According to Leeuwen (Van Leeuwen, 2008), the representation of social actor can be assessed by means of activation or passivation; activation occurs when social actors are represented as the active and dynamic force in the activity while passivation occurs when social actors are represented as "undergoing" the activity. Thus, the researcher will see whether the president states his authority in the decree by means of activation or passivation and whether this activation or passivation has been transferred in the translation product of the decree.

## **METHODOLOGY**

The study that the researcher conducted was a case study. The data for the case study were gathered from five presidential decrees. Three decrees were taken from the Republic of



Indonesia ((Anonym, Keputusan Presiden Republik Indonesia Nomor 23 Tahun 2017, 2018); (Anonym, Indonesian Decrees on Control of American Rubber Companies, 1965); (Anonym, Indonesia: Decree Ending Government Control of Foreign Oil Companies, 1967)) and the other two decree were taken from the United States of America ((Anonym, Trump Obamacare Executive Order, 2017); (Anonym, Enhancing Vetting Capabilities and Processes Detecting Attempted Entry, 2018)). From the five decrees, the researcher would collect the expressions that resembled the use of power in each language. Then, the researchers would define whether these expressions were created through activation or passivation with reference to the theory of Representing Social Actor.

After defining whether the power had been exerted by means of activation or passivation, the researcher would analyze whether the sense of power had been properly translated or not. If the sense of power had not been translated in the power-presenting expression, then the researcher would try to properly translate the power-presenting expression by referring to the English concept found in the two presidential decrees made by the United State of America Government. In conducting the translation task, the researcher would compare the expressions in *Bahasa Indonesia* and those in English by means of equivalence. Equivalence was used in the study because the researcher believed that the expressions of both languages might be equivalent. For the translation procedures, the researcher would apply either word-to-word translation or adaptation; the selection of the procedures would depend on the case that the researcher found. Prior to translating the power-presenting expressions from *Bahasa Indonesia* into English, the researchers would compare the expressions that had been translated in the unofficial translation of the decree to the those in English. After comparing the power-presenting expressions from the two texts, the researcher would like to try translating the power-presenting expressions in *Bahasa Indonesia* into English by relying on the analysis and the comparison that had been conducted.

## FINDINGS AND DISCUSSION

As having been explained in the previous sections, the researcher would begin the analysis by comparing two presidential decrees in terms of power-presenting expressions. One decree was issued by President Joko Widodo from the Republic of Indonesia and the other one by President Donald J. Trump from the United States of Indonesia. The comparison will be provided in Table 1 below.

**Table 1. Comparison in terms of Power-presenting Expressions between *Keputusan Presiden Republik Indoensia Nomor 23 Tahun 2007 tentang Tim Pengendalian Inflasi Nasional* and Executive Order on Minimizing the Economic Burden of the Patient Protection and Affordable Care Act Pending Repeal**

The Indonesian Decree	The American Decree
<i>Keputusan Presiden Republik Indonesia Nomor 23 Tahun 2007 tentang Tim Pengendalian Inflasi Nasional</i>	Executive Order on Minimizing the Economic Burden of the Patient Protection and Affordable Care Act Pending Repeal
<i>Dengan Rahmat Tuhan yang Maha Esa, Presiden Republik Indonesia</i>	By the authority vested in me as President by the Constitution and the laws of the United States of America
<i>Menimbang</i>	It is hereby ordered as follows:
<i>Mengingat</i>	
<i>Memutuskan</i>	
<i>Menetapkan</i>	

Referring to the theory of representing social actor, both decrees have made use of activation although the sentence has passive voice (the American decree). The American decree shows that the President has the active use of power because he has been inherited the power by the Constitution and the law. This idea on the use of power might be related to the fact that the United States of America is a secular country which has a clear differentiation between the state affairs and the religion affairs. The Indonesian decree has also made use of activation but the activation is exerted in a different way. The expression *Dengan Rahmat Tuhan yang Maha Esa* can be translated into *By the Grace of God* (this expression is written in the American dollar bill); in other words, the President has the active use of power because it is given by God. This active use of power can be related to fact that Republic of Indonesia is a religious country; thus, almost every aspect of life will be influenced by God and this certainly includes the use of power as well.

The American decree tends to have consistent use of activation. This consistency can be seen from the comparison between the Executive Order on Minimizing the Economic Burden of the Patient Protection and Affordable Care Act Pending Repeal and the Presidential Proclamation Enhancing Vetting Capabilities and Processes for Detecting Attempted Entry into United States by Terrorists or Other Public Threats. The comparison will be provided in Table 2 below.

**Table 2. Comparison in terms of Activation between Protection and Affordable Care Act Pending Repeal and the Presidential Proclamation Enhancing Vetting Capabilities and Processes for Detecting Attempted Entry into United States by Terrorists or Other Public Threats**

The First American Decree	The Second American Decree
The Executive Order on Minimizing the Economic Burden of the Patient Protection and Affordable Care Act Pending Repeal	The Presidential Proclamation Enhancing Vetting Capabilities and Processes for Detecting Attempted Entry into United States by Terrorists or Other Public Threats
By the authority vested in me as President by the Constitution and the laws of the United States of America	In Executive Order 13780 of March 6, 2017 (Protecting the Nation from Foreign Terrorist Entry into the United States), on the recommendations of the Secretary of Homeland Security and the Attorney General, I ordered a worldwide review of whether, and if so what, additional information would be needed from each foreign country to assess adequately whether their nationals seeking to enter the United States pose a security or safety threat.
It is hereby ordered as follows:	As President, I must act to protect the security and interests of the United States and its people.
	NOW, THEREFORE, I, DONALD J. TRUMP, by the authority vested in me by the Constitution and the laws of the United States of America, including sections 212(f) and 215(a) of the Immigration and Nationality Act (INA), 8 U.S.C. 1182(f) and 1185(a), and section 301 of title 3, United States Code, hereby find that, absent the measures set forth in this proclamation, the immigrant and

	nonimmigrant entry into the United States of persons described in section 2 of this proclamation would be detrimental to the interests of the United States, and that their entry should be subject to certain restrictions, limitations, and exceptions.
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Although the two decrees are somewhat different, both of them still rely on the passivation as the active use of power. The passivation is certainly reflected on the power-presenting expressions such as “I ordered ...” and “I ... hereby find that ... .” Furthermore, in exerting the authority the President of the United States of America has made use of the following expressions: “By the authority vested in me as President by the Constitution and the laws of the United States of America.” This expression has appeared at least twice in the American decrees and certainly it becomes the main feature regarding the use of power in the decree.

Returning to the case of Indonesian decree, the same idea of activation is explicit and consequently the same idea of activation should also be made explicit within the translation. In relation to this matter, the researcher has found the translation of two Presidential decrees. These decrees were issued around 1965 and 1966. Despite the age of the data, the researcher does believe that the translation of the decree does not change over the period of time. Not to mention, the translation of these decrees was prepared by the second part (the business institution) instead of the first party (the Indonesian government). The comparison on the three Indonesian decrees will be provided in the Table 3 below.

**Table 3. Comparison in terms of Indonesian Power-presenting Expressions and their Translation among *Keputusan Presiden Republik Indonesia Nomor 23 Tahun 2017, Decree on Control of American Rubber Plantation, and Decree Ending Government Control of Foreign Oil Companies***

The Indonesian Decree	The First Translated Indonesian Decree	The Second Translated Indonesian Decree
<i>Keputusan Presiden Republik Indoensia Nomor 23 Tahun 2007 tentang Tim Pengendalian Inflasi Nasional</i>	Decree on Control of American Rubber Plantation	Decree Ending Government Control of Foreign Oil Companies
<i>Dengan Rahmat Tuhan yang Maha Esa, Presiden Republik Indonesia</i>	Decision of the Presidential Cabinet Government of the Republic of Indonesia No.X.262/Presidium/65	Decree of the Cabinet Presidium No. 129 / U / KEP / 12 / 1996
<i>Menimbang</i>	With the intensification of the Revolution of the Indonesian people and in view of the desire and the capability of the people to implement the principle of standing on its own feet	The Chairman of the Cabinet Presidium
<i>Mengingat</i>	In view of the security and the safety of production	Considering
<i>Memutuskan</i>	In view of the property of American Plantation Companies	In View of

<i>Menetapkan</i>	Has Decided	To Establish
		Firstly
		Secondly
		Thirdly
		Fourthly

From the comparison above, the researcher may infer that the use of passivation is rather different. In the original version of the decree, it is clearly represented that the President of the Republic of Indonesia exerts his authority by the power that has been given by God. Such feature is not clearly represented in the translation of the other two decrees. Despite the time gap and the context, the use of the feature should have been explicitly translated because the expression “*Dengan Rahmat Tuhan yang Maha Esa, Presiden Republik Indonesia*” is the main expression that becomes the feature on the use of power by the President of the Republic of Indonesia. In other words, that expression so prominent and important it should not be left untranslated.

Apart from the case of the translation of the expression, the researcher has found an interesting matter. The translation of the two decrees, namely the Decree on Control of American Rubber Plantation and the Decree Ending Government Control of Foreign Oil Companies, was prepared by the business institution rather the government ((Anonym, Indonesian Decrees on Control of American Rubber Companies, 1965); (Anonym, Indonesia: Decree Ending Government Control of Foreign Oil Companies, 1967)). To the view of the researcher, such conduct of translation is certainly inappropriate. The reason is that the translation of the decree should be prepared by the government independently without any political influence from the foreign institution. Another reason is that by translating the decree independently the government may exert the authority to the foreign party so that the government can be regarded holding the sovereignty over the soil. When the translation is conducted in the reversed manner, the sense will be different and this can be the reason why the important feature in the Indonesian decree (“*Dengan Rahmat Tuhan yang Maha Esa, Presiden Republik Indonesia*”) had not been translated although there has been an equivalent (“By the Grace of God”). Another issue that might arise is related to the politics. According to the researcher’s view, when the translation is conducted by the non-native speaker, in this case the American translator who translated the Indonesian decrees, the sense will be different and yet the translation might be politically loaded in order to accommodate the foreign interest. Not to mention, the years when the two Indonesian decrees were issued (1965 and 1966) was the transition from the era of Soekarno to that of Soeharto. In the era of Soeharto, a close connection with the United States of America was developed and the connection was full of political and business interest; one of the case could be found even in the translation of the decrees.

Based on these findings, the researcher now will try to formulate the proper the translation of the power-presenting expressions in the Indonesian decree. The translation will be consulted the passivation, the equivalent expression in English based on the American decrees, and the word-for-word translation. The proper translation will be provided in Table 4 below.

**Table 4. Proper Translation on the Power-presenting Expression in the Indonesian Decrees**

Source Language	Target Language
<i>Keputusan Presiden Republik Indoensia Nomor 23 Tahun 2007 tentang Tim Pengendalian Inflasi Nasional</i>	The Decree of the President of the Republic of Indonesia Number 23 Year 2007 Regarding the Team of National Inflation

	Control
<i>Dengan Rahmat Tuhan yang Maha Esa, Presiden Republik Indonesia</i>	By the Grace of God, the President of the Republic of Indonesia
<i>Menimbang</i>	Has Considered
<i>Mengingat</i>	Has Recalled
<i>Memutuskan</i>	Has Decided
<i>Menetapkan</i>	Has Established

In conducting the proper translation on these power-presenting expressions, the researcher has made use of the equivalence and the word-for-word translation. The equivalence has been used in order to preserve the main feature of the power use in the Indonesian decree. The reason why the researcher used the expression “*By the Grace of God*” as the exact equivalent of the expression “*Dengan Rahmat Tuhan yang Maha Esa*” because both expressions resemble the same idea: stating that (the power) has been given by God. Then, the other four expressions (“*Menimbang*, “*Mengingat*, “*Memutuskan*, and “*Menetapkan*) actually have the active meaning as in the present tense (“*Consider*, “*Recall*, “*Decide*, and “*Establish*). However, for these expressions the researcher has decided to implement the sense of present perfect because the researcher considers that the starting point of the decree implementation will start after it has been issued until the time that the decree will be abolished. As a consequence, the decree will have quite long period of implementation; at least, the decree will be in effect until it will be abolished. Last but not the least, through the translation the activation in the Indonesian decrees has also been preserved since the researcher has made use of the active sense. Thereby, the exertion of authority by the President of the Republic of Indonesia, resembled by the use of power, is maintained.

## CONCLUSION

Based on the above discussion, the researchers would like to draw several conclusions. First, the use of power in both the Indonesian decrees and the American decrees has been resembled by the activation; in this sense, the president of both countries serve as the active agent in exerting their authority. Second, the activation tends to be consistent in both decrees. Third, there is a unique difference in terms of the use of power; the American use of power tends to be based on the concept of democracy while the Indonesian use of power tends to be based on the God’s inheritance. Fourth, the power-presenting expressions have not been translated properly from Indonesian to English. Several expressions have been omitted especially the most important one: *Dengan Rahmat Tuhan yang Maha Esa*. The omission might be related to the fact that the decrees that the researcher refers to within the study has been translated by the foreign institution and such a conduct of translation might not be appropriate. Fifth, due to this situation, the researcher conducts the proper translation of the Indonesian power-presenting phrases into the English ones. In conducting the proper translation, the researcher consults the Indonesian power-presenting phrases to the American decrees and the equivalent expressions in English. Then, the researcher also implements the word-for-word translation for the other expressions in order to maintain activation within the Indonesian decree.

Throughout the discussion within the study, the researcher has been aiming at generating the proper translation for the Indonesian power-presenting phrases. With this proper translation, the researcher would like to expect that the translation of Indonesian power-presenting phrases in the decree specifically and in the other legal documents generally will be improved in order that the use of power, or even the power itself, can be well maintained from the source language into the target language. However, the researcher still has several limitations in the study. The scope of the translation on the power-presenting

expression only involves two languages namely Indonesian and (American) English. The object itself is confined to the presidential decrees that have been issued by Mr. Joko Widodo, the President of the Republic of Indonesia, and Mr. Donald J. Trump, the President of the United States of America. Furthermore, the theory that has been used in order to view the use of power is confined to the theory of representing social actor. The power-presenting expressions might vary from one language to another and the idea of this study might be implemented to the translation of power-presenting expressions on other languages. Therefore, the researcher would like to expect that the future researchers will try to implement the concept in this study to the translation of power-presenting expressions to the other languages and will select the other type of legal documents such as laws. In the same time, the researcher would also like to expect that the future researchers will implement the theories other than representing social actor in order to enrich the findings.

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# THE TRANSLATION OF METAPHORICAL EXPRESSION FROM BOOK OF PROVERBS INTO KITAB AMSAL IN ALKITAB (1976) AND ALKITAB BAHASA INDONESIA MASA KINI (2015)

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## **Abstract**

*Translation is a bridge to people who speak in different languages. The translators produce good translation if they have background knowledge of both source language (SL) and target language (TL). On the other side, bible is one of the literary texts in the world. It has various metaphorical expressions. As we live in modern era and the translation rapidly going, there is a new bible form which is digital form that has different translation than the previous translation on printed Alkitab. Furthermore, this paper will focus on two Indonesian Bible(s). The first Bible is the classic printed Bible "Alkitab" (1976) and the second Bible is Bahasa Indonesia Masa Kini (BIMK) (2015) Bible, both of the bibles were translated by LAI. This paper tries to look into the metaphorical expressions from the Book of Proverbs that have been translated into the two Indonesian Bible(s). The theory that was used by the researcher was Newmark's theory on translating the metaphorical expression. The result of this research was the translation on printed Alkitab mainly was maintaining the pattern of poetic diction, while the translation on BIMK Bible was having more free translation style.*

**Keywords:** translation style, metaphorical expression, bible

## **INTRODUCTION**

It has been known that the quality of translation depends by the knowledge of the translator. According Nida and Taber, "Translating consists of reproducing in the receptor language the closest natural equivalence of the source language message, first in terms of meaning and secondly in terms of style" (1982, p.12). It means to produce a good translation, the translator needs to find the most natural meaning in the TT from the ST. As translation studies rapidly going, there are so many literary works that are being translated into another language. One of the literary works that was chosen as the study of this research was Bible.

On this paper, the researcher is interested in the Indonesian translation of metaphorical expression. The idea of this research is to compare the new translation and the old translation. Also, the researcher is trying to compare two Indonesian Bible(s) on its metaphorical translation. The first one is the printed *Alkitab* (1976) that has been widely used and the second is digital *Alkitab Bahasa Indonesia Masa Kini* Bible (2015). Both of the Bible(s) are translated by LAI.

This research is considered important because it sees the development of the translation in specific source, Bible. The researcher wants to see the differences of the Indonesian translation of metaphorical expression in *The Book of Proverbs*. The reason why *The Book of Proverbs* is chosen because it consists of metaphorical expression such as *Let not mercy and truth forsake thee: bind them about thy neck; write them upon the table of thine heart*. This metaphorical expression has two translations in two bible(s). The researcher is intended to see how the translator translates the metaphorical expression on each of the Bible(s).

The researcher uses Newmark's theory on metaphorical expression. The expressions are divided into their types and is analyzed. The theory of Newmark (1981) in his *Approaches to Translation* is used. He states that there are five types of metaphors. They are

dead metaphor, stock or cliché metaphor, adapted metaphor, recent metaphor and original metaphor. (p.85). Dead metaphor is an expression which is still metaphorical by nature, but has been overused that it is commonly no longer perceived as metaphor. Stock or cliché is a metaphor which has been established and could be understood easily even without any particular context. Adapted metaphor is a cultural and historical metaphor which has been readjusted to a new context. Recent metaphor is a new metaphor, which has been widely used in general. Original metaphor is a metaphor, which is personal or invented for a particular purpose based on a certain context.

There are three stages in translating the text according to Nida's strategies. They are 'literal transfer', 'minimal transfer' and 'literary transfer'. It is shown that the more the stage on the transfer (literary transfer), then it shows that the translation is more free, meanwhile the literal transfer is more archaic.

## METHODOLOGY

This study is categorized as a library research. The library research is used to analyze the metaphorical expression in the translation of *The Book of Proverbs* into *Amsal* in *Alkitab* and *Bahasa Indonesia Masa Kini* Bible. The library research is considered the best because the text is written and its study is on the comparison between the two translations.

This research is also categorized as a qualitative research because the result is "captured in words, images, or nonnumeric symbols" (George, 2008, p.7). The data of the research is descriptive which is stated in the analyzes of the data. There are three sources in this paper, *King James Version Bible* as the ST, printed *Alkitab* (TT1) and *Bahasa Indonesia Masa Kini Bible* (TT2).

The objectives were taken from the written text. The data is collected from the sentences containing metaphorical expression in *The Book of Proverbs* in *King James Version Bible* (ST), *Amsal* in *Alkitab* (TT1) and *BIMK* (TT2). *The Book of Proverbs* contains 31 articles which all of them will be thoroughly examined. *The Book of Proverbs* is one of the chapters in the *Holy Bible*. The researcher chooses this particular chapter because it has many metaphorical expressions which suits to the study. Moreover, *Alkitab* is the classical printed bible which is published in 1976 and *Bahasa Indonesia Masa Kini* is a digital version bible which is published in 2015. Both of *Alkitab* and *BIMK* were translated by Lembaga Alkitab Indonesia.

The data collection began by choosing the right text to be studied. The researcher chooses *King James Version Bible* as the ST, *Alkitab* as the TT1 and *BIMK* as the TT2. Actually there were various texts that could be chosen, but those texts were considered the best to be used because both of the TTs were translated from *KJV Bible*. The close reading of the text was the next step. Identification of the metaphorical expression was done by highlighting those metaphors in the ST. After that, the researcher seeks out for the translation in the TTs. At the same time, directly after finding each of the metaphorical expressions and the translations, the metaphors were classified into each type. They were dead metaphor, stock or cliché metaphor, adapted metaphor, recent metaphor and original metaphor.

The next step is the researcher makes a contrast on the translation in the TTs. Meaning to say that the focus is on the difference of the translation in *Alkitab* and *BIMK Bible*. The Nida's theory on three stages of equivalence is used to solve this step. The last step of the research is analyzing each of the translations in the TT using three stages by Nida. They are literal transfer (stage 1), minimal transfer (stage 2) and literary transfer (stage 3). This step will distinguish the translation by its equivalence and give reasons why it is included into a certain stage.

There are 124 data that are found by the researcher. As the number of population is too large, the samples were taken as a method. There are 92 chosen samples that are



considered important and support this study. However, to represent data population, the samples were taken proportionally, meaning that the more the number of the population is, the more the sample was taken.

### FINDING AND DISCUSSION

No	Source Text	No	Target Text
1/ST/KJV/ 1:8- 9/Original Metaphor	My son, hear the instruction of thy father, and forsake not the law of thy mother: For they <i>shall be</i> an <u>ornament of grace unto thy head</u> , and <u>chains about thy neck</u> .	1/TT/ CPB/ 1:8-9	Hai anakku, dengarlah didikan ayahmu, dan jangan menyia-nyiakan ajaran ibumu; sebab <u>karangan bunga yang indah itu bagi kepalamu</u> , dan <u>suatu kalung bagi lehermu</u> .
		1/TT/ BIM KB/1: 8-9	Perhatikan apa yang dikatakan ayah ibumu kepadamu, anakku, sebab ajaran-ajaran mereka <u>menambah budi baik mu seperti hiasan kepala</u> dan <u>kalung memperindah rupamu</u> .

From this data, the metaphorical expression is included as original metaphor. TT from Classical Printed Bible is included into Literal Transfer. The translator tends to translate the metaphorical expression into word-to-word translation. Instead of translating it into its meaning behind the metaphor from the ST, the translator maintains the pattern of its metaphors. It is shown in the words, and already clear that the second sentence is included into metaphor, but the translator doesn't put any indication for example the word "like" or "seperti" in Indonesian. In addition for is translated into sebab. TT from BIMK Bible is considered into Minimal Transfer. The translator already put the indication of word "seperti" that gives indication that the ST is metaphors. Also, there are some adding words "menambah budi baikmu" to make the expression clear. The word "neck" is also not stated as leher, but the translator makes it into "rupa" to make the Indonesian translation does not sound strange.

No	Source Text	No	Target Text
2/ST/KJV/3:3 /Stock Metaphor	Let not mercy and truth forsake thee: <u>bind them about thy neck</u> ; write them <u>upon the table of thine heart</u> :	2/TT/CPB/3:3	Janganlah kiranya kasih dan setia meninggalkan engkau! <u>Kalungkan itu pada lehermu</u> , <u>tuliskanlah itu pada loh hatimu</u> .
		2/TT/BIMKB/3:3	Hendaklah engkau tetap <u>percaya dan setia</u> kepada Allah dan sesamamu.

From this data, the metaphorical expression is included as stock metaphor. TT from Classical Printed Bible is included into Literal Transfer. It is clear to see that every words are translated into its translation. Mercy is translated into "kasih", truth is translated into "setia" and heart is translated into "hati". Meanwhile TT from BIMK Bible shares more free translation and considered into Literary Transfer. The metaphor is also translated but the translation directly translates into its meaning of the metaphor. Though there are many specific terms that are omitted, the translation on BIMK Bible gives the same sense as the ST.

No	Source Text	No	Target Text
3/ST/KJV /6:23 /Original	For the <u>commandment is a lamp</u> ; and the	3/TT/CPB /6:23	Karena <u>perintah itu pelita</u> , dan <u>ajaran itu cahaya</u> , dan <u>teguran yang mendidik itu jalan kehidupan</u> .

Metaphor	<u>law is light; and reproofs of instruction are the way of life:</u>	3/TT/BIM KB/6:23	Petunjuk-petunjuk orang tuamu <u>bagaikan lampu yang terang</u> ; teguran mereka menunjukkan kepadamu cara hidup yang baik.
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From this data, the metaphorical expression on ST is included as original metaphor. TT from Classical Printed Bible is included into Literal Transfer. It is very obvious that the translation still maintain the pattern of the ST. Though there is addition word “mendidik” on TT. Still, the translation is still considered as Literal Transfer. Meanwhile, on the translation of BIMK Bible has very dynamic translation. The translator doesn’t hesitate to put the word “orang tua” which will give the sense of the sentence that instruction or “petunjuk-petunjuk” is commonly related to the parents. On the TT there is word “bagaikan” that indicate that the ST is metaphor, it compares thing to another. Therefore, by the quality of TT that give full sense and free translation, TT is considered to literary transfer.

### CONCLUSION

From the analysis that has been done by the translator, Original Metaphor has the most number in The King James Bible. It can be happen because the metaphors that created in the bible are particular metaphors in a certain context. Moreover, the translation on the Classical printed Bible is included into Literal Transfer and the translation of BIMK Bible has Minimal Transfer and Literary Transfer. The analysis above shows that by having Literal Transfer, the translator tries to maintain the pattern of the metaphorical expression in the ST. Meanwhile Minimal Transfer and Literary Transfer try to be more focus on sending the message and sense rather than having the same style. From the analysis, it shows that there is a development of translation strategies on BIMK Bible (2015) from classic printed Alkitab (1976). The style possessed by KJV is still maintained on classic printed Alkitab meanwhile on the BIMK Bible, it is no longer used. By this effect, the translation on BIMK is more natural and understandable.

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# GOOGLE TRANSLATE'S AND BING'S PERFORMANCE IN TRANSLATING A BILINGUAL CHILDREN'S STORY BOOK *PANCURAN PANGERAN*

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## **Abstract**

*Translation technologies have grown fast in the last two decades. This happens because of the rapid development of social media platforms which needs instant translations to meet the need of the users in understanding the contents. Two giant machine translations (MT) available today are Google Translate (GT) created by Google and Bing by Microsoft. These two MTs have taken most portion of the instant translation favored by users.*

*Although GT and Bing have shown a good performance in translating various types of text, some researches reveals that both of them are not adequate to translate literary texts. This is due to the fact that literary texts have language nuances MTs cannot fully understand and render them into target language. However in recent development both MTs show promising progress in dealing with such issue.*

*This paper tries to compare GT's and Bing's performance in translating a bilingual story book entitled *Pancuran Pangeran*. This book is chosen because it is rich with literary elements and culturally-loaded terms. The methods used in this research are forward and back translation to measure whether both MTs are able to render the text successfully.*

**Keywords:** *machine translation, literary texts, forward and backward translation*

## **INTRODUCTION**

Language may have considered as the greatest tool to communicate that ever exist in the earth. In transferring messages to others, language is always needed. The messages have many forms, for example, writing, speaking, and even reading. Because of its great potential, language continues to be studied until now. One aspect that related with language is translation because translation helps in conveying what the giver try to say to the receiver if they are have different kind of languages.

In order to translate the source text (ST), the translator needs to consider the language culture of the target reader, because its emotive or connotative value varies according to the target culture (Nida, 1964a: 36). Therefore, the message from the source text might not be delivered if the translator ignores the target reader's language culture that is the reason why a translation is practically good if it is not literary translated.

Machine Translation (MT) is one of the tools that have been widely used by many people in the world. It has been used to translate various kinds of texts and some social media also used it to translate various languages to make it easier for the user to interact with each other. For example, Twitter cooperates with Bing Translator to provide the translation service, while Facebook using its own software to translate commentary, status, and the options provided by Facebook. But MT still has many deficiencies; therefore the developer keeps evaluating the performance of the MT in order to improving its function.

There are many various factors to determine the performance of an MT, one of them is through applying the error analysis to the texts. Sandra stated that errors which are found in the product of MT can be counted, analyzed and compiled to draw a picture of the MT

translation quality (Sandra Ariany. 2017: 4). The theory of concept errors by Koponen prove that errors found can be used to measure the quality of the performance of an MT by categorizing the errors found to each type provided by Koponen. These types of errors are omitted concept, added concept, untranslated concept, mistranslated concept, substituted concept and explicitated concept.

In this research, the writer uses two different MTs which are Google Translate and Bing Translator. The writer chooses those two MTs because the two MTs are the most well-known and frequently used by people. The writer will analyze the performance of the MTs in translating children book entitled *Pancuran Pangeran*. The children book that is chosen by the writer has two languages on it, in another word, bilingual. The two languages are *Bahasa Indonesia* and English. The writer uses MTs to translate the children book forwardly and backwardly. The writer uses method forward translation by Google Translate (FwT by GT) and forward translation by Bing Translator (FwT by BT) to translate the *Bahasa Indonesia* version to English and also backward translation by Google Translate (BwT by GT) and backward translation by Bing Translator (Bwt by BT) to translate the English version to *Bahasa Indonesia*. By having the texts translated by MTs, the writer will be able to analyze the performance of the MTs in translating bilingual children book. The *Bahasa Indonesia* version should apply the forward translation method because the children book *Pancuran Pangeran* is originally in *Bahasa Indonesia* and then translated to English.

Forward and backward translation may be applied if the translator or the writer wants to give an extra check of the text before it is distributed to society. The performance of MTs is still acknowledged yet to transcend human translator. But it cannot be said that MTs cannot be relied on in checking the TT. Especially, MTs like Google Translate and Bing Translator which mostly used by people. It is also one way to evaluate the MTs itself, thus improving its function.

There are two problem formulations in this research; the first one is the writer try to find what errors are found in the translation of bilingual children book *Pancuran Pangeran* by Google Translate and Bing Translator. The second is how Google Translate and Bing Translator perform forward and backward translation in the children book *Pancuran Pangeran*. Therefore, the objectives of this research are to find the errors occurred in the translation and also to compare the performance of backward and forward translation created by the two MTs.

In Koponen's journal, *Assessing Machine Translation Quality with Error Analysis*, divides the error categories into two, the first one is the mismatches between source and target concepts and the second one is based on the relations between those concepts. Even though the present writer's intention is only focus on the first category, the second category is still showed in this paper. The descriptions of each types of concept and relations error below are provided by Koponen.

**Table 1. Types of Concept Error (Koponen, 2010: 4)**

<b>Types of Concept Error</b>	<b>Description</b>
Omitted Concept	A concept in the source text that is not conveyed in the target text or a word that should appear in the target text because it is not redundant in this language.
Added Concept	A concept that is not present in the source text but appears in the target text or a word that appears in the target text, but is redundant.
Mistranslated Concept	The incorrect selection of terms in a specific context, the wrong formation of terms or the literal translation of a term in the target text.

Untranslated Concept	A source language word that appears in the target text or the use of recent loan words.
Substituted Concept	TT concept is not a direct lexical equivalent for ST concept but can be considered a valid replacement for the context.
Explicated Concept	TT concept explicitly states information left implicit in ST without adding information.

**Table 2. Types of Relation Error (Koponen, 2010: 6)**

Types of Relation Error	Description
Added Participant	TT relation not present in the ST introducing an added concept.
Added Relation	TT relation not present in the ST arises due to morpho-syntactic errors.
Mistaken Participant	Head/dependent of the relation different in ST and TT, not same entity.
Mistaken Relation	Relation between 2 concepts different in ST and TT, changed role.
Substituted Participant	Head/dependent of the relation different in ST and TT, same entity.
Substituted Relation	Relation between 2 concepts different in ST and TT, same semantic roles.
Omitted Participant	ST relation not conveyed by the TT due to an omitted head or dependent.
Omitted Relation	ST relation not conveyed by the TT due to morpho-syntactic errors that prevent parsing the relation although both concepts are present in TT.

## METHODOLOGY

This study uses library research. The library research is required in order to gather the information about translation, machine translations, theories and previous analysis that have related topic with the present analysis. The data in this analysis is purposely analyzed by the theory of concept errors by Koponen and comparative study to classify and identify the type of errors in the translation by Google Translate and Bing Translator.

The data are collected by the writer from the book entitled *Pancuran Pangeran* which translated by Google Translate and Bing Translator. The data collected in this study are taken from, first, the forward translation of the ST to the TT and the second is from the back translation of the ST, both are the performances of the two MTs. The ST is sentences that taken from the bilingual children book *Pancuran Pangeran*. The TT is the translation of the ST to TT which is *Bahasa Indonesia* to English and English to *Bahasa Indonesia*. The data collected from the ST contains of 543 words as in *Bahasa Indonesia* and 738 words in English. As TT the amount of words changes into 643 in Google Translate while it becomes 626 in Bing Translator. Also, in the backward translation Google Translator creates 703 words while Bing translator creates 669 words.

In order to collect the data, first, the writer chose a children book. The children book chosen was bilingual in order to allow the writer uses the method of forward and backward translation. The book chosen must have an official publisher in order to get a reliable data. The data counted were according to the number of sentences in the text.

Then, the data were translated to the TT. Afterwards, the data were divided sentence by sentence in order to analyze it. Also, the writer counted the number of words in the ST and TT so that the writer could see the difference in both ST and TT. Afterwards, the data was classified based on the type of errors in form of a table as follows:

**Table 3. Example of the Data Coding**

Google Translate						
No. of Data	ST	No.	FwT by GT	No.	BwT by GT	
3/ST/E/P 1/L3	Three sons too dwelled amidst great palace within	3/TT/F wT/GT /P1/L3	Tiga anak laki-laki juga tinggal di tengah istana besar di dalamnya	3/TT/Bw T/GT/P1 /L3	Three boys also live in the middle of the big palace inside	
3/ST/I/P1 /L3	Raja memiliki tiga orang pura di istana	3/TT/F wT/GT /P1/L3	The king has three temples in the palace	3/TT/Bw T/GT/P1 /L3	Raja memiliki tiga kuil di istana	
Bing Translator						
No. of Data	ST	No.	FwT by BT	No.	BwT by BT	
7/ST/E/P 2/L3	Skillful equestrians they rode unmatched in kind	7/TT/F wT/BT /P1/L3	Terampil equestrians mereka melaju tak tertandingi dalam bentuk	7/TT/Bw T/BT/P1/ L3	Skilled equestrians they rode matchless in form	
7/ST/I/P2 /L3	Dapat menunggang kuda dengan tangkas	7/TT/F wT/BT /P1/L1	Can horse ride with agile	7/TT/Bw T/BT/P1/ L1	Dapat naik dengan tangkas kuda	

The code can be read as follows:

- 3, 7 : Order of the data
- ST : Source Text
- TT : Target Text
- E : English version from the original bilingual children book *Pancuran Pangeran*
- I : *Bahasa Indonesia* version from the original bilingual children book *Pancuran Pangeran*
- P : Number of the Paragraph taken from the book
- L : Number of the Line taken from the paragraph
- GT : Google Translate
- BT : Bing Translator
- FwT : Forward Translation
- BwT : Backward Translation

## FINDINGS AND DISCUSSION

There are several steps to complete this analysis, first is to examine both forward and backward translations by each MTs to find the type of concept errors. After the errors are found, it will be marked by bolding the errors in the TT and the ST. The forward and backward translation by the MTs then compared to the ST. The next step is to count all the

errors made by each MT and use the number to show the most frequent errors made by each MT. Thus, by having the errors counted, it will also show which MT has the better performance.

**Table 4. Example of Errors based on Individual Concept**

<b>Bing Translator</b>					
<b>No. of Data</b>	<b>ST</b>				
7/ST/ E/P2/ L3	Skillful equestrians they rode unmatched in kind				
<b>No.</b>	<b>FwT by BT</b>	<b>Type of Errors</b>	<b>No.</b>	<b>BwT by BT</b>	<b>Type of Errors</b>
7/TT/ FwT/ BT/P1 /L3	Terampil equestrians mereka melaju tak tertandingi dalam bentuk	Untranslated Concept	7/TT/ BwT/ BT/P1 /L3	<b>Skilled</b> equestrians they rode matchless in <b>form</b>	Substituted Concept
<b>No. of Data</b>	<b>ST</b>				
7/ST/I /P2/L 3	Dapat menunggang kuda dengan tangkas				
<b>No.</b>	<b>FwT by BT</b>	<b>Type of Errors</b>	<b>No.</b>	<b>BwT by BT</b>	<b>Type of Errors</b>
7/TT/ FwT/ BT/P1 /L1	<b>Canhorse</b> ride with agile	Omitted Concept	7/TT/ BwT/ BT/P1 /L1	Dapat naik dengan tangkas kuda	Omitted Concept

Based on the example above, it can be seen that the word 'equestrians' is not translated by BT which means it considered as in type of error untranslated concept. Also, in the BwT by BT the word 'skillful' from the original text change into 'skilled' and 'kind' change into 'form'. While the form of the word changed, the meaning is understandable because the translation is still in the same context.

<b>Google Translate</b>					
<b>No. of Data</b>	<b>ST</b>				
3/ST/ E/P1/ L3	Three sons too dwelled amidst great palace within				
<b>No.</b>	<b>FwT by GT</b>	<b>Type of Errors</b>	<b>No.</b>	<b>BwT by GT</b>	<b>Type of Errors</b>
3/TT/ FwT/ GT/P 1/L3	Tiga anak laki-laki juga tinggal di tengah istana besar di dalamnya	-	3/TT/ BwT/ GT/P 1/L3	Three <b>boys</b> also live in the middle of the big palace inside	Added Concept
<b>No. of Data</b>	<b>ST</b>				
3/ST/I /P1/L	Raja memiliki tiga orang pura di istana				

3					
No.	FwT by GT	Type of Errors	No.	BwT by GT	Type of Errors
3/TT/ FwT/ GT/P 1/L3	The king has three <b>temples</b> in the palace	Mistranslated Concept	3/TT/ BwT/ GT/P 1/L3	Raja memiliki tiga <b>kuil</b> di istana	Mistranslated Concept

Based on the example above, there is no errors found in the FwT by GT. Meanwhile, in its BwT, there is an added concept occurred because the 'sons' turned into 'boys', both words have a same meaning which is young men yet, 'boys' usually used in informal situation and according to oxford dictionary it can indicates as an offensive way of addressing a black man. In the next sentence, the errors found both in FwT and BwT by GT is mistranslated concept. The errors possibly come up because the typo of the word 'pura' that supposed to be 'putra', but what the writer noticed is the influence of the word 'orang'. GT failed to translate the sentence is because the word 'orang' is ignored and caused the mistranslated concept. If the word 'orang' is translated, the meaning might not be too different from the ST. Because 'orang' means person which is a living thing while 'temples' and 'kuil' are noun that unable to speak and move by itself.

**Table 5. Errors Found by GT from English Version**

Type of Errors	Number of Error Found (FwT)	Number of Errors Found (BwT)
Omitted Concept	19	7
Added Concept	13	10
Mistranslated Concept	6	16
Untranslated Concept	4	0
Substituted Concept	18	17
Explicated Concept	0	1
<b>Total Errors Found</b>	<b>60</b>	<b>51</b>

**Table 6. Errors Found by GT from Bahasa Indonesia Version**

Type of Errors	Number of Errors Found (FwT)	Number of Errors Found (BwT)
Omitted Concept	20	6
Added Concept	0	6
Mistranslated Concept	21	18
Untranslated Concept	1	3
Substituted Concept	45	7
Explicated Concept	2	0
<b>Total Errors Found</b>	<b>89</b>	<b>40</b>

**Table 7. Errors Found by BT from English Version**

Type of Errors	Number of Errors Found (FwT)	Number of Errors Found (BwT)
Omitted Concept	15	9
Added Concept	14	16
Mistranslated Concept	16	36
Untranslated Concept	10	0
Substituted Concept	13	17
Explicated Concept	18	9
<b>Total Errors Found</b>	<b>86</b>	<b>87</b>



**Table 8. Errors Found by BT from Bahasa Indonesia Version**

Type of Errors	Number of Errors Found (FwT)	Number of Errors Found (BwT)
Omitted Concept	10	12
Added Concept	13	11
Mistranslated Concept	31	38
Untranslated Concept	5	1
Substituted Concept	16	4
Explicated Concept	7	7
<b>Total Errors Found</b>	<b>82</b>	<b>73</b>

## CONCLUSION

Based on the numerical data from the tables above, the writer is able to make a conclusion to answer the research questions that have been mentioned before. The first question is asking about what errors occurred in the forward and backward translation of bilingual children book *Pancuran Pangeran*. In the English version of the book, the total errors occurred when applying FwT are 60 where explicated errors is the only type of errors that is not found by GT and 86 by BT where all types of errors are found in the translation. Then for the Indonesian version of the book, when applying FwT the errors by GT is 89 where all types of errors are found except for added concept of errors and 82 by BT where all types are occurred in the translation. The following result of errors can be checked at the table above. To sum up this research, the most concept errors that most often occurred by GT is substituted concept while the most rarely occurred is explicated concept. The reason might be because GT is able to translate based on the context rather than translating word by word. Therefore, though the diction is not entirely match with the context yet the reader can still understand the meaning of the TT. Meanwhile, BT is still lack of it because based on the data, overall amount of the errors produced by BT are much more than GT produced. Sometimes BT also produces a typo in the TT, make the concept errors found in one sentence possibly more than one concept. However, in some of sentences, BT is able to make less concept errors rather than GT. In short, the quality of the translation by GT is preferably, proved by applying the forward and backward translation.

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# RUBRIK UNTUK MENGUKUR KEDEKATAN BAHASA FIGURATIF DALAM PENERJEMAHAN ULANG

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## *Abstract*

*Tujuan utama dari penelitian ini adalah menghasilkan sebuah rubrik yang digunakan untuk mengukur kedekatan dalam penerjemahan ulang. Menurut teori penerjemahan ulang Berman, terjemahan yang lengkap adalah yang paling dekat dengan teks sumber. Namun, Berman tidak mendefinisikan kedekatan secara jelas, serta tidak menawarkan parameter untuk mengukurnya. Oleh karena itu, para ilmuwan menggunakan parameter yang berbeda-beda untuk mengukur kedekatannya. Penelitian ini mencoba melihat kedekatan dari aspek bahasa figuratif. Hal itu didasarkan atas pertimbangan bahwa penerjemahan ulang hanya berlaku pada teks sastra, dan letak keindahan teks sastra terdapat pada bahasa figuratif yang dipakainya. Rubrik yang dihasilkan dalam penelitian ini dapat digunakan untuk menilai tingkat kedekatan dilihat dari aspek bahasa figuratif. Walaupun begitu, penulis menyadari masih banyak kekurangan dari rubrik ini, sehingga diperlukan penelitian lanjutan untuk menguji rubrik ini agar bisa digunakan untuk semua jenis teks sastra dan jenis bahasa figuratif yang lain.*

**Kata Kunci:** Rubrik, kedekatan, penerjemahan ulang.

## PENDAHULUAN

Praktik penerjemahan ulang telah dilakukan sejak dahulu kala. Namun, teori tentang penerjemahan ulang hingga kini belum mendapatkan perhatian yang serius. Ketika membicarakan tentang terjemahan ulang, yang dimaksud adalah berbagai versi terjemahan, dalam hal ini versi terjemahan dari satu teks sumber ke dalam bahasa yang sama, biasanya selama periode waktu tertentu (Brownlie, 2006, hlm.146). Penerjemahan ulang berbeda dengan revisi. Revisi merupakan kegiatan menerjemahkan kembali teks yang pernah diterjemahkan, dengan mengacu baik sebagian maupun seluruhnya pada terjemahan sebelumnya, sedangkan penerjemahan ulang tidak mengacu pada terjemahan sebelumnya, melainkan memproduksi teks yang benar-benar baru (Koskinen & Paloposki, 2010).

Teori penerjemahan ulang yang dipakai hingga saat ini adalah teori Berman (1990). Ada beberapa poin dalam teori penerjemahan ulang Berman: Pertama, tentang alasan penerjemahan ulang. Menurut Berman, alasan dilakukannya penerjemahan ulang adalah karena terjemahan mengalami penuaan, sedangkan teks sumber tidak mengalaminya. Maka, penerjemahan ulang dilakukan agar terjemahannya selalu baru. Kedua, penerjemahan menurut Berman adalah suatu tindakan yang belum lengkap, sehingga dilakukanlah penerjemahan ulang. Ketiga, terjemahan yang lengkap menurut Berman adalah yang paling dekat dengan teks sumber.

Namun, Berman tidak mendefinisikan kedekatan secara jelas, serta tidak menawarkan parameter untuk mengukurnya. Oleh karena itu, para ilmuwan menggunakan parameter yang berbeda-beda untuk mengukur kedekatannya. Brownlie (2006) menawarkan empat aspek untuk menganalisis kedekatan terjemahan dengan teks sumber. Teks sumber yang dipilih adalah novel Nana yang ditulis oleh Emile Zola dan teks sasarannya adalah lima terjemahannya yang berbahasa Inggris. Menurut Brownlie, teori sastra relevan dengan

terjemahan sastra dalam beberapa aspek. Sehingga, ada kaitan antara teori penerjemahan ulang dan teori naratif sebagai bagian dari teori sastra. Brownlie kemudian menemukan empat aspek yang relevan. Keempat aspek itu adalah: esensi, kondisi sosial, interpretasi, dan pascastrukturalisme. Keempat aspek itu digunakan Brownlie untuk menganalisis kedekatan terjemahan dengan teks sumber. Teori yang ditawarkan Brownlie tersebut tidak relevan jika diterapkan dalam penelitian ini karena lebih mengarah ke penelitian sastra.

Berbeda dengan Brownlie, Dastjerdi & Mohammadi (2013) menggabungkan teori gaya penerjemah Baker dan teori stilistika Short tentang representasi gaya bercerita dalam narasi untuk melihat manakah di antara dua terjemahan novel *Pride and Prejudice* berbahasa Persia yang lebih mempertahankan fitur stilistika teks sumber. Tingkat kedekatannya diukur dari 3 aspek, yaitu TTR (*Type/Token Ratio*), ASL (*Average Sentence Length*), dan SR (*Speech Representation*). TTR merupakan ukuran variasi kosakata yang digunakan dalam suatu data korpus tertentu. Nilai TTR didapat dari jumlah total kata dalam teks dibagi jumlah variasi kata. Nilai TTR yang tinggi menunjukkan bahwa penerjemah menggunakan kosakata yang lebih bervariasi. Nilai TTR yang rendah menunjukkan bahwa seorang penulis menggunakan kosakata yang terbatas. Karena fokus penelitian ini bukan pada seberapa bervariasi kosakata penerjemah, maka nilai TTR yang dipertimbangkan adalah yang paling dekat dengan nilai TTR teks sumber, bukan nilai TTR yang tertinggi atau terendah.

ASL merupakan rata-rata panjang kalimat dalam suatu data korpus tertentu. Nilai ASL didapat dari pembagian jumlah total kata dengan jumlah kalimat yang diakhiri dengan tanda seru, tanda tanya, dan titik. Seperti halnya TTR, nilai ASL yang dipertimbangkan adalah yang paling dekat dengan nilai ASL teks sumber, bukan nilai ASL yang tertinggi atau terendah. SR menunjukkan bagaimana gaya penulis direpresentasikan oleh penerjemah dalam teks terjemahan. Nilai SR didapatkan dari penjumlahan ujaran langsung dan ujaran tidak langsung dalam teks terjemahan. Parameter yang dipakai Dastjerdi & Mohammadi ini juga kurang tepat digunakan dalam penelitian ini karena parameter itu hanya melihat kedekatan dari segi banyaknya variasi kata, panjang kalimat, dan bentuk ujaran tanpa melihat kedekatan dari segi makna.

Selain dua teori di atas, teori transitivitas Halliday juga dapat dijadikan parameter untuk mengukur kedekatan dengan teks sumber. Elaine (2009) meneliti novel *The Old Man and The Sea* dan empat terjemahannya dalam bahasa Mandarin dengan menerapkan teori tersebut untuk melihat gaya penerjemah dari aspek terjemahan proses di sistem transitivitas dan sekaligus menguji penerapan model transitivitas Halliday. Proses yang dimaksud dalam disertasi Elaine ini merujuk pada verba yang digunakan oleh penulis dan penerjemah. Jika diterapkan dalam penelitian ini, teori transitivitas lebih akurat untuk menganalisis kedekatan terjemahan dengan bahasa sumber. Hal itu karena transitivitas mengategorikan proses (verba) menjadi lima bagian, yaitu: material, mental, relational, behavioural, dan existential. Dengan begitu, jenis verba yang ditemukan akan lebih spesifik dan akan terlihat bagaimana terjemahan verba tersebut dalam bahasa sasarannya: apakah terjemahan verbanya sesuai, dihilangkan, ditambah, atau dimodifikasi. Jika terjemahan verbanya sesuai (tidak mengalami penghilangan, penambahan, dan modifikasi), maka bisa dipastikan penerjemah mempertahankan gaya penulis dan terjemahannya dekat dengan teks sumber.

Teori transitivitas Halliday tersebut lebih akurat digunakan untuk melihat kedekatan terhadap teks sumber. Namun, karena tujuan penelitian Elaine adalah untuk melihat gaya penerjemah dan bukan untuk melihat kedekatan terjemahan dengan teks sumber, maka Elaine tidak menganalisis seluruhnya. Elaine hanya mengambil bagian novel yang menggambarkan perjuangan si lelaki tua dalam menangkap ikan. Maka, teori transitivitas itu tidak dapat digunakan dalam penelitian ini karena untuk melihat kedekatan dengan teks sumber, semua bagian buku harus diambil. Kalaupun semua bagian novel diambil dan dianalisis dengan teori

transitivitas, akan sangat menghabiskan waktu karena analisisnya yang sangat cermat, rumit, dan rinci.

Penelitian ini mencoba melihat kedekatan dari aspek bahasa figuratif. Hal itu didasarkan atas pertimbangan bahwa penerjemahan ulang hanya berlaku pada teks sastra, dan letak keindahan teks sastra terdapat pada bahasa figuratif yang dipakainya. Bahasa figuratif dapat memvisualisasikan apa yang dimaksud oleh penulis sehingga pembaca dan penulis memiliki persepsi atau gambaran yang sama tentang benda yang dideskripsikan (Marabout, 2010). Sebagai contoh, pada kalimat “kau mengamuk memukuli ikan”, pembaca mungkin kurang bisa membayangkan seperti apa kejadiannya. Tetapi dalam kalimat “kau mengamuk memukuli ikan itu bagai membacok-bacok batang pohon”, pembaca akan mempunyai persepsi yang sama atau setidaknya menangkap apa yang sedang mencoba digambarkan oleh penulis.

Sedikit berbeda dari Marabout, Chesla mengatakan bahwa bahasa figuratif digunakan untuk melebih-lebihkan kesan, yang tentu saja tidak sama seperti aslinya. Semisal, untuk menggambarkan “dia berlari sangat kencang”, penulis bisa saja mengatakan “dia berlari sejauh delapan meter per detik” sehingga pembaca memiliki persepsi yang sama dengan penulis. Namun, kalimat tersebut mungkin kurang terasa sastranya, berbeda dengan kalimat “dia berlari secepat kilat”. Itulah yang disebut Chesla bahwa bahasa figuratif digunakan untuk menguatkan sense, walaupun penggambarannya terkesan melebih-lebihkan dan kurang tepat.

Oleh karena bahasa figuratif merupakan bahasa yang artistik yang mengandung seni dan menggambarkan gaya penulis aslinya itulah, maka bahasa figuratif hendaknya diterjemahkan sedekat mungkin dengan gaya penulis asli (Rudi Hartono).

*It is universally acknowledged that every writer has a literary style and that his style is reflected in his writing. Some will say that a translation should reflect the style of the original and others say that a translation should possess the style of the translator. Xiaoshu dan Dongming (2003, hlm.1)*

Para pakar berbeda pendapat dalam penyebutan *figurative language* di bahasa Indonesia. Kridalaksana menyebutnya sebagai kiasan, Tarigan menyebutnya sebagai majas, dan bahkan ada yang menyamakan figuratif dengan metafora.

Penelitian ini akan menggunakan istilah bahasa figuratif untuk merujuk pada *figurative language*, karena majas menurut Tarigan pengertiannya lebih luas dari kiasan yang dikemukakan oleh Kridalaksana. Kiasan adalah alat untuk membandingkan atau mengasosiasikan dua hal, sedangkan majas tidak hanya membandingkan dan mengasosiasikan (menautkan) dua hal, tetapi juga mempertentangkan dua hal (majas pertentangan) dan ada juga majas perulangan. Hal tersebut juga menyebabkan cakupan yang dibahas berbeda dan istilah yang digunakan pun menjadi rancu dan tumpang tindih. Seperti misalnya Kridalaksana menggunakan kata kiasan untuk menyebut *figurative language*, sedangkan Tarigan menggunakan kata kiasan untuk menyebut metaphor. Bahasa figuratif adalah penggunaan bahasa yang tidak lazim, yang tidak bisa dimaknai secara literal karena menggunakan penggambaran atau citra yang lebih imajinatif. Gambaran yang lebih imajinatif tersebut didapatkan dengan membandingkan satu hal dengan hal yang lain. Ada tiga jenis bahasa figuratif yang akan dibahas dalam penelitian ini, yaitu: simile, metafora, dan personifikasi.

## **METODOLOGI PENELITIAN**

### **Jenis Penelitian**

Penelitian ini menggunakan ancangan kualitatif, untuk mendeskripsikan fenomena bahasa figuratif dalam novel TOMTS dan empat terjemahannya untuk melihat metafora mana yang paling dekat dengan bahasa figuratif teks sumber. Hal itu sesuai dengan pendapat

Williams & Chesterman (2002) yang menyatakan bahwa ancangan kualitatif bertujuan untuk mendeskripsikan suatu fenomena tertentu yang mengarah pada kesimpulan dari apa yang mungkin terjadi atau apa yang bisa terjadi pada suatu waktu tertentu, dan tidak memungkinkan untuk menarik kesimpulan dari fenomena yang umum atau universal.

Sementara itu, metode yang digunakan dalam penelitian ini adalah metode komparatif. Metode komparatif lebih mengarah kepada cara kerja suatu penelitian, yaitu membandingkan suatu data dengan data lainnya Sudaryanto (1992). Dengan cara membandingkan itu, dapat diketahui ada tidaknya hubungan kesamaan dan perbedaan dalam fenomena penggunaan bahasa sebagaimana yang diatur oleh asas-asas tertentu. Definisi yang dinyatakan Sudaryanto adalah untuk metode komparatif dalam ilmu linguistik secara umum. Dalam ilmu penerjemahan, William & Chesterman menyebutnya sebagai model komparatif. Model ini hanya menjejak sisi terjemahan berdampingan dengan teks sumber. Komparatif di sini digunakan untuk menemukan kesamaan teks sumber dan terjemahannya dari segi fitur linguistiknya.

Jika merujuk pada metode-metode dalam penelitian kualitatif yang dipaparkan oleh Salim (2001), metode yang digunakan dalam penelitian ini adalah studi kasus. Studi kasus adalah suatu pendekatan untuk mempelajari, menerangkan, atau menginterpretasi suatu kasus dalam konteksnya secara natural tanpa adanya intervensi dari pihak luar. Inti studi kasus yaitu kecenderungan utama di antara semua ragam studi kasus. Studi kasus ini berusaha untuk menyoroti suatu keputusan atau seperangkat keputusan: mengapa keputusan itu diambil, bagaimana keputusan diterapkan dan apa hasilnya? Esensi studi kasus adalah kecenderungan utama dari semua jenis studi kasus yang mencoba menjelaskan keputusan-keputusan tentang mengapa studi tersebut dipilih, bagaimana mengimplementasikannya dan apa hasilnya (Schramm, dikutip dari Yin, 2013). Kasus yang diteliti bisa sederhana dan bisa kompleks, bisa bersifat individual maupun kluster, bisa statis dan dinamis. Yang jelas, kasus harus spesifik dan mempunyai batasan.

Jenis studi kasus dalam penelitian ini adalah intrinsik, yaitu studi kasus yang dilakukan untuk memahami secara lebih baik tentang suatu kasus tertentu. Jadi, studi terhadap kasus ini dilakukan karena peneliti ingin mengetahui secara intrinsik fenomena, keteraturan, dan kekhususan dari suatu kasus, bukan untuk alasan eksternal lainnya.

#### **Sumber Data dan Unit Analisis**

Sumber data penelitian ini adalah novel *The Old Man and The Sea* karya Ernest Hemingway tahun 1952 dan empat terjemahan berbahasa Indonesia edisi lama:

1. Sapardi Djoko Damono (1973) diterbitkan oleh Dunia Pustaka Jaya
2. Dian Vita Ellyati (2008) diterbitkan oleh Selasar
3. Yuni Kristianingsih P. (2009) diterbitkan oleh Serambi Ilmu Semesta
4. Deera Army Pramana (2015) diterbitkan oleh Narasi

Tiga dari keempat terjemahan di atas sebenarnya telah mengalami revisi dan terbit ulang. Walaupun begitu, penelitian ini justru menggunakan edisi lama karena beberapa alasan tertentu. Alasan pertama adalah karena penerjemahan ulang mensyaratkan adanya rentang waktu antara terjemahan dan terjemahan ulangnya. Jika yang diambil terjemahan edisi lama, maka dapat dilihat bahwa ada rentang waktu yang lumayan panjang antara terjemahan dan terjemahan ulangnya. Terjemahan pertama dengan terjemahan kedua berjarak waktu 35 tahun, terjemahan kedua dan terjemahan ketiga berjarak waktu satu tahun, dan terjemahan ketiga dengan terjemahan keempat berjarak waktu 6 tahun. Sedangkan jika yang diambil adalah terjemahan edisi baru, maka jarak waktunya relatif singkat. Terjemahan Yuni edisi baru terbit tahun 2015, disusul terjemahan Sapardi dan terjemahan Deera pada tahun 2016, dan kemudian terjemahan Dian pada tahun 2017. Dengan demikian, ada empat terjemahan dalam kurun waktu dua tahun (2015-2017). Sementara itu, terjemahan Deera tidak

mencantumkan bulan terbit, sehingga tidak diketahui manakah yang lebih dulu terbit antara terjemahan Deera atau terjemahan Sapardi.

Unit analisis yang digunakan dalam penelitian ini adalah metafora, personifikasi, dan simile dalam TSu dan terjemahannya dalam TSA.

## TEMUAN DAN PEMBAHASAN

Karena Berman tidak mendefinisikan kedekatan, penelitian ini akan mencoba menjelaskan apa itu kedekatan berdasarkan definisi penerjemahan Bassnett.

*Translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted.* (Bassnett, 2005, hlm. 12)

Jadi, menurut Bassnett, penerjemahan adalah aktivitas menerjemahkan bahasa sumber (BSu) ke bahasa sasaran (BSa) untuk memastikan: 1. Arti dasar keduanya mendekati sama 2. Struktur BSu akan dipertahankan sedekat mungkin tetapi tidak terlalu dekat yang justru akan merusak struktur BSa. Dari definisi di atas, dapat disimpulkan bahwa dalam proses penerjemahan, yang dipertahankan adalah makna dan strukturnya, tetapi jika struktur tersebut justru merusak maknanya, maka struktur boleh tidak dipertahankan.

Maka, kedekatan yang dimaksud di sini adalah seberapa dekat penerjemah mempertahankan struktur dan makna bahasa sumber. Struktur/bentuk menurut Larson (1988) mencakup kata, frase, klausa, kalimat, paragraph, dll baik lisan maupun tulisan, yaitu bagian struktural bahasa yang biasa terlihat dalam bentuk cetak atau terdengar dalam ujaran.

Larson lebih lanjut mengatakan bahwa penerjemahan merupakan pengalihan dari bentuk bahasa pertama ke dalam bentuk bahasa kedua melalui struktur semantis. Makna dialihkan dan harus dipertahankan, sedangkan bentuk boleh diubah.

Di penelitian ini, tidak semua terjemahan kata dilihat kedekatannya karena keterbatasan ruang dan waktu. Yang dianalisis kedekatannya di sini adalah bahasa figuratifnya karena ini adalah teks sastra. Bahasa figuratif memegang peranan penting dalam karya sastra karena dapat memvisualisasikan yang dimaksud oleh penulis sehingga pembaca dan penulis memiliki persepsi atau gambaran yang sama tentang benda yang dideskripsikan (Marabout, 2010). Sebagai contoh, semisal penulis mengatakan "kau mengamuk memukuli ikan", pembaca mungkin kurang bisa membayangkan kejadiannya. Tetapi ketika penulis mengatakan "kau mengamuk memukuli ikan itu bagai membacok-bacok batang pohon", pembaca akan mempunyai persepsi yang sama atau setidaknya menangkap apa yang sedang digambarkan oleh penulis.

Jika Marabout mengatakan bahwa bahasa figuratif digunakan untuk memberi gambaran kepada pembaca agar memiliki persepsi yang sama dengan penulis, Chesla mengatakan hal yang sedikit berbeda dari Marabout. Chesla mengatakan bahwa bahasa figuratif digunakan untuk melebih-lebihkan kesan, yang tentu saja tidak sama seperti aslinya. Semisal, untuk menggambarkan "dia berlari sangat kencang", penulis bisa saja mengatakan "dia berlari sejauh delapan meter per detik" sehingga pembaca memiliki persepsi sama dengan penulis. Namun, kalimat tersebut mungkin kurang terasa sastranya. Berbeda dengan kalimat "dia berlari secepat kilat". Itulah yang disebut Chesla bahwa penulis bahasa figuratif digunakan untuk menguatkan sense, walaupun penggambarannya terkesan melebih-lebihkan dan kurang tepat.

Oleh karena bahasa figuratif merupakan bahasa yang artistik yang mengandung seni dan menggambarkan gaya penulis aslinya itulah, maka bahasa figuratif hendaknya diterjemahkan sedekat mungkin dengan gaya penulis asli (Rudi Hartono).

Nah, karena yang dibahas di sini adalah bahasa figuratif, maka struktur dan makna yang dibahas di sini akan berkaitan erat dengan objek, citra, dan titik kemiripan (*object, image, and sense*). Objek adalah apa yang dibicarakan. Citra adalah kejadian/proses/hal yang hendak dipakai bandingan. *Sense* adalah aspek khusus antara objek dan citra yang punya kemiripan. Contoh: Rani adalah bunga desa, objeknya adalah Rani, citranya adalah bunga desa, dan titik kemiripannya adalah cantik. Titik kemiripan kadang diungkapkan secara eksplisit seperti dalam contoh Rani, si bunga desa itu memang cantik, atau secara implisit seperti dalam contoh: Rani adalah bunga desa. Begitu pula halnya dengan objek. Menurut Parera, objek dapat tampak dalam struktur luar dan dapat pula tidak tampak. Ini berarti dalam analisis makna metafora diperlukan struktur dalam.

Objek, citra, dan titik kemiripan itulah yang membedakan bahasa figuratif, karena secara gramatikal, bahasa figuratif sama dengan pernyataan biasa (Browdle, hlm. 21). Contoh:

Rani, si bunga desa itu memang cantik. (metafora, bahasa figuratif)

Rani, putri pak Toto itu memang cantik. (kalimat biasa)

Buih pantai itu seperti mutiara di leher pantai (simile, bahasa figuratif)

Buih pantai itu menuju ke pantai (kalimat biasa).

Ada beberapa usulan untuk menerjemahkan bahasa figuratif, diantaranya:

- a. *The translation of metaphor* yang diusulkan oleh Newmark (1988)
- b. *The translation of idiom and fixed expression* oleh Baker (2011)
- c. *Translating metaphor* oleh Dobrzyfiska (1995)
- d. Teknik penerjemahan dan beberapa masalah khusus oleh Rochayah Machali (2009)
- e. *Proposisi Figuratif: Metafora dan Simile* oleh Larson (1989)
- f. *Translation of Literary Style* oleh Xiaoshu dan Dongming (2003)

Beberapa usulan tersebut disintesis menjadi sebuah rubrik untuk mengukur kedekatan bahasa figuratif.

#### Rubrik

Kategori	Tingkat kedekatan terjemahan	Parameter/ Indikator
Sangat dekat	10	Metafora/Personifikasi/Simile diterjemahkan ke dalam Metafora/Personifikasi/Simile yang makna, bentuk, dan sensenya sama.
	9	Metafora/Personifikasi/Simile diterjemahkan ke dalam Metafora/Personifikasi/Simile yang bentuknya berbeda, tetapi makna dan sensenya sama.
Dekat	8	Metafora/Personifikasi diterjemahkan dengan simile yang maknanya sama, atau Simile diterjemahkan dengan Metafora/personifikasi yang maknanya sama, atau
	7	Metafora/Personifikasi diterjemahkan dengan simile, ditambah keterangan mengenai sensenya. , atau Simile diterjemahkan dengan Metafora/Personifikasi, ditambah

		keterangan mengenai sensenya
	6	Metafora/Personifikasi/Simile diterjemahkan dengan mengambil sensenya saja/Parafrasa dan maknanya sesuai
<b>Jauh</b>	5	Metafora/Personifikasi/Simile diterjemahkan dengan memparafrasa, tetapi maknanya tidak sesuai
	4	Metafora/Personifikasi/Simile diterjemahkan dengan borrowing

TSu	Sapardi	Deera	Yuni	Dian
There are three	Mereka bertiga	Ada tiga hal yang	Ada tiga hal	Tiga hal yang

<b>Jauh Sangat Jauh</b>	3	Metafora/Personifikasi/Simile diterjemahkan dengan borrowing plus keterangan sense
	2	Metafora/Personifikasi/Simile dihapus
	1	Metafora/Personifikasi/Simile diterjemahkan salah

Contoh:

10. Time is money: waktu adalah uang
9. His face is as white as snow: wajahnya seputih kapas
8. He is an animal: Dia seperti binatang
7. He is an animal: Dia kejam seperti binatang
6. He is an animal: Dia kejam
5. When I brought the fish in too green and he nearly tore the boat to pieces: ketika kuangkat ikan yang masih terlalu busuk, yang hampir saja menghancurkan perahuku berkeping-keping.
4. He is a salao: Dia itu salao
3. He is a salao: Dia itu salao, yang mana artinya adalah bentuk terburuk dari kesialan.
2. Miss the boat: Ketinggalan
1. The scars were fresh. They were as old as erosions: Semua lukanya masih baru.

## Analisis

### a. Metafora



things that are brothers: fish and my two hands. (hlm. 47)	bersaudara: ikan itu, tangan kanan, dan tangan kiriku. (hlm. 60)	saling terkait, ikan itu, dan kedua telapak tanganku. (hlm. 80)	yang bersaudara: ikan dan kedua tanganku. (hlm. 70)	menjadi saudaranya: ikan itu dan kedua tanganku. (hlm. 59)
Tingkat kedekatan	10	6	10	1

Terjemahan Sapardi dan Yuni masuk kategori sangat dekat karena metaforanya diterjemahkan ke metafora yang makna, bentuk, citra, dan *sensenya* sama. Sementara itu, terjemahan Deera masuk kategori dekat karena metaforanya diparafrasa (diambil sensenya saja), dan terjemahan Dian termasuk kategori sangat jauh karena metafora diterjemahkan salah. Letak kesalahannya adalah pada ketidak-konsistenan penerjemah dalam menggunakan pronomina dalam kata saudaranya dan tanganku yang mengakibatkan maknanya berubah dari makna bahasa sumber.

Konteks dari kalimat di atas adalah: Tangan kiri si lelaki tua sedang kram, padahal dia sedang menghadapi ikan yang sangat besar. Dia berharap, kram di tangan kirinya akan segera mereda sehingga tangan kirinya dapat bekerja sama dengan tangan kanannya untuk menangkap ikan. Lalu dia mengatakan: “*There are three things that are brothers: fish and my two hands.*” *Brothers* dalam Cambridge artinya: *a man or boy with the same parents as another person; a man who is a member of the same group as you or who shares an interest with you or has a similar way of thinking to you.* Sementara itu, ikan dan kedua tangan nelayan tidak mungkin dimaknai dengan arti *brother* yang sebenarnya. Maka, ada metafora di sini, yaitu ikan dan dua tangan nelayan yang dibandingkan dengan *brother*.

Di sini tidak dijelaskan letak *sense* (titik kemiripan) ikan dan dua tangan nelayan dengan *brother*. Bisa jadi si nelayan tua ingin tangan dan ikan tersebut dapat berkompromi dengan baik layaknya *brother* (saudara). Yang jelas, terjemahan Deera yang memparafrasa *brother* dengan “saling terkait” masih berterima. Sementara itu, terjemahan Dian “Tiga hal yang menjadi saudaranya: ikan itu dan kedua tanganku” menjadi ambigu karena saudaranya dan tanganku akan merujuk kepada orang yang berbeda. Pada kenyataannya, keduanya seharusnya merujuk pada si lelaki tua. Maka terjemahan tersebut bisa dikatakan masuk kategori sangat jauh, kecuali jika Dian menggunakan pronomina sama saudaranya dan tangannya atau saudaraku dan tanganku maka terjemahan akan masuk kategori sangat dekat.

## Personifikasi

TSu	Sapardi	Deera	Yuni	Dian
The boy had gone at their orders in another boat which caught three good fish the first week. (hlm.3)	Dan atas perintah orangtuanya, anak itu kemudian ikut perahu lain yang berhasil menangkap tiga ekor ikan besar selama minggu pertama. (hlm. 5)	Si bocah lelaki itu menuruti kehendak orang tuanya, dan kemudian pindah ke perahu lain. Di perahu itu ia berhasil mendapat tiga tangkapan bagus di minggu pertama. (hlm. 10)	Dan anak itu pun pergi meninggalkannya atas perintah mereka ke perahu lain yang berhasil menangkap tiga ekor ikan besar pada minggu pertama mereka	Dan bocah tersebut pergi sesuai perintah mereka ke perahu lain yang menangkap tiga ekor ikan bagus pada minggu pertama. (hlm. 3)

			berlayar. (hlm. 7)	
Tingkat kedekatan	10	6	10	10

Terjemahan Sapardi, Yuni, dan Dian masuk kategori sangat dekat karena personifikasinya diterjemahkan ke personifikasi yang makna, bentuk, citra, dan sensenya sama. Sementara itu, terjemahan Deera masuk kategori dekat karena metaforanya diparafrasa (diambil sensenya saja) dan maknanya sesuai. Personifikasinya terletak pada kata *caught* yang subjeknya adalah *boat*. Sementara itu, kita tahu bahwa *boat* (kapal) adalah benda mati yang tidak dapat menangkap. Tentunya, para nelayan yang berada di kapal itulah yang menangkap ikan, bukan kapalnya. Maka dari itu, Deera yang menerjemahkan *caught* dengan “berhasil mendapat”, maknanya lebih jelas, tapi metaforanya hilang yang berarti gaya bahasa penulis asli tidak dipertahankan, maka kategorinya terjemahannya termasuk dekat.

### Simile

TSu	Sapardi	Deera	Yuni	Dian
But none of these scars were fresh. They were as old as erosions in a fishless desert. (hlm.4)	Namun, luka-luka itu tidak ada lagi yang masih segar. Setua erosi gurun pasir yang tanpa ikan. (hlm. 6)	Tak satu pun parut luka itu baru, semuanya terjadi lama sekali. (hlm. 11)	Tapi tak ada satu pun bekas luka baru. Luka- luka itu telah setua kikisan pada gurun tak berikan. (hlm. 8)	Tetapi tidak ada luka baru. Mereka sama tuanya dengan erosi pada padang pasir tanpa ikan. (3)
Tingkat kedekatan	10	6	10	10

Similinya terletak pada kalimat *they were as old as erosions in a fishless desert*. Di kalimat ini, luka-luka yang telah lama itu disamakan dengan tuanya erosi padang gurun tanpa ikan. Terjemahan Sapardi, Yuni, dan Deera masuk kategori sangat dekat karena similinya diterjemahkan ke simile yang makna, bentuk, citra, dan sensenya sama, dan tetap mempertahankan similinya. Sementara itu, terjemahan Deera masuk kategori dekat karena simile tidak diterjemahkan ke simile juga, melainkan diterjemahkan dengan memparafrasa dan maknanya sesuai.

### Pembahasan

	Sapardi	Deera	Yuni	Dian
Metafora	10	6	10	1
Personifikasi	10	6	10	10
Simile	10	6	10	10
Total	30	18	30	21

Untuk menginterpretasi nilainya, jumlah variabel yang dinilai harus diperhatikan. Berdasarkan tabel di atas, variabel nilai ada 3. Maka, nilai tertinggi adalah 30 karena nilai tertinggi masing-masing variabel adalah 10. Dan nilai terendah sama dengan 3 karena nilai terendah masing-masing variabel adalah 1. Nilai kedekatan dapat dilihat dari jumlah nilai keseluruhan variabel. Semakin tinggi nilainya, maka semakin dekat terjemahannya. Dari tabel di atas, dapat disimpulkan bahwa terjemahan yang paling dekat dengan BSu adalah terjemahan Sapardi dan Yuni dengan nilai 30. Selain dengan menjumlahkan nilai, untuk menyimpulkan tingkat kedekatan juga bisa didapatkan dengan persentase dan kecenderungan.

## KESIMPULAN

Rubrik yang dihasilkan dalam penelitian ini dapat digunakan untuk menilai tingkat kedekatan dilihat dari aspek bahasa figuratif. Walaupun begitu, penulis menyadari masih banyak kekurangan dari rubrik ini. Pertama, rubrik ini masih dipakai untuk menguji 3 jenis bahasa figuratif. Maka, perlu penelitian lanjutan untuk menguji apakah rubrik ini bisa dipakai untuk segala macam jenis bahasa figuratif. Kedua, penelitian ini hanya menyajikan 1 contoh per variabel. Penilaian bisa jadi akan berbeda jika seluruh metafora, personifikasi, dan simile dalam satu novel dianalisis dengan menggunakan rubrik tersebut. Ketiga, rubrik dalam penelitian ini masih digunakan untuk menguji terjemahan dari 1 novel, yaitu *The Old Man and The Sea*, sehingga sehingga diperlukan penelitian lanjutan untuk menguji rubrik ini agar bisa digunakan untuk semua jenis teks sastra dan jenis bahasa figuratif yang lain.

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# PENERAPAN METODE PENERJEMAHAN KOMUNIKATIF DALAM SEBUAH TEKS DESKRIPSI

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**Abstrak**

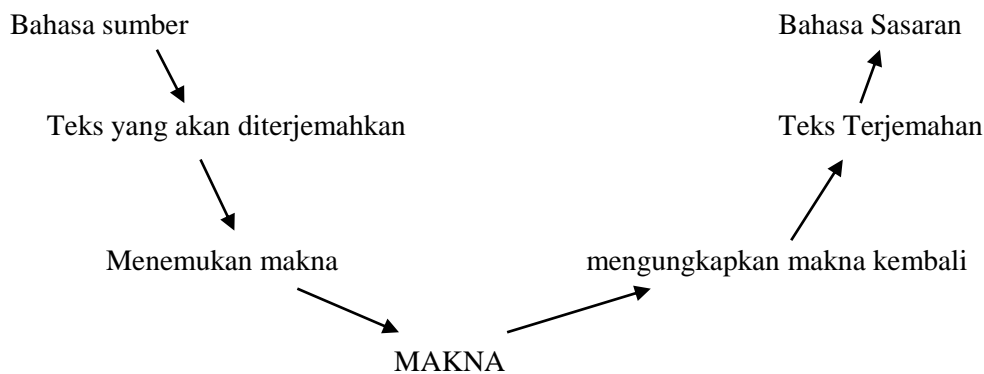
*Kemampuan menerjemahkan merupakan hal yang perlu untuk dilatih terus menerus, dan perlu untuk selalu ditingkatkan. Menerjemahkan merupakan sebuah proses pengalihan pesan yang juga terkandung berbagai unsur di dalam proses tersebut, seperti faktor kebahasaan dan budaya. Setiap tahap dalam proses pengalihan pesan memiliki kesulitan tersendiri yang harus dihadapi oleh seorang penerjemah. Melatih kemampuan untuk menjadi penerjemah sangat penting untuk dilakukan terus menerus atau berkelanjutan untuk mahasiswa khususnya dengan menerapkan metode penerjemahan komunikatif. Metode penerjemahan komunikatif merupakan salah satu metode yang memperhatikan hasil terjemahan dengan berdasarkan pada penikmat hasil terjemahan. Tujuan penelitian ini adalah untuk mendeskripsikan hasil terjemahan mahasiswa dengan menerapkan metode komunikatif. Sumber data dalam penelitian ini merupakan hasil karya terjemahan para mahasiswa semester empat yang mengambil peminatan penerjemahan. Diskusi juga diadakan di dalam kelas guna membahas kesulitan atau permasalahan yang dihadapi dalam menerjemahkan sebuah teks deskripsi. Hasil dari penelitian ini adalah masih banyak mahasiswa yang belum menggunakan metode penerjemahan komunikatif. Metode yang masih sering dipakai atau terjadi adalah metode penerjemahan kata demi kata yang menjadikan hasil penerjemahan terlihat kaku dan tidak wajar.*

**Kata Kunci :** *Metode penerjemahan komunikatif, penerjemahan kata demi kata, teks deskripsi*

## **PENDAHULUAN**

Penerjemahan adalah merupakan sebuah usaha pengalihan pesan pada bahasa sasaran. Usaha yang dimaksudkan di sini adalah mencakup pada sebuah proses yang di dalamnya terdapat beberapa tahap yang harus dilalui oleh seorang penerjemah. Proses penerjemahan adalah sebuah usaha yang tidak hanya sekedar mengubah bahasa sumber ke dalam bahasa sasaran melainkan suatu proses untuk pengalihan pesan untuk pembaca sasaran.

Kegiatan penerjemahan sebenarnya telah terjadi sekian tahun lalu, ketika manusia mencoba untuk berkomunikasi dengan kelompok manusia lain yang memiliki latar bahasa dan budaya yang berbeda. Keperbedaan tersebut menjadikan sebuah usaha untuk dapat memahami bahasa yang berbeda. Setidaknya terdapat dua bahasa yang berbeda yang menjadi objek utama dalam sebuah proses penerjemahan, yaitu bahasa sumber (*source language*) dan bahasa sasaran (*target language*). Dalam sebuah proses tersebut sebuah pesan penulis akan berusaha untuk tersampaikan ke dalam bahasa sasaran dengan melalui beberapa tahap di dalamnya. Larson (1984) mengemukakan sebuah proses penerjemahan yaitu :



Dari proses tersebut jelas terlihat bahwa ada beberapa tahap yang harus dilalui untuk mendapatkan sebuah hasil terjemahan yang berterima. Untuk mendapatkan sebuah makna dalam bahasa sasaran, maka sangat perlu dipahami terlebih dulu sebuah teks yang akan diterjemahkan yaitu dengan menganalisis tidak hanya setiap kata dalam teks tersebut melainkan juga tentang struktur gramatikal, situasi komunikasi dalam teks Bsu, dan konteks budaya Bsu. Dalam proses selanjutnya perlu dipahami juga untuk mendapatkan unsur ketatabahasaan, baik kosa kata dan struktur gramatikal yang baik dan cocok dengan konteks budaya bahasa sasaran

Dalam mencapai hasil terjemahan yang sesuai dengan konteks budaya bahasa sasaran, beberapa cara perlu dilakukan, salah satunya dengan menerapkan penerjemahan komunikatif. Penerjemahan komunikatif, (*communicative translation*) merupakan sebuah metode yang berpihak pada pembaca sasaran, atau dengan kata lain bahwa hasil terjemahan lebih bertujuan untuk mempermudah pembaca sasaran dalam memahami teks terjemahan yang lebih luwes dan alami. Dan salah satu ciri dari hasil penerjemahan teks komunikatif ini adalah biasanya bukan merupakan hasil dari satu orang penerjemah saja, karena pastinya akan dibutuhkan beberapa pendapat untuk mendapatkan hasil yang lebih berterima dan mudah dipahami.

#### SL Emphasis

*Word-for-word translation*

*Literal translation*

*Faithfull translation*

*Semantic translation*

#### TL Emphasis

*Adaptation*

*Free translation*

*Idiomatic translation*

*Communicative translation*

Gambar : Diagram V (Newmark 1988:45)

Dalam diagram tersebut di atas, Newmark menyebutkan bahwa penerjemahan komunikatif merupakan upaya untuk menerjemahkan makna kontekstual dalam teks bahasa sumber, baik aspek kebahasaan maupun aspek isinya dengan tujuan hasil terjemahan yang dapat dimengerti dan diterima oleh pembaca sasaran. Tujuan dari semua penerapan metode penerjemahan komunikatif adalah agar dapat dimengerti dan dapat mudah diterima oleh pembaca sasaran. Dengan kata lain dapat disimpulkan bahwa hasil dari penerapan metode ini adalah kepuasan pembaca akan hasil sebuah terjemahan.

Kemampuan menerjemahkan bagi mahasiswa masih sangat perlu untuk dilakukan secara terus menerus. Kesulitan-kesulitan masih sangat sering dihadapi oleh mahasiswa. Dengan demikian penelitian ini dilakukan untuk menjabarkan bagaimana penerapan metode penerjemahan komunikatif dapat dilakukan oleh mahasiswa.

## **METODE**

Penelitian ini merupakan penelitian deskriptif kualitatif. Penelitian ini bersifat deskriptif kualitatif karena menjelaskan analisis dan hasilnya dengan kata-kata bukan angka.

Dalam hal ini fokus analisis kesalahan diberikan pada kesalahan menterjemahkan yang dibuat mahasiswa saat menterjemahkan teks deskripsi dari bahasa Inggris ke dalam bahasa Indonesia.

Sumber data penelitian ini diambil dari hasil terjemahan teks bahasa Inggris ke dalam bahasa Indonesia oleh mahasiswa semester empat Jurusan Sastra Inggris, Universitas Dian Nuswantoro, yaitu mata kuliah *Intermediate Genre Based Translation*. Teks yang digunakan adalah sebuah teks akademik yang memiliki genre deskripsi. Diskusi (*focus group discussion*) juga diadakan di dalam kelas guna membahas kesulitan atau permasalahan yang dihadapi dalam menterjemahkan sebuah teks deskripsi serta juga menilai hasil terjemahan untuk kemudian akan diterapkan metode komunikatif.

## HASIL DAN PEMBAHASAN

Dari hasil analisis yang telah dilakukan akan penerapan penerjemahan komunikatif dalam teks deskripsi, dapat dijelaskan sebagai berikut. Teks bahasa sumber yang diberikan oleh mahasiswa merupakan teks akademik yang memiliki genre deskripsi. Teks tersebut berjudul "An Elephant", yang memuat informasi akan gambaran seekor binatang gajah. Teks bahasa sumber secara keseluruhan memiliki 13 kalimat, yaitu 5 kalimat sederhana dan 8 kalimat majemuk. Langkah penelitian yang pertama adalah mahasiswa mengerjakan latihan yang diberikan secara individu. Mahasiswa benar-benar melakukan proses menterjemahkan secara mandiri dengan waktu yang telah ditentukan. Setelah proses penerjemahan telah dilakukan, *focus group discussion* dibentuk dalam beberapa kelompok untuk membahas dari hasil terjemahan yang telah dikerjakan, dan untuk kemudian dicari beberapa alternatif lain untuk kembali menyusun hasil terjemahan yang lebih alami dan berterima. Berikut ada tabel yang menunjukkan prosentase hasil penerjemahan mahasiswa.

No Urut kalimat	Penerjemahan Non Komunikatif	Penerjemahan Komunikatif
Kalimat Sederhana		
1	96%	4%
4	80%	20%
5	91%	9%
10	84%	16%
13	100%	0%
Kalimat Majemuk		
2	91%	9%
3	87%	13%
6	84%	16%
7	91%	9%
8	96%	4%
9	80%	20%
11	84%	16%
12	96%	4%

Dari tabel di atas terlihat pada awalnya hasil terjemahan mahasiswa hampir secara keseluruhan menggunakan metode penerjemahan non komunikatif, yaitu dengan menggunakan metode baik secara kata demi kata atau secara literal. Hal tersebut sangat sering terjadi mengingat mahasiswa memiliki kesulitan untuk dapat menerapkan metode penerjemahan komunikatif. Hasil tersebut merupakan hasil yang didapat dari langkah awal penelitian, yaitu mahasiswa diberikan teks deskripsi untuk menterjemahkan. yang kedua dengan diadakannya *focus group discussion* guna untuk mendapatkan hasil terbaik dalam

penerapan metode penerjemahan komunikatif dan juga untuk mengetahui kesulitan-kesulitan yang dihadapi mahasiswa dalam menerapkan metode penerjemahan komunikatif.

Dari beberapa analisis data yang telah dilakukan, dapat dilihat dari beberapa contoh sebagai berikut :

Data 1 (KS 1- Bsa1)

*ST : An elephant is the largest and strongest of all animals*

*TT : Gajah adalah binatang terbesar dan terkuat dari semua binatang.*

Dari contoh di atas terlihat jelas bahwa pada awalnya sebagian besar menerjemahkan dengan metode literal atau cenderung penerjemahan kata demi kata. Sebenarnya tidak nampak kesalahan yang berarti dari hasil terjemahan di atas. Padanan kata yang dipilih pun juga sudah tepat. Akan tetapi penerapan metode penerjemahan komunikatif akan coba diterapkan dalam kalimat ini. Dan dari hasil diskusi didapatkan hasil terjemahan sebagai berikut, *Gajah merupakan binatang yang paling besar juga kuat dari semua binatang yang ada.* Dari hasil yg didapat dari diskusi terjadi kesepakatan bahwa kalimat tersebut lebih terasa wajar dan mudah diterima.

Data 2 (KS 5- BSa 5)

*ST: This trunk has various usages.*

*TT : Belalai gajah ini memiliki fungsi yang beragam.*

Dari contoh kalimat sederhana tersebut di atas, sebenarnya sudah tergolong terjemahan yang berterima, karena mulai ada beberapa padanan yang baik yang dipilih, seperti *this trunk* tidak diterjemahkan menjadi belalai ini, namun mahasiswa mulai berusaha mencari padanan yang tepat, meski banyak yang masih menerapkan metode menerjemahkan kata perkata. Setelah dilakukan diskusi dalam grup, sebuah metode komunikatif kemudian diterapkan yaitu dengan melakukan sedikit perubahan yaitu seperti berikut: *Bentuk belalai gajah tidak saja unik namun juga memiliki fungsi yang bermacam-macam, diantaranya....* Dari hasil diskusi, dicapai suatu usaha menerapkan metode penerjemahan komunikatif, yaitu tidak menerjemahkan kata perkata. Dari tiga kalimat bahasa sumber, dengan dua di antaranya kalimat sederhana dan satu kalimat majemuk, maka para mahasiswa mencoba menggabungkan ketiga kalimat tersebut. Dengan demikian kalimat bahasa sasaran bisa lebih alami dan berterima.

Data 3 (KS 10 – Bsa 8)

*ST: The elephant is very intelligent animal.*

*TT: Gajah adalah binatang yang sangat pintar.*

Kalimat sederhana di atas, penerapan metode penerjemahan kata per kata masih sangat dilakukan tanpa kesalahan yang berarti. Kosakata yang masih sangat untuk mendapatkan padanan yang tepat juga tanpa ada kesalahan yang besar. Hanya saja dari koherensi teks perlu dicermati karena kata *elephant*, diulang beberapa, sehingga bila diterjemahkan terlalu sering dengan memakai padanan *gajah*, akan terlihat sangat kaku, sehingga perlu dilakukan variasi kosakata seperti hasil terjemahan berikut *Binatang gajah merupakan makhluk yang sangat pandai.* Kesulitan yang dihadapi mahasiswa adalah adanya penambahan kata sebelum *gajah* yaitu kata *binatang* yang pada awalnya para mahasiswa selalu bertumpu pada susunan kalimat yang sama dari bahasa sumber ke dalam bahasa sasaran.

Data 4 (KM 2 – Bsa 2/3)

*ST: It is a strange looking animal which it has thick legs, huge sides and backs, large hanging ears, a small tail, little eyes, long white tusks and above all, elephant has a long nose, the trunk.*

*TT: Itu terlihat binatang aneh yang memiliki kaki tebal, sisi dan punggung sangat besar, telinga besar yang menggantung, ekor dan mata yang kecil,*



*gading putih panjang, dan di atas segalanya, gajah memiliki panjang, yaitu belalai.*

*hidung*

Dari contoh di atas jelas terlihat bahwa hasil terjemahan tersebut masih sangat terlihat kaku, karena diterjemahkan kata demi kata. Begitu juga bentuk kalimat yang seperti dipaksakan ke dalam bahasa sasaran. Kalimat bahasa sumber yang panjang sangat dipaksakan dengan bentuk yang sama ke dalam bahasa sasaran. Dengan demikian terlihat kalimatnya cukup membingungkan. Padanan kata yang dipilih juga kurang tepat, seperti contoh pronominal *It* yang diterjemahkan menjadi *itu*, kemudian frasa nomina *thick legs* yang diterjemahkan menjadi *kaki tebal*, dan kemudian frasa *huge side and backs* yang diterjemahkan menjadi *sisi dan punggung yang sangat besar*. Dari beberapa padanan tersebut menjadikan hasil terjemahan nampak menjadi aneh. Setelah dilakukan diskusi maka didapatkan hasil sebagai berikut. *Badan Gajah terlihat aneh karena memiliki kaki yang besar, juga tubuhnya, telinganya lebar, ekor yang kecil dan mata yang sipit. Gadingnya berwarna putih dan panjang, dan yg lebih aneh adalah hidung gajah yang panjang yang sering disebut dengan belalai.*

Data 5 (KM 7 – Bsa 5)

*ST: The elephant's trunk also lift leaves and put them into its mouth.*

*TT : Belalai gajah juga berfungsi untuk mengangkat dedaunan dan memasukkannya ke dalam mulutnya.*

Dari kalimat tersebut, mahasiswa seperti masih terjebak dengan padanan yang sangat literal, yaitu kata *lift* yang diterjemahkan menjadi *mengangkat*, kemudian idiom *put into* yang diterjemahkan menjadi *memasukkannya*. Pada hasil terjemahan tersebut 91% mahasiswa masih melakukan penerjemahan kata per kata, sehingga jelas terlihat kreatifitas dalam mencapai penerjemahan komunikatif yang bisa berterima masih nampak jauh dari yang diharapkan. Diskusi yang berlangsung akhirnya dapat mulai muncul ide-ide untuk mencapai sebuah terjemahan yang natural dan berterima. Selain itu juga dicoba untuk tidak memaksakan bentuk kalimat bahasa sumber ke dalam bahasa sasaran. Dari terjemahan kalimat ini dicoba cara untuk menggabungkan kalimat sederhana guna menghindari pengulangan kata *gajah*. Kata sambung *and* dipakai untuk menyambungkan dengan kalimat sebelumnya, sehingga hasil akhir yang dicapai adalah sebagai berikut : *dan juga untuk mengambil daun-daun untuk dimakannya.*

Data 6 (KM 11 – Bsa 8)

*ST. Its intelligence combined with its great strength makes an elephant a very useful servant to man.*

*TT. Kepandaiannya dikombinasikan dengan kekuatan yang besar menjadikan gajah sangat bermanfaat untuk melayani manusia*

Dari kalimat tersebut mahasiswa mengakui merasa kesulitan dengan kosa kata yang baik dalam bahasa sasaran. Terlebih dengan kata *combined* yang memiliki makna *digabung* namun banyak mahasiswa yang menerjemahkan menjadi *dikombinasikan*. Jelas terlihat hasil terjemahan tersebut kurang berterima dan masih sangat kaku. Setelah dilakukan diskusi dalam grup, para mahasiswa kembali mencari padanan yang tepat dan juga mencari alternative lain untuk menjadikan hasil terjemahan tersebut lebih luwes dan berterima. Penggunaan kosakata yang sederhana dan biasa dipakai juga disarankan untuk kalimat tersebut. Hasil akhir yang didapat adalah sebagai berikut, *Kepandaian yang dipadukan dengan kekuatan yang besar, maka Gajah dapat sangat berguna untuk membantu kehidupan manusia.*

## **KESIMPULAN**

Dari pembahasan tersebut di atas dapat disimpulkan bahwa sebagian besar mahasiswa masih merasa kesulitan untuk menerapkan metode penerjemahan komunikatif pada sebuah

teks deskripsi. Kesulitan-kesulitan yang dialami antara lain adalah yang pertama, mahasiswa masih menggunakan susunan kalimat yang sama seperti bahasa sumber, dengan kata lain sebagian besar mahasiswa menggunakan metode penerjemahan kata demi kata, sehingga hasil terjemahan masih nampak kaku. Yang kedua adalah penggunaan kosa kata yang sangat terbatas, sehingga hasil terjemahan masih sangat harfiah, dan yang ketiga adalah banyak mahasiswa yang masih kurang mampu berkreasi secara total untuk menyampaikan ide-ide dalam menerjemahkan teks.

Dengan adanya beberapa kesulitan tersebut di atas dapat disimpulkan bahwa mahasiswa perlu diberikan latihan menerjemahkan teks secara berkesinambungan dan juga untuk selalu dapat didorong lebih dapat berani menyampaikan pesan penulis kepada pembaca sasaran dengan pemilihan kosa kata yang bervariasi dan bukan hanya menggunakan metode kata per kata.

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# TRANSLATION ERRORS ON TUGU PAHLAWAN MUSEUM LABELS

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## *Abstract*

*This study seeks to investigate the translation errors in the Tugu Pahlawan bilingual museum labels by utilizing Pym's 1992 translation error categorization. Since the translation is from Indonesian into English, the findings of this study will benefit practitioners on museum translation, as well as other translators, in avoiding common errors in translating from Indonesian into English. Twenty-three types of error classification from American Translators Association (ATA) is used as the parameters to map the types of error found and the frequency of the errors in order to reveal the most common errors in the data. Further, Pym's translation error categorization is applied to indicate the tendency to binary and non-binary translation error which will reveal the impact of translation to the readers. The data were obtained from Tugu Pahlawan museum labels in a form of photographs which is later typed into word format. A total of 10 bilingual museum labels were randomly selected from 37 photographs. The data are then compared on each sentence segment and any words or phrases found to have errors are analyzed. The study is expected to map the common types of error found and illustrated the tendency of translation errors found in the data.*

**Keywords:** *Museum Labels, Translation Category, Translation Error*

## INTRODUCTION

According to the International Council of Museums (ICOM), a leading international NGO museum organization, museum is defined as “a non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment” (ICOM 2007: 2). As an institution that exhibits heritage of the nation, museum often provides bilingual labels to facilitate foreign visitors. One of famous museums in Surabaya is Museum Tugu Pahlawan. This museum houses weapons, documents and photos of the struggle of Arek Surabaya to defend their land from The Allies attack. The heroic event of 10 November 1945 is conserved and communicated to the public through exhibits at Museum Tugu Pahlawan.

In order to serve the museum purposes of education, study and enjoyment (ICOM 2007:2), museum Tugu Pahlawan provides exhibited collections with labels, in Bahasa Indonesia, containing information on the respected exhibits. In addition, since museum is also visited by foreign visitors, the management often provides bilingual labels, in this case Bahasa Indonesia – English, to facilitate the visitors. Thus, bilingual labels are product of translation. Considering that Bahasa Indonesia and English are different, the product of translation is prone to errors. It is worsened by the fact that some translators of those bilingual museum labels are often non-professional or students conducting on the job training in the museum.

Even though it is already a common practice for museums around the world to provide translation, translation practices in museums are still relatively under-researched. There are studies relating to museum labels, languages, or texts, e.g. Schaffner (2006); Ravelli (2006); Fragomeni (2010); Surrell (2015); Lazeretti (2016) and museum guidelines for label writing

issued by the Australian Museum (Kelly 2015) and the Victoria and Albert Museum (Trench 2013). Unfortunately, those aforementioned studies did not pay attention to translations and the complexity of translation practice. Even one comment tends to simplify translation, such as: “if you are getting labels translated into other languages, do try to get the translation done by a native speaker of that language” (Ambrose and Paine 2012: 149). On the other hand, the discussion was focused more on the presentation rather than the linguistic features of museum labels. For example, “[bilingual labels] present a special problem because the number of words is immediately doubled.” (Rousham 1995: 94)

In Translation Studies, museum translation usually refers to the study of inter-lingual transmission of texts in museum exhibitions, with a set of source texts (STs) and target texts (TTs) as data. Although it is understood that different interpretations of ‘translation’ in museums are equally important and each can contribute to theoretical and professional development in museum practices in its own way, this paper is focused on the inter-lingual translation of museum labels to map the common translation errors and find ways to avoid the errors.

There are many definitions on translation errors forwarded by scholars. Pym (1992: 282) defines translation errors as incompetence in translating. He also classifies translation errors into binary and non-binary errors. While according to Nord (1992) an error is a deviation from a system of norms or rules. Thus, translation error is considered to happen when the product of translation differs from the standard of the target language. On the other hand, Seguinot (1989) states that translation errors occur as the result of misunderstanding the source texts or inability of translators in producing the target text. Further, Hansen (2010) adds that translation error occurs because something has gone wrong during the transfer and movement from the ST to the TT. Thus, in general it can be assumed that any translation that deviates from standardized norms and rules is considered as erroneous and the translator has major role in the making.

In order to identify the translation error present in the data, framework for standardized error marking from ATA (American Translators Association) is utilized to analyze the data. There are 23 types of errors observed, which are put into three groups namely: (a) Errors that concern the form of the exam, that consist of Unfinished (UNF), Illegibility (ILL), and Indecision (IND); (b) translation/strategic/transfer error, that consists of Mistranslation (MT), Misunderstanding of source text (MU), Addition (A), Omission (O), Terminology (T), Register (R), Faithfulness (F), Literalness (L), *Faux ami* (false friend) (FA), Cohesion (COH), Ambiguity (AMB), Style (ST); and (c) Mechanical errors that include Grammar (G), Syntax (S), Punctuation (P), Spelling (SP), Diacritical marks / accents (D), Capitalization (C), Word form / part of speech (WF/PS), Usage (U). In relation to Pym categorization of binary and non-binary errors, the group type of translation/strategic/transfer errors can be put as non-binary errors, while the group of mechanic errors belongs to binary errors. Considering that the data is not part of an exam, the first group of errors is not applicable.

## METHODOLOGY

This paper employed descriptive analysis approach in which the data were taken from Museum Tugu Pahlawan Surabaya. There were 37 bilingual museum label photos taken from the museum collection in which one photo may contain one or two labels. The photos, then, numbered from one to thirty seven and, treating those photos as equal, the researcher used randomizer tool from the internet, <https://www.randomizer.org>, in order to select ten (10) photos. The results were photos number 2, 10, 14, 19, 20, 22, 24, 29, 34, and 37. Next, the researcher transcribed the words from the selected photos and placed them on a table with the Indonesian, as the source language, on the left and the English, as the target language, on the

right. Then, the researcher began the analysis by identifying the translation errors in the data based on ATA translation error categorization. Other than the types of errors found, the frequency of occurrence is also elaborated. The result of the analysis on the translation errors found in the museum labels selected was then mapped into binary and non-binary translation error according to Pym.

## FINDINGS AND DISCUSSION

It is already mentioned that the two groups of errors namely translation/strategic/transfer errors and mechanics errors will be mapped from the data in order to reveal the tendency of translation errors prevail in the bilingual museum labels in museum TuguPahlawan. Below is table 1 regarding the first findings and the elaboration on the findings.

No	Type of error	Data number	Frequency
1	Addition	1, 2, 3, 6,	4
2	Ambiguity	4, 5,	4
3	Cohesion	1, 3, 5, 7, 8, 9, 10	7
4	Faithfulness	5, 6, 7, 8	4
5	Faux Ami	0	0
6	Literalness	5, 6, 7, 8, 9, 10	7
7	Mistranslation	1, 2, 5, 6, 7, 8, 9, 10	20
8	Misunderstanding	1, 3, 5, 6, 9, 10	7
9	Omission	8	1
10	Register	0	0
11	Style	0	0
12	Terminology	3, 5, 6,	5
	Total	10	59

Table 1 translation/strategic/transfer errors

From table 1, it can be seen that the most significant number of type of error is mistranslation. Mistranslation is defined as an error that occurs when the meaning of a segment of the original text is not transferred properly in the target language. Mistranslation can involve choice of prepositions, use of definite articles, and choice of verb tense and mood (Koby, 2010). Further, almost all data analyzed contains mistranslation, except for data 3 and 4. Therefore, it can be said that the bilingual labels at museum TuguPahlawan are prone to errors that may lead to misunderstanding for the visitors.

One example of mistranslation is from data 1 in which the source text (ST) stated **Pertempuran di sekitar markas keinpetai atau Polisi Militer Jepang**, is translated into the target text (TT) **The fighting around head quarters kempetai or police Japanese military**. It is obvious that the word *markas*, which is singular, is translated into *headquarters* which is plural. In addition, the phrase *PolisiMiliterJepang* is translated into *police Japanese military* which meaning can be predicted from each single word, but the order deviates the English norm. These errors do affect the overall meaning of the label, and hinder fluent understanding of English speaking visitors. It is worsened by the fact that the frequency of occurrence is also quite high.

Another example is from data 2 in which the phrase **KERUSAKAN TERJADI DI BEBERAPA TEMPAT DI KOTA SURABAYA** is translated into **Several Places In Surabaya Which Suffered Major Damaged**. According to online Webster dictionary, the word *damaged* is the past form of the verb *damage* and can be functioned as an adjective,

which means it cannot be preceded by another adjective, in this case *major*. On the other hand, the verb *damage* is apt to be placed after the adjective *major* that modifies the verb. Thus, the better translation is *suffered major damage* instead of *suffered major damaged*. This kind of error can be said as illustrating the lack of linguistic knowledge in part of the translator and editor of the bilingual label.

Still other example that indicates lack of linguistic knowledge in the translator is from data 5. The ST consists of a title **FOTO HELM TENTARA KNIL** and the first sentence **Tampak para pejuang kemerdekaan yang tertawan oleh pasukan lawan dengan mengenakan berbagai macam bentuk helm bajahasil rampasan**. The TT is written **THE KNIL HELMET PICTURET here are the freedom fighters that captive by enemies that using various designs of iron helmets from booty**. This label talks about the military helmet worn by Indonesian freedom fighters, yet the first sentence in the TT indicates that the enemies are using various helmets instead of Indonesian fighters. Wrong placement of clause and verb tense change the meaning intended in the ST. This kind of errors is actually avoidable if the translator has adequate tools and capability as well as the presence of editor to look at the translation prior to be printed and placed on the exhibit.

Misunderstanding, Literalness and Cohesion errors are the second highest occurrence in the data. ATA (2017) defined misunderstanding as an error that occurs from misreading a word or misinterpreting the syntax of a sentence. In fact, when a translator finds difficult words and syntax, the first thing s/he does is translating word per word or conducting literal translation. Thus, it makes sense that misunderstanding of a text leads to literalness errors. Further, since Bahasa Indonesia and English have different systems, literal translation is likely resulting in poor cohesion or the product of translation is difficult to follow due to inconsistent use of terminology, misuse of pronouns, inappropriate conjunctions, or other structural errors.

One example is from data 7, The ST is written as follow **Panglima Besar Sudirman pada saat melakukan perjalanan untuk memperjuangkan Kemerdekaan Republic Indonesia**, while the TT is **The Commander Sudirman when He was trip to fight for independence of Republic Indonesia**. The ST is describing the long march conducted by the General, yet the translation shows many errors because it tends to follow the ST structure and dictions.

Panglima Besar Sudirman: Subject / noun phrase

Pada saat melakukan perjalanan: adverb clause of manner

Untuk memperjuangkan Kemerdekaan Republic Indonesia: adverb clause of manner

Since the TT is simply following the structure of the ST including the word choice, the TT can be considered as confusing for the target readers. The first phrase is translated into Commander Sudirman instead of General of Army. Commander is defined as one in an official position of command or control, and usually for officer in the navy (Webster online dictionary). On the other hand, Sudirman is an important name in Indonesian history and he is the general of army at his era (Hardjanti, 2017). Therefore, the word *Commander* despite the general meaning as the one in command, is not apt for Sudirman's title. In addition, the next phrase is translated into *when He was trip* which is unacceptable in English. It is due to the fact that auxiliary *was* and the verb *trip* have the same position in a sentence structure and double verbs are not allowed in sentence making, except the using of verb-ing after auxiliary. The literalness results in an illogical wording. The last erroneous translation is on the next phrase which is written *to fight for independence of Republic Indonesia*. The relation between *a person in command, makingtrip* and *fightfor a country's independence* are very difficult to comprehend. Those three phrases lack of cohesion and deviate from the original message. With seven out of ten data contain this kind of errors, it can be assumed that the readability of those bilingual labels is considerably low.

The next group of errors is mechanics which relates to the technicality of writing such as grammar, syntax, pronunciation, etc. From the data analyzed, table 2 illustrates the findings.

No	Type of error	Data number	Frequency
1	Capitalization	1, 8	3
2	Diacritical marks/accents	-	0
3	Grammar	1, 2, 4, 5, 6, 7, 8, 9	24
4	Punctuation	1, 2, 6, 7, 8	4
5	Syntax	1, 7, 8	5
6	Spelling	1, 3, 4, 5, 6, 8	8
7	Usage	5, 10	3
8	Word form/part of speech	2, 5, 9, 10	4
Total		10	51

Table 2 mechanics errors

Table 2 shows that there are mechanics errors in all data analyzed. [Zúniga](#) (2017) in her article titled *What is Translation Error?* States that a translation *error* is a grammatical or spelling mistake or an incorrect word choice given the original words' meaning or the document's target audience. In the data, grammatical and spelling mistakes found in the ten data analyzed are 51 times which is lower than translation/strategic/transfer errors which reaches 59 times. Table 2 also indicates that grammatical errors as the highest in occurrence and almost all data contain this kind of error.

According to McKay (2011), in the context of an exhibition, it is often difficult to choose between the past and present tense. He further gave example that if we are discussing a dead painter, the use of the present tense can emphasize the enduring presence of his work. In the case of museum TuguPahlawan, the collections are from the past, but the history is here. Thus, the use of past or present may not make any difference. Yet, the consistency counts. Unfortunately, that is not the case in the bilingual labels analyzed.

For example in an excerpt from data 4 ... **saat turut serta di medan pertempuran di garis belakang sebagai seorang para medis** which is translated into **while he toke a part in the battle field on the back lines as a paramedic**, we can see that there is an alien verb tense *toke* which does not present in any dictionary. In addition, the translation of *garisbelakang* into *the back lines* changes singular noun into plural. Another example is a phrase from data 6 **Keris ini adalah Keris Kanuragan (Ajimat) peninggalan dari seorang Dokter yang pernah berjuang di garis belakang sebagai petugas medis...** which is translated into **...This kris is a kind of sacretkris (a fetish), it is the omission from a doctor who fought in the back line position of a battle as medic.** While there is no problem in the timeline, the use of comma and the placement of full sentence proceeding the comma is unusual in English. The presence of a full stop, instead of a comma is more appropriate. In addition, an excerpt from data 8 **..untuk menewas kan tentara Inggris pada pertempuran Surabaya** is translated into **It was used to killed British soldiers in the Surabaya battle...** Even though there is no problem in changing a phrase into a full sentence, there is a problem when the verb is followed by past verb instead of to infinitive. The rule is that verb + to is always followed by infinitive or bare verb. Therefore, the phrase *was used to killed* should be written *was used to kill*.

Interestingly, the second highest error found in the data is spelling errors. Considering that bilingual museum labels must be checked and then printed, this kind of error should not present. One example is the term *Kempeitai* which was Japan's military police force in its

occupied territories during World War II (1942-45) (Heng, 2017). In the ST the term was written as **keinpetai**, while in the TT it is **kempetai**. Another example is the name of a country **Belanda** which is translated into **Nederland** in data 5. In fact, the correct spelling is *Netherland* because *Nederland* is the spelling of Dutch instead of English. Worse still, in data 6, **keris kanuragan** is translated into **sacret kris**. The meaning of the word *sacret* cannot be found in any dictionary, and the possible intended meaning by the translator is *sacred* which one of the meanings is of or relating to religion : not secular or profane (Online Webster dictionary). It is also possible that the translator knew the pronunciation of the intended word and did not bother to check the correct spelling. Those examples may suggest that the translator did not conduct any research to produce accountable target text. In addition, as Hansen (2010) highlights that translation error occurs because something has gone wrong during the transfer and movement from the ST to the TT.

Other common problems are errors in punctuation, capitalization, and word form. Those mechanic errors are closely related to the translator's diligence and discipline in following the linguistic rules in writing. The slip of using of capital for names, redundant use of commas, as well as the use of incorrect form of words are present in the bilingual labels of museum TuguPahlawan. The tendency to be faithful to the source text is one of the major cause of those mechanic errors.

Pym (1992: 282) divides translation errors into two: binary and non-binary errors. He further explains that binary error opposes a wrong answer to the right answer; while non-binary error requires that the target text selected is opposed to at least one further target text which could also have been selected, and then to possible wrong answers. In short, it can be assumed that binary error refers to mechanic group, while non-binary refers to translation/strategy/transfer error. From table 1 and table 2 above, it can be seen that almost all data contain errors, but the tendency is on non-binary rather than binary errors, which means that the translation quality can be improved in term of refining dictions, register, style, etc. However, the high number of binary errors, 51 items from ten data implicitly suggests that the translator knowledge on the technicality of language pairs needs improvement. As Seguinot (1989) states that translation errors occur as the result of misunderstanding the source texts or inability of translators in producing the target text.

## CONCLUSION

Based on the discussion on translation errors found in the museum TuguPahlawan exhibit labels, it can be seen that the errors mapped tends to non-binary translation errors with 59 items identified. On the other hand, the binary translation errors identified are 51 items. It suggests that the translation quality of those data can be improved considering that there is no absolute translation failure. However, the high number of binary errors implies that the translator's capability needs to be enhanced or that the institution needs to hire qualified translator in order to increase the quality of translation, which at the end will satisfy foreign visitors as well as present proper historical accounts for the world.

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# STRATEGI PENERJEMAHAN “CULTURAL WORDS” BERBAHASA INDONESIA KE DALAM BAHASA JEPANG

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## Abstract

*This research is a study on cultural word translation strategies from Indonesian into Japanese. The purposes of the study are: firstly, identifying cultural words that do not have any equivalence between the source language (TSu) secondly, investigating the translation strategies used for those words with no equivalence; and thirdly, finding out the meaning shift occurring in the process of translation. The research employs a descriptive qualitative method. The strategies used by the translator include: 1) translation using more general terms, 2) translation using more neutral words, 3) translation using cultural substitution, 4) translation using loan words or loan words with explanation, 5) translation using paraphrase. Two meaning shifts are found: 1) shift from generic to more specific or vice versa, and 2) shift because of different cultural point of view.*

**Keywords:** translation, cultural words, translation strategies

## PENDAHULUAN

Bahasa dan budaya memiliki hubungan yang tidak dapat dipisahkan karena bahasa mempunyai fungsi dalam kebudayaan yaitu sebagai salah satu sarana untuk mengembangkan kebudayaan, sebagai jalur penerus kebudayaan, dan inventaris ciri-ciri kebudayaan (Nababan, 1991). Selaras dengan hal itu, untuk pengembangan kebudayaan suatu negara, diperlukan penerjemahan bahasa sumber ke dalam bahasa sasaran, dengan tujuan agar pembaca bahasa sasaran memahami kebudayaan yang dimiliki oleh penutur bahasa sumber. Hal itu menimbulkan terjadinya proses pengalihan informasi dan komunikasi.

Proses membangun jembatan komunikasi inilah yang disebut dengan penerjemahan. Pengalihan informasi dalam proses penerjemahan selalu ditandai oleh perbedaan budaya bahasa sumber dan bahasa sasaran. Perbedaan ini secara langsung akan menempatkan penerjemah pada posisi yang dilematis. Di satu sisi, penerjemah harus mengalihkan pesan teks bahasa sumber ke dalam bahasa sasaran secara akurat. Di sisi lain, dan dalam banyak kasus penerjemah harus menemukan padanan yang tidak mungkin ada dalam bahasa sasaran. Sebagai akibatnya, persoalan ketakterjemahan linguistik dan kultural tidak dapat dihindari.

Salah satu masalah dalam penerjemahan kosakata kebudayaan adalah menemukan padanan leksikal untuk objek atau kejadian yang tidak dikenal (asing) dalam budaya bahasa sasaran karena perbedaan cara pandang, adat istiadat, geografi, kepercayaan, dan berbagai faktor lain lainnya. Apabila sebuah konsep yang diterjemahkan merujuk pada sesuatu yang tidak dikenal dalam kebudayaan sasaran, tugas penerjemah menjadi lebih berat. Dalam situasi yang demikian, Larson (1984: 163) mengungkapkan: “Penerjemah tidak hanya harus mencari cara terbaik untuk merujuk ke sesuatu yang sudah merupakan bagian dari pengalaman pembaca sasaran, tetapi juga harus mencari cara terbaik untuk mengungkapkan konsep yang sama sekali baru kepada penutur bahasa penerima.”

Newmark (1988: 95,) membagi aspek-aspek dalam konsep “cultural words” itu ke dalam kategori ekologi, budaya material, budaya sosial, organisasi, serta gesture dan kebiasaan. Seorang penerjemah untuk mengatasi penerjemahan kosakata budaya harus

mencari strategi yang tepat agar pembaca bahasa sasaran memahami kebudayaan yang dimiliki oleh penutur bahasa sumber. Strategi penerjemahan menurut Baker (1992: 26), yang dipergunakan untuk menerjemahkan kata atau ungkapan yang tidak ada padanannya dalam bahasa sasaran meliputi: pola khusus-umum, netralisasi, padanan budaya, parafrasa, penghilangan dan ilustrasi. Selanjutnya strategi penerjemahan sebagai bagian dari proses penerjemahan, menuntut kejelian penerjemah dalam menentukan strategi akan sangat berpengaruh terhadap karya terjemahannya, terutama untuk kosakata budaya yang khas dalam bahasa sumber.

Salah satu contoh hasil dari kejelian penerjemah dalam menentukan strategi tersebut adalah pada brosur pariwisata berbahasa Jepang yang ada di wilayah Jawa Tengah. Selama ini bahasa asing yang sering digunakan adalah bahasa Inggris, tetapi akhir-akhir ini, terdapat juga yang menggunakan bahasa Jepang, sebagai upaya agar wisatawan Jepang lebih mengenal objek wisata Jawa Tengah dan tertarik untuk datang berkunjung ke Jawa Tengah. Masing-masing tempat wisata yang dipromosikan mempunyai daya tarik tersendiri, misalnya bahasa yang digunakan, ungkapan atau kosakata yang berkaitan dengan budaya setempat, dan sebagainya.

Penelitian tentang penerjemahan kosakata budaya dari bahasa sumber ke dalam bahasa sasaran, dan strategi yang dilakukan oleh penerjemah dalam mengatasi kata tersebut sudah banyak, seperti penelitian yang dilakukan oleh Said, Mashadi, (2003) dan Paramarta, Suta (2010) dan sebagainya, tetapi penelitian tentang penggunaan strategi penerjemahan untuk menerjemahkan kosakata budaya yang obyeknya media pariwisata, belum ditemukan oleh penulis. Tujuan dari penelitian ini adalah mendeskripsikan strategi penerjemahan yang dipergunakan dan menemukan pergeseran makna apabila ada.

Teori yang digunakan untuk melandasi penelitian ini meliputi, kategorisasi budaya yang dikemukakan oleh Newmark, strategi dalam menerjemahkan kata yang tidak memiliki padanan yang dikemukakan oleh Baker, serta pergeseran makna dalam terjemahan oleh Simatupang.

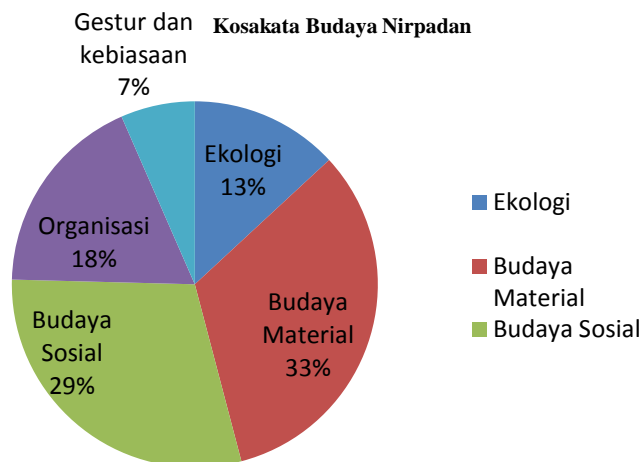
## **METODOLOGI**

Penelitian ini menggunakan pendekatan deskriptif-kualitatif. Data maupun hasil yang diperoleh dari penelitian ini adalah data verbal yang berupa kata atau frasa yang mengandung unsur budaya dalam bahasa sumber (BSu) yaitu bahasa Indonesia maupun terjemahannya dalam bahasa sasaran (BSa) bahasa Jepang. Pengumpulan data dilakukan dengan menggunakan metode observasi dan komparatif yaitu mengamati dan membandingkan kosakata budaya teks sumber dengan teks sasaran (hasil terjemahan). Kemudian hasil perbandingan tersebut dianalisis dan selanjutnya diidentifikasi strategi pemadanan yang digunakan oleh penerjemah dan pergeseran yang terjadi dalam menerjemahkan kosakata budaya tersebut.

Analisis data dilakukan setelah data yang terjaring diklasifikasikan. Analisis data adalah merupakan upaya yang peneliti menangani langsung masalah yang terkandung dalam data. Komponen utama dalam analisis data dalam penelitian ini adalah 1) reduksi data, 2) sajian data, 3) penarikan simpulan atau verifikasi (Miles & Huberman, dalam Sutopo, 2006:88). Model analisis data ini disebut dengan model analisis interaktif (*interactive model of analysis*). Cara kerja dari model analisis interaktif berbentuk interaksi antar komponen dengan proses pengumpulan data sebagai proses yang berbentuk siklus. Penyajian hasil analisis data dalam penelitian ini dilakukan secara formal dan secara informal. Penyajian secara formal adalah penyajian hasil analisis data dengan menggunakan kaidah kebahasaan. Kaidah itu dapat berbentuk rumus, bagan atau diagram, tabel dan gambar (Kesuma, 2007:73). Penyajian hasil analisis data secara informal adalah penyajian hasil analisis data dengan menggunakan kata-kata biasa (Sudaryanto, 1993:145).

## HASIL DAN PEMBAHASAN

Hasil dari hasil analisis data adalah terdapat 61 kosakata budaya yang tidak memiliki padanan atau nirpadan dalam bahasa Jepang sebagai bahasa sasaran. Dari 61 kosakata budaya, terdiri atas: kategori budaya material 20 (31%), budaya sosial ada 18 (29%), kategori organisasi sebanyak 11 (18%) kosakata, ekologi 8 (13%) kata dan gestur serta kebiasaan sebanyak 4 (7%) kosakata.



### A. Strategi Penerjemahan

Penerjemah menggunakan lima strategi penerjemahan yang digunakan dalam menerjemahkan kosakata budaya dalam brosur, yaitu penerjemahan pola khusus-umum, padanan budaya, kata serapan, parafrasa dan penghilangan.

#### 1. Polakhusus-Umum

Contoh penggunaan strategi penerjemahan pola khusus- umum adalah sebagai berikut.

Teks sumber: **Pasar malam** dibuka selama sebulan penuh

Teks sasaran: 一ヶ月の間夜市 がきかれ

Ikka getsu no kan **yorushi** ga kikare

Pasar malam **yorushi**

Pasar	+	+
Malam	+	+
Permainan	+	+
Kesenian	+	-
Tradisional	+	-

Kosakata budaya **pasar malam** dalam bahasa Indonesia diterjemahkan dalam bahasa Jepang dengan **yorushi**. **Pasar malam** yang dimaksudkan pada konteks dalam teks sumber adalah pasar yang khusus buka malam hari untuk meramaikan perayaan- perayaan tertentu. Selain menjual beberapa jenis barang, di pasar ini juga menyajikan arena permainan dan pertunjukan seperti sintren, kuda lumping dan permainan tradisional lainnya. **Yorushi** adalah pasar biasa yang buka di malam hari. Makna **pasar malam** sangat berbeda dengan **yorushi** dikarenakan konsep pasar malam seperti yang ada di Indonesia tidak ditemukan di Jepang, sehingga penerjemah menggunakan kosakata yang lebih umum.

Dari analisis data di atas, dapat dijelaskan bahwa dalam menemukan padanan bagi kosakata budaya yang tidak ada padanannya dalam bahasa Jepang, penerjemah berusaha menemukan komponen makna bahasa sumber. Setelah itu penerjemah menggunakan kata yang lebih generik atau spesifik.

#### 2. Padanan Budaya

Strategi padanan budaya adalah strategi yang juga sering digunakan oleh penerjemah untuk menangani kosakata yang tidak memiliki padanan atau nirpadan dalam bahasa sasaran. Dari 61 kosakata yang teridentifikasi nirpadan dalam bahasa Jepang, penerjemah menggunakan strategi ini terhadap 4 (6,56%) kosakata untuk mengungkapkan padanannya dalam bahasa Jepang. Contoh menggunakan strategi tersebut adalah untuk kata **kyai** sebagai berikut.

	Kyai	Seishokusha
Sebutan	+	+
Agama	+	+
Islam	+	-
Guru ilmu gaib	+	-
Benda bertuah	+	-

Dalam bahasa sumber, **kyai** dalam konteks di atas mengandung makna alim ulama atau sebutan untuk pemimpin agama dalam agama Islam. Penerjemah menggunakan **seishokusha** sebagai padanan untuk kata itu, karena maknanya hampir sama dalam kebudayaan Jepang. Selain memberikan padanan, penerjemah juga menambahkan kata serapan **kyai** untuk memperjelas terjemahannya. **Seishokusha** dalam bahasa Jepang sebagai bahasa sasaran, mengandung makna **pendeta** baik dalam agama Shinto atau pun untuk menyebut pendeta dalam agama yang lain, seperti Kristen.

### 3. Kata Serapan

Strategi penerjemahan dengan menggunakan kata serapan dilakukan oleh penerjemah terhadap 19 (31,79%) kosakata budaya yang nirpadan. Dalam bahasa Jepang, kata serapan atau kata pinjaman ditunjukkan dengan transliterasi atau transvokalisasi berdasarkan aturan-aturan yang ada dalam bahasa Jepang. Kata serapan ini disebut dengan *gairaigo* 外来語 (bahasa asing) dan biasanya ditulis dengan huruf Katakana. Contohnya adalah pada penerjemahan kata **lebaran**. Kata **lebaran** dalam bahasa sumber diserap menjadi **rebaran** dalam bahasa Jepang. Kata serapan **rebaran** tersebut diperjelas dengan penambahan frasa yang ditulis dalam huruf kanji yang berbunyi **danjiki aketaisai**. **Danjiki aketaisai** terdiri atas kanji 断 **dan** yang maknanya **larangan**, kanji 食 **jiki** yang maknanya **makan**, kanji 明け **ake** yang maknanya membuka, kanji 大 **tai** yang bermakna besar, dan kanji 祭 **sai** yang bermakna perayaan. Apabila diartikan dalam bahasa Indonesia, maka **danjiki aketaisai** adalah perayaan besar membuka larangan makan (puasa).

### 4. Strategi Penerjemahan dengan Parafrasa

Strategi dengan menggunakan padanan parafrasa adalah strategi yang paling sering digunakan penerjemah untuk menangani kosakata yang nirpadan dalam bahasa sasaran. Dari 61 kosakata yang teridentifikasi nirpadan dalam bahasa sasaran, penerjemah menggunakan strategi tersebut terhadap 27 (44,26%) kosakata untuk mengungkapkan padanannya dalam bahasa Jepang. Contoh kosakata yang menggunakan strategi tersebut adalah sebagai berikut.

Kosakata **penjual bajigur** tidak ditemukan padanannya dalam bahasa Jepang. Penerjemah memparafrasakan kata tersebut menjadi **amai kokonatsu mizu uri**, yaitu menjual air santan yang manis, sebagai usaha memberikan pemahaman makna yang lebih jelas. Contoh lain juga terdapat dalam sintren. **Sintren** sebagai kesenian tradisional Indonesia tidak ditemukan padanannya dalam kebudayaan Jepang. Oleh karena itu, penerjemah menggunakan parafrasa untuk memadankan kata tersebut. Parafrasa dari **sintren** adalah **majutsu buyou**, yaitu tarian yang menggunakan ilmu sihir.

### 5. Strategi Penerjemahan dengan Penghilangan

Strategi ini digunakan oleh penerjemah untuk satu kata nirpadan dalam bahasa Jepang, yaitu *sang*. Strategi ini mungkin terdengar agak drastis, tetapi sebenarnya tidak ada salahnya untuk menghilangkan sebuah kata atau ungkapan dalam proses penerjemahan dalam

beberapa konteks, jikamaknayang disampaikan olehkata atau ungkapan yang dihilangkan tersebut tidak cukup penting dalam sebuah teks.

Kata **sang**, untuk sang kyai, adalah sebutan yang dipakai di depan nama orang dengan maksud memuliakan dan menghormati. Dalam bahasa Jepang, kata **sang** tersebut tidak ada padanannya, dan penerjemah memilih untuk menghilangkan kata tersebut. Penerjemah mungkin beranggapan bahwa makna kalimat sudah secara jelas meskipun kata **sang** dihilangkan.

## B. Pergeseran dalam Penerjemahan

Dalam melakukan proses penerjemahan dari bahasa Indonesia ke bahasa Jepang terjadinya pergeseran tidak dapat dihindari. Pergeseran tersebut terjadi karena adanya perbedaan sistem struktur kedua bahasa itu dan sudut pandang budaya penutur bahasa tersebut. Pergeseran penerjemahan terjadi terhadap 25 kosakata. Ke-25 kosakata budaya nirpadan tersebut, 16 kosakata mengalami pergeseran struktur, 7 kosakata mengalami pergeseran makna, serta 2 kosakata mengalami pergeseran struktur dan makna sekaligus.

### 1. Pergeseran Struktur

Pergeseran struktur (*structural shifts*) adalah salah satu pergeseran yang sering sekali dijumpai dalam proses penerjemahan. Hal ini dapat terjadi karena perbedaan struktur bahasa sumber (BSu) dengan bahasa sasaran (BSa). Secara struktural bahasa Indonesia sebagai bahasa sumber menggunakan pola dasar *diterangkan-menerangkan* (DM), sedangkan bahasa Jepang sebagai bahasa sasaran menggunakan pola dasar *menerangkan-diterangkan* (MD). Misalnya, kata *tas putih dalam* bahasa Indonesia, menjadi *shiroi kaban(putih tas)*. Begitu pula dengan sebagian partikel bahasa Jepang yang diletakkan di belakang nomina, ada yang bisa dipadankan ke dalam kata depan. Misalnya, kata depan *di, ke, dari, sampai* pada frasa *di Semarang, ke Semarang, dari Semarang, atau sampai Semarang*, dalam bahasa Jepang diletakkan di belakang, sehingga menjadi *Semarang de, Semarang e, Semarang kara, Semarang made*.

Berdasarkan analisis data, ditemukan 5 kosakata budaya nirpadan yang mengalami pergeseran bentuk dari tataran kata menjadi frasa dalam bahasa Jepang. Contoh kata tersebut adalah **lebaran** yang menjadi *danjiki aketaisai*. Pergeseran bentuk ini dimungkinkan untuk penyampaian makna yang lebih akurat dan mudah dipahami oleh pembaca penutur bahasa sasaran. Selanjutnya, terdapat 5 kosakata juga yang mengalami pergeseran dari tataran frasa menjadi kata dalam bahasa Jepang, contohnya, yaitu kuda lumping ( frasa) menjadi *kawaumahyouibuyou*( kata). Kata dalam bahasa Jepang, salah satunya dibentuk dari penggabungan dua atau tiga morfem bebas. Morfem-morfem tersebut ada yang diwakili dengan huruf kanji, seperti *kawaumahyouibuyou*川馬憑依舞踊, tetapi secara sintaksis bahasa Jepang, keenam buah kanji tersebut adalah satu kata.

Terdapat 8 kosakata budaya nirpadan yang mengalami pergeseran struktur gramatikal dalam proses penerjemahannya, contoh pergeseran tersebut adalah pada kata *ayam aduan* . Struktur pola dasar bahasa Indonesia diterangkan-menerangkan (DM) bergeser menjadi menerangkan-diterangkan dalam bahasa Jepang. Misalnya adalah kata *ayam aduan* diterjemahkan menjadi *tokeiyou niwatori (aduan ayam)*. Selain itu dalam Struktur bahasa Indonesia tidak memerlukan partikel dalam pola DM pada kata benda, tetapi dalam bahasa Jepang, harus diberikan partikel *no* apabila jenis kata yang menerangkan dan diterangkan (MD) adalah kata benda. Kedua pergeseran bentuk di atas tidak menyebabkan isi pesan yang disampaikan dalam teks sumber berkurang. Untuk mengungkapkan kembali pesan dari teks sumber, penerjemah harus melakukan penyesuaian secara gramatikal dengan baik.

### 2. Pergeseran Semantik

Selain pergeseran struktur, pergeseran makna juga terjadi dalam proses penerjemahan kosakata budaya. Sebagian besar pergeseran makna yang terjadi spesifik ke makna generik. Kata **becak** diserap ke dalam bahasa Jepang sebagai bahasa sasaran dengan kata

**bechaku** dalam huruf katakana dan diberi tambahan penjelasan kata **wataku** (kendaraan beroda). Kemudian, *penarik becak* dipadankan dengan *pengemudi* secara umum menjadi **wataku no untenshu**. Selanjutnya pergeseran dari makna generik ke spesifik, contohnya adalah Kosakata *gubug* diterjemahkan *heya* dalam data penelitian ini. Hasil terjemahan tersebut mengakibatkan terjadinya pergeseran makna dari generik ke spesifik. *Gubug* meskipun bangunan yang sederhana, sebagai tempat tinggal sementara, biasanya berbentuk rumah. Bahkan dalam budaya Jawa, kata *gubug* digunakan untuk menggantikan rumah, ketika pembicara bersikap sopan untuk menghormati orang lain dengan cara merendahkan diri sendiri. Sedangkan *heya*, secara umum mengacu pada makna ruang atau kamar, suatu bagian dalam rumah. Sehingga ketika *gubug* diterjemahkan menjadi *heya*, maknanya menjadi bergeser menjadi lebih spesifik. Hal tersebut diperkirakan karena orang Jepang tidak mengenal bangunan *gubug* dalam budaya mereka.

### 3. Perbedaan Sudut Pandang Budaya

Terdapat dua buah kosakata yang mengalami pergeseran makna, ketika penerjemah menggunakan strategi penerjemahan untuk menanganinya. Kedua kosakata tersebut adalah *kyai* dan *pasar malam*. Berdasarkan atas analisis terlihat bahwa ada komponen makna *kyai* yang tidak ada dalam komponen makna *seishokusha* dalam bahasa sasaran, yaitu agama Islam. Hal tersebut dimungkinkan karena dalam sudut pandang budaya penutur bahasa sasaran, agama bukanlah hal yang penting. Agama bagi orang Jepang adalah sebatas etika, sehingga tidak akan jadi masalah seandainya *kyai* dipadankan dengan pendeta dalam agama nasrani.

Demikian juga halnya dengan *pasar malam*. Dalam kebudayaan penutur bahasa sumber jaman dahulu, orang Indonesia atau khususnya Jawa, sangat menantikan keramaian *pasar malam*. Pasar yang diadakan hanya untuk menyambut hari-hari khusus, dilengkapi dengan permainan dan pertunjukan kesenian. Konsep budaya seperti itu tidak dikenal dalam budaya Jepang. Orang Jepang memaknai *pasar malam* dengan pasar yang buka di malam hari, sedangkan untuk perayaan-perayaan hari istimewa mereka memiliki *matsuri*, yang sangat berbeda konsep dengan pasar malam.

## PENUTUP

Strategi penerjemahan yang digunakan dalam menangani kosakata budaya dalam bahasa sasaran (dari bahasa Indonesia ke bahasa Jepang) adalah (a) pola khusus-umum, (b) padanan budaya, (c) parafrasa, (d) serapan, dan (e) penghilangan. Proses penerjemahan ini mengakibatkan terjadinya pergeseran struktur dan makna. Pergeseran struktur meliputi pergeseran sintaksis dan pergeseran struktur gramatikal. Sedangkan pergeseran makna meliputi, pergeseran spesifik ke generik, generik ke spesifik dan pergeseran akibat perbedaan sudut pandang budaya.

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# Penerjemahan Kata Diminutif dalam Cerita Anak Berbahasa Belanda *Jip en Janneke I* ke dalam Bahasa Indonesia

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## Abstract

One of the problem found in translation is the target text's word limitation. Therefore, we need some techniques pertaining to produce the target text's subtle translation for the reader. Dutch generally contained particle resulting the word difference known as diminutive (*verkleinwoord*). This research goal is to debunk the translator techniques in translating the diminutive word from source text (Dutch) to the target text (Indonesian), the other goal from this research aims to elaborate the subtlety result of the target language's translation. The research data is taken from a story entitled *Jip en Janneke* by Annie M.G. Schimdt translated in Indonesian. The method used in this research was the comparison technique stated by Monalina & Albir (2002). Through this comparison technique's method, the meaning from Source Language will be compared with the meaning in the Target text. The research resulted whether the diminutive forms in the *Jip en Janneke* story have been translated with some techniques; 1. the omission technique of diminutive forms, 2. The alternation technique by using another synonyms, 3. The Explication technique. The translation using those three strategies resulted non-rigid subtle translation that is understandably by the reader

**Keywords:** *diminutive, dutch language, Indonesian language*

## PENDAHULUAN

### 1. Latar Belakang

Penerjemahan adalah sebuah proses mengalihbahasakan teks dari bahasa sumber (Bsu) ke bahasa sasaran (Bsa). Proses pengalihan bahasa tersebut bukan suatu pekerjaan yang mudah. Agar dapat menghasilkan sebuah teks yang baik, maka seorang penerjemah harus memiliki kemampuan berbahasa, baik Bsu maupun Bsa. Machali (2000) menyatakan bahwa penerjemah biasanya memiliki dua perangkat yang bisa digunakan saat melakukan proses penerjemahan. Kedua perangkat tersebut adalah perangkat intelektual dan perangkat praktis. Perangkat intelektual meliputi kemampuan yang baik dalam bahasa sumber dan bahasa sasaran, pengetahuan pokok masalah yang diterjemahkan, penerapan pengetahuan dan ketrampilan. Sedangkan perangkat praktis meliputi kemampuan dalam menggunakan sumber-sumber rujukan baik kamus yang bersifat umum maupun khusus, narasumber bidang yang diterjemahkan dan kemampuan mengenali suatu konteks dalam teks. Kedua perangkat tersebut akan mempengaruhi hasil penerjemahan seorang penerjemah.

Kemampuan berbahasa merupakan salah satu kemampuan yang penting dan harus diperhatikan oleh seorang penerjemah. Setiap bahasa memiliki caranya sendiri untuk mengungkapkan sesuatu. Dengan demikian tidak mudah untuk mengalihbahasakan suatu ungkapan atau istilah dari bahasa satu dengan bahasa yang lain. (Culler dalam Baker, 1992). Bahkan terkadang sebuah istilah dalam satu bahasa tidak ditemukan padanannya dalam bahasa yang lain. Kemampuan berbahasa seorang penerjemah sangat diperlukan sehingga pesan yang terkandung dalam teks BSU dapat tersampaikan ke dalam BSA.

Bahasa Belanda memiliki satu bentuk kata yang pada dasarnya memiliki makna "kecil" atau biasa disebut dengan *verkleinwoord* atau *diminutief*. Kata tersebut biasanya ditandai dengan penambahan morfem *-tje*. Meskipun secara umum kata *diminutief* tersebut bermakna "kecil" namun secara khusus kata *diminutief* memiliki beberapa makna lain selain "kecil".

Masalah yang muncul adalah ketika kata-kata diminutief tersebut dialihbahasakan ke dalam bahasa Indonesia yang tidak memiliki bentuk khusus untuk diminutif. Untuk dapat menerjemahkan suatu teks yang di dalamnya terdapat kata-kata diminutif, penerjemah harus menggunakan beberapa teknik, supaya dapat menghasilkan terjemahan yang baik dan berterima.

Penelitian ini memiliki dua tujuan. Tujuan pertama yaitu mengungkapkan teknik-teknik apa saja yang digunakan untuk menerjemahkan kata diminutief dalam cerita anak berbahasa Belanda ke dalam bahasa Indonesia. Cerita anak yang akan menjadi data dalam penelitian ini adalah cerita anak berbahasa Belanda dengan judul *Jip en Janneke*. Cerita anak ini ditulis oleh Annie M.G Schimdt dan merupakan salah satu cerita anak yang terkenal di negara Belanda. Kategori cerita anak dipilih sebagai data penelitian karena dalam cerita anak kata-kata diminutif lebih sering muncul. Sedangkan tujuan yang kedua adalah mengungkapkan keberterimaan hasil penerjemahan. Terjemahan merupakan hasil yang diperoleh dari sebuah proses penerjemahan. Terjemahan yang baik akan menghasilkan sebuah teks yang dapat dinikmati oleh pembaca Bsa. Hasil yang baik dari sebuah proses penerjemahan yang baik ditandai dengan keluwesan atau ketidakkakuan teks pada hasil penerjemahan.

Untuk menghasilkan sebuah terjemahan yang baik, diperlukan teknik –teknik terjemahan yang tepat. Molina & Albir (2002) mengemukakan 18 teknik penerjemahan. Teknik-teknik tersebut biasa digunakan untuk menghasilkan terjemahan yang baik. Kedelapanbelas teknik tersebut yaitu adaptasi, amplifikasi, peminjaman, calque, kompensasi, deskripsi, kreasi diskursif, padanan mapan, generalisasi, amplifikasi linguistik, kompresi linguistik, translasi literal, modulasi, partikularisasi, reduksi, substitusi, transposisi dan variasi. Data yang terdapat dalam penelitian ini akan dianalisis dengan mengacu pada teknik-teknik yang dikemukakan Molina & Albir.

Dalam menerjemahkan sebuah karya sastra diperlukan beberapa strategi sehingga tidak menghilangkan nilai-nilai yang terdapat dalam karya sastra tersebut. Penerjemahan karya sastra juga harus memperhatikan beberapa aspek, misalnya aspek budaya. Hal ini menyebabkan penerjemahan terhadap karya sastra tidak mudah. Karena budaya yang terdapat dalam Bsu belum tentu ditemukan dalam Bsa. Jika tidak hati-hati maka akan berakibat pada hasil penerjemahan. Seperti yang diungkapkan oleh Rosyidah, Kurniawan dan Aini (2017) bahwa pengadopsian budaya secara mentah, tanpa penyesuaian dan ketidaktepatan konteks mengakibatkan hasil terjemahan yang tidak berterima dan tidak berkualitas.

Dalam hal penerjemahan yang berhubungan dengan budaya, Sriyono menjelaskan bahwa bahasa dan budaya merupakan dua unsur yang tidak dapat dipisahkan. Keduanya saling berkaitan. Selain pemahaman terhadap bahasa, seorang penerjemah juga harus memiliki pemahaman yang baik akan budaya yang terdapat dalam Bsu maupun Bsa. Tanpa pemahaman yang baik, maka pesan yang terdapat dapat teks Bsu tidak akan tersampaikan dengan baik.

*Verkleinwoord* atau diminutif merupakan kelompok kata benda yang mendapat akhiran –*tje*. Dengan mendapatkan akhiran –*tje* maka ada perubahan makna dari kata benda tersebut. Secara umum maknanya adalah “kecil”, tetapi selain itu ada makna lain yang terdapat dalam kata diminutif tersebut. Dalam penjelasan van der Toorn-Schutte makna yang dimiliki oleh kata benda diminutif adalah “kecil”. Makna “kecil” yang dimiliki kata diminutif bisa merujuk pada benda yang benar-benar kecil atau juga merujuk pada hal yang lain. Ada empat fungsi dari kata diminutif menurut van der Toorn-Schutte. Keempat fungsi tersebut adalah menunjukkan sesuatu kecil, menunjukkan bahwa sesuatu itu tidak penting, menunjukkan bahwa sesuatu itu tidak serius dan menunjukkan bahwa kita menyukai sesuatu, menganggap sesuatu itu menarik, atau baik. (2010:152)

Dari penjelasan itu dapat ditarik kesimpulan bahwa kata diminutif tidak selalu merujuk pada benda yang kecil, tetapi juga bisa merujuk pada suatu hal yang negatif atau manis sifatnya. Kata diminutif biasanya digunakan ketika kita berbicara pada anak kecil.

## METODE PENELITIAN

Data yang digunakan dalam penelitian ini diambil dari buku cerita anak berbahasa Belanda dengan judul *Jip en Janneke 1* karya Annie M.G. Schimdt. Buku ini diterjemahkan ke dalam bahasa Indonesia dengan judul yang sama yaitu, Jip dan Janeke dan dialihbahasakan oleh Alma Almanar dan diterbitkan oleh Elex Media Komputindo. Buku ini dicetak pertama kali pada tahun 1961. Data yang digunakan dalam penelitian ini diambil dari cetakan keenampuluhtiga (2011). Annie M.G Schimdt dikenal di Belanda sebagai seorang penulis cerita untuk anak-anak. Selain cerita dia juga membuat puisi dan drama musikal. *Jip en Janneke* juga mendapatkan beberapa penghargaan dalam bidang sastra. Penelitian ini merupakan penelitian deskriptif kualitatif. Melalui pendekatan ini maka diharapkan akan memperoleh gambaran

Data yang digunakan dalam penelitian ini adalah kata-kata yang berbentuk diminutif. Kata-kata diminutif dalam bahasa Belanda dicatat, demikian juga terjemahannya dalam bahasa Indonesia. Setelah itu keduanya dibandingkan dan dianalisis bagaimana kata-kata diminutif itu diterjemahkan. Langkah selanjutnya adalah penyajian hasil analisis. Dalam penyajian hasil analisis akan dijelaskan teknik-teknik apa sajakah yang digunakan dalam penerjemahan cerita anak tersebut. Langkah terakhir dalam penelitian ini adalah penarikan kesimpulan.

## HASIL DAN PEMBAHASAN

Setelah dilakukan analisis, maka didapatkan hasil yang akan disajikan dalam bagian ini. Teknik pertama yang digunakan dalam penerjemahan ini adalah teknik adaptasi. Teknik adaptasi dilakukan dengan mengganti unsur yang ada dalam Bsa dengan unsur yang terdapat dalam Bsu. Contoh data yang menggunakan teknik adaptasi dalam Jip dan Janeke adalah kata *muisjes*. Di dalam cerita Jip dan Janeke kata *muisjes* dalam kalimat “*muisjes, zegt Jip*” diterjemahkan menjadi “Cokelat, jawab Jip”. Kata *muisjes* berarti meses dan meses tidak selalu berwarna coklat. Karenanya Jip melanjutkan dengan menjelaskan warna meses yang ia makan.

Bsu : *Muisjes, zegt jip.*

Bsa : **Cokelat**, jawab Jip.

Kata *muisjes* merujuk pada bentuk meses yang kecil-kecil. Sedangkan terjemahan yang digunakan dalam Jip dan Janeke adalah “cokelat”. Kata tersebut tidak merujuk pada bentuk yang kecil. Sehingga unsur kecil yang terdapat dalam kata *muisjes* tidak lagi dapat ditemukan dalam kata coklat.

Kata selanjutnya yang mengalami adaptasi dalam penerjemahan *Jip en Janneke* adalah kata *centje*. Kata *centje* merujuk pada pecahan uang terkecil yang digunakan di Belanda dan ukurannya kecil. Kata ini diterjemahkan ke dalam bahasa Indonesia menjadi “seratus rupiah”. Kata “seratus rupiah” merujuk pada satuan uang dalam bahasa Indonesia tetapi bukan yang paling kecil nilainya. Kata *centje* diterjemahkan dengan *seratus rupiah* dilakukan untuk membawa pembaca Bsa pada perbandingan mata uang yang digunakan dalam Bsu dan Bsa. Keduanya sama-sama termasuk uang yang nilainya kecil.

Bsu : *Vraag maar een centje voor de zanger.*

Bsa : Mintalah **seratus rupiah** untuk si penyanyi

Teknik selanjutnya yang digunakan untuk menerjemahkan cerita *Jip en Janneke* adalah deskripsi. Dengan menggunakan teknik ini, maka penerjemah mengganti suatu istilah atau

ungkapan dengan deskripsi tentang bentuk dan/atau fungsinya. Misalnya menerjemahkan *panettone* dengan *traditional Italian cake eaten on New Year's Eve*. Dengan demikian pembaca Bsa bisa langsung memahami makna kata *panettone* secara langsung. Teknik deskripsi digunakan karena kata *panettone* tidak memiliki padanan kata langsung dalam bahasa Indonesia. Kata tersebut merupakan istilah yang hanya dimiliki oleh orang di Italia.

Dalam cerita *Jip en Janneke* muncul kata *kappermantelje* yang artinya adalah mantel tukang cukur. Kata *kappermantelje* merujuk pada mantel tukang cukur yang ukurannya kecil yang dikenakan Jip pada saat ia dicukur rambutnya. Dalam versi bahasa Indonesia penerjemah memberikan penjelasan tambahan sehingga maknanya lebih eksplisit merujuk pada benda yang dimaksud. Penerjemah menggunakan “kain penutup putih” untuk menjelaskan *kappermanteltje*.

Bsu : *Hij springt op en met zijn witte kappermanteltje om rent hij de winkel uit.*

Bsa : Tiba-tiba Jip berdiri dan degan masih mengenakan **kain penutup putih** dia berlari keluar.

Pada versi bahasa Indonesia ada tambahan informasi yaitu kain penutup yang berwarna putih. Makna yang terdapat pada bahasa Indonesia menjadi lebih eksplisit, yaitu kain penutup yang merujuk pada kain yang biasa digunakan oleh tukang cukur untuk menutup badan pelanggannya dan berwarna putih. Dengan tambahan informasi ini, para pembaca Bsa akan langsung membayangkan benda yang dimaksud.

Makna kecil yang terdapat pada *kappermanteltje* tidak dapat ditemukan dalam bahasa Indonesia. Hal ini terjadi karena informasi tambahan yang diberikan sudah cukup, sehingga makna kecil tidak lagi ditambahkan pada terjemahan dalam bahasa Indonesia.

Teknik generalisasi adalah teknik yang digunakan selanjutnya dalam penerjemahan cerita *jip en Janneke*. Teknik generalisasi merupakan salah satu teknik yang menggunakan istilah general atau netral untuk menerjemahkan sesuatu yang maknanya khusus. Misalnya untuk menerjemahkan kata *padi*, *beras* dan *nasi* digunakan satu kata dalam bahasa Inggris, yaitu *rice*. Hal ini berkaitan dengan budaya dan kosakata yang dimiliki kedua bahasa. Bahasa Indonesia memiliki kosakata yang terperinci tentang hal tersebut, karena *nasi* adalah makanan pokok dan dibudidayakan di Indonesia. Sehingga istilah seputar nasi juga lebih spesifik. Berbeda dengan bahasa Inggris yang tidak memiliki istilah terperinci untuk nasi.

Dalam cerita *Jip en Janneke* teknik generalisasi digunakan berapa kali. Kata *buurmeisje* artinya adalah tetangga perempuan. Kata *meisje* merujuk kepada anak perempuan, maka *buurmeisje* sebenarnya memiliki makna tetangga anak perempuan, karena konteks cerita adalah dunia anak-anak, maka kata tersebut merujuk pada teman Jip, yaitu Janneke. Pada data ditemukan bahwa kata *buurmeisje* diterjemahkan menjadi *teman* dalam Bsa.

Bsu : *Zo, zei Jips vader, nu heb je een buurmeisje.*

Bsa : Nah, kata ayah Jip, “Sekarang kamu punya **teman**.”

Pada kata *teman* tidak terdapat perbedaan jenis kelamin seperti pada Bsu. Hal ini dikarenakan pada Bsa tidak ada kata yang secara spesifik membedakan jenis kelamin laki-laki dan perempuan. Berbeda dengan Bsu yang mempunyai kata khusus untuk anak laki-laki, yaitu *jongen* dan *meisje*, untuk anak perempuan. Selain itu makna diminutif juga tidak ditemukan pada kata *teman*. Kata *teman* memiliki sifat yang netral, tidak merujuk apakah dia besar atau kecil.

Kata diminutif selanjutnya yang mengalami proses generalisasi adalah *dubbeltje*. Kata *dubbeltje* merujuk pada uang logam senilai sepuluh sen yang masih digunakan di Belanda. Penyebutan sepuluh sen selalu dalam bentuk diminutif. Fungsi diminutif pada kata *dubbeltje* merujuk pada satuan nilai mata uang yang kecil yaitu sepuluh sen. Disebut *dubbeltje* karena merupakan gabungan dua uang lima sen.

Bsu : *Vooruit, van mijn knie af, en hier heb je allebei een dubbeltje.*

Bsa : Turunlah dari pangkuanku ini dan ini **uang** untuk kalian untuk membeli es krim.

Kata *dubbeltje* diterjemahkan menjadi uang. Kata *uang* bersifat umum, tidak merujuk pada nilai yang spesifik. Dalam bahasa Indonesia, tidak ada penyebutan khusus untuk nilai uang tertentu. Penyebutannya sesuai dengan nilai yang tertera pada uang tersebut. Selain itu tidak ditemukan bentuk diminutif pada kata *uang*.

Teknik selanjutnya yang digunakan adalah partikularisasi. Teknik ini merupakan kebalikan dari teknik generalisasi. Pada teknik partikularisasi penerjemahan justru menggunakan istilah yang khusus dan maknanya menjadi lebih spesifik.

Data yang termasuk dalam teknik partikularisasi adalah kata *een flesje* menjadi *aceton*, seperti dalam contoh berikut:

Bsu : *En ze neemt een ander flesje en een stukje watten.*

Bsa : Dia mengambil **botol acetone** dan sepotong kapas.

Dalam contoh data kata *flesje* dalam kalimat tersebut merujuk pada sebuah botol kecil yang ada di meja rias. Kata diminutif yang melekat pada kata *flesje* juga merujuk pada ukuran botol yang kecil. Tetapi dalam teks Bsu tidak menyebutkan nama botol tersebut.

Sedangkan dalam teks Bsa kata *flesje* diterjemahkan menjadi *botol acetone*. Penerjemah langsung merujuk pada satu istilah khusus yaitu botol acetone. Istilah tersebut muncul karena konteks cerita. Dalam bagian ini Jip dan Janeke bermain kuteks. Mereka mengecat semua kuku mereka dengan kuteks yang dimiliki oleh ibu Janeke. Ketika ibu Janeke mengetahuinya, ibu Janeke langsung mengambil sebuah botol lain yang ada di meja dan kapas.

Meskipun tidak disebutkan secara khusus isi cairan dalam botol, tetapi penerjemah langsung menyebut secara langsung isi botol tersebut, yaitu acetone. Hal ini juga disesuaikan dengan konteks leksikal yang ada. Jika ada botol kuteks maka akan ada botol cairan pembersih kuteks yang dikenal dengan acetone.

Penggunaan teknik partikularisasi menyebabkan makna diminutif pada teks Bsa tidak terlihat. Kata *flesje* yang berarti botol kecil tidak lagi muncul. Kata tersebut diganti dengan istilah khusus yaitu acetone dan bukan *botol kecil*.

Teknik terakhir yang digunakan pada penerjemahan *Jip en Janneke* adalah translasi literal. Teknik ini menerjemahkan suatu kata atau ungkapan secara kata per kata. Contoh data dengan teknik translasi literal adalah sebagai berikut:

Bsu : *In de slaapkamer staat een tafeltje.*

Bsa : Di dalam kamar tidur ada **meja kecil**

Kata *tafeltje* merujuk pada sebuah meja yang berukuran kecil yang ada di kamar. Senada dengan teks dalam Bsa yaitu *meja kecil*. Dalam kalimat ini tidak ada perubahan atau penghilangan makna diminutif pada kata *tafeltje*.

Dengan menggunakan teknik translasi literal, maka kata diminutif tersebut diterjemahkan sesuai dengan rujukan yang ada. Beberapa contoh lain adalah *een klein neusjemenjadi sebuah hidung kecil, een klein mondje menjadi sebuah mulut kecil, een varkentje menjadi babi kecil*.

Teknik selanjutnya yang digunakan adalah teknik amplifikasi linguistik. Dengan menggunakan teknik ini maka penerjemah akan menambahkan unsur linguistik sehingga memperjelas makna dan pesan yang akan disampaikan. Misalnya dengan menambahkan kata *sepotong* di depan kata, seperti pada kata *sepotong biskuit* untuk kata *beschuitje*. Kata *beschuitje* merujuk pada ukuran biskuit yang tidak besar. Penambahan kata *sepotong* memberikan makna yang lebih jelas bahwa biskuit yang diberikan tidak besar.

Bsu : *Jullie krijgen een kop chocola en een beschuitje, zegt de echte moeder*

Bsa : Kalian akan mendapatkan secangkir coklat dan **sepotong biskuit,**”  
kata ibu yang sebenarnya.

Kata lainnya yang digunakan adalah *sejumput rambut* untuk kata *een plukje haar* dalam kalimat berikut:

Bsu : *Jips hoofd is bijna helemaal kaal geknipt, maar bovenop zit nog een plukje haar.*

Bsa : Kepala Jip hampir gundul, tetapi di bagian atasnya masih ada **sejumput rambut**.

Ungkapan *een plukje haar* mengacu pada sisa rambut yang belum sempat dipotong oleh tukang cukur di kepala Jip, sehingga berbentuk mirip buntut. Ungkapan tersebut dialihbahasakan menjadi *sejumput rambut*. Makna yang dimiliki oleh *sejumput rambut* merujuk pada jumlah kumpulan rambut yang tidak banyak. Kata *jumput* merujuk pada satuan jumlah yang diambil oleh ujung-ujung jari tangan.

Penambahan kata *sepotong* dan *sejumput* memberikan makna diminutif pada kata yang mengikutinya. Kata *sepotong roti* merujuk pada ukuran roti yang tidak besar. Demikian juga kata *sejumput rambut* memberikan makna kecil atau sedikit. Dengan menambahkan kedua kata tersebut makna diminutif tidak hilang. Pembaca pada teks Bsa masih bisa merasakan bahwa jumlah benda tersebut tidak banyak.

Dari penelusuran data yang telah dikumpulkan tidak semua kata diminutif diterjemahkan. Beberapa kata diminutif tersebut diterjemahkan tanpa unsur diminutif yang mengikutinya. Perhatikan dua data berikut ini:

Bsu : *En daar is janneke ook, met een doek om haar halsje.*

Bsa : Janeke juga terlihat dengan selendang melilit di **lehernya**.

Bsu : *Ze doet een beetje lak op haar nageltje*

Bsa : Dia memakai sedikit kuteks di **jari-jarinya**.

Kedua contoh kata diminutif tersebut memperlihatkan bahwa makna diminutif dalam bahasa Indonesia hilang. Baik *halsje* maupun *nageltje* keduanya merujuk pada benda kecil, yaitu *leher kecil* dan *kuku-kuku kecil*. Keduanya adalah bagian tubuh dari Janneke yang memang masih kecil. Meskipun masih berterima tetapi makna diminutif yang terkandung di dalamnya hilang.

Dengan menggunakan teknik-teknik penerjemahan yang sudah diulas menghasilkan teks terjemahan yang masih bisa diterima oleh pembaca Bsa. Terjemahan cerita Jip dan Janeke menghasilkan teks yang tidak kaku dan dapat dipahami, meskipun pada beberapa kata diminutif hilang maknanya.

## KESIMPULAN

Dari analisis yang telah dilakukan penulis menemukan teknik-teknik yang digunakan untuk menerjemahkan kata diminutif bahasa Belanda. Teknik-teknik tersebut adalah adaptasi, deskripsi, generalisasi, partikularisasi, trnaslasi literal dan amplifikasi linguistik. Penggunaan teknik-teknik tersebut memberikan dampak yang berbeda pada makna diminutif. Penerjemahan dengan menggunakan teknik generalisasi menghasilkan makna kata diminutif tidak muncul lagi. Penggunaan istilah yang umum menyebabkan kata makna diminutif hilang. Demikian juga penggunaan teknik partikularisasi yang merupakan kebalikan dari teknik generalisasi. Penggunaan kata khusus pada hasil terjemahan membuat makna diminutif tidak muncul. Tetapi pada teknik amplifikasi linguistik makna diminutif pada hasil terjemahan dapat dimunculkan. Dengan penambahan unsur linguistik maka makna diminutif bisa dimunculkan.

Hasil terjemahan cerita anak *Jip en Janneke* dapat dinikmati oleh pembaca Bsa. Hal ini dapat dilihat dari kalimat-kalimat dan rangkaian kata-kata yang dihasilkan tidak kaku. Sehingga manish bisa dinikmati oleh pembaca. Tidak ditemukan adanya penyimpangan makna yang dapat mengakibatkan pembaca Bsa terganggu pada saat membaca hasilnya.

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# TRANSLATING ROMANTIC ELEMENTS IN GREEN'S *THE FAULT IN OUR STARS*: SUBTLE OR NOT SUBTLE?

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## *Abstract*

*Translating is not only about converting words from a language to another, but also about minding who the readers will be. It is very important to consider the culture and norms of the target text (TT) readers in order to decide the proper words to use. Thus, sometimes in translation there is a phenomenon in which a certain part containing terms or sentences considered not appropriate in target culture is translated subtle or omitted altogether.*

*This study is based on a best-selling novel by an award-winning author, John Green, entitled *The Fault in Our Stars* (TFiOS). As a romance novel, TFiOS has some parts in which romantic elements appear. The romantic elements are categorized into 3 (three), which are affection, endearment, and sexual expressions. In Indonesia, affection and endearment are more familiar compared to the sexual. Sexual issue itself is a tattle that is still taboo to be talked with one another. It is believed that sexual activity is something embarrassing that cannot fit in the society.*

*By using library and explicatory research, the paper tries to analyze the translation of romantic elements in TFiOS, to find out whether the romantic elements are rendered into more subtle way or omitted in order to adapt with the Indonesian audience whose norm stipulates that such vulgar expressions or terms should be obscured.*

**Keywords:** *romantic elements, affection, endearment, sexual expression*

## **INTRODUCTION**

Love happens to almost all people in this world. Love itself is a natural desire of human beings, but the act of showing it is cultural (Karandashev, 2015). Romance happens in almost every love stories, yet romance behavior in every place is not always similar to one another. The romance behavior in *The Fault in Our Stars* (TFiOS), must had been written in the style of the place where the writer, John Green belongs, United States. However, when the novel is translated to another language, the romance behavior should also suit with the culture where the language is used. Translating isn't just about keep the meaning equivalence between the ST and TT, but also about minding the cultural background of the TT (Hatim & Munday, 2013). Knowing that Indonesian culture is far away different compared to United States culture, it would be challenging for the translator to translate the romantic elements in *The Fault in Our Stars* into the Bahasa Indonesia version.

TFiOS is chosen because of the fact that this novel was a number-one young adult (YA) romance novel on *The New York Times* Best Seller list in January 2012 for 78 consecutive weeks and translated to more than 45 languages. This award-winning novel was brought to the silver screen in 2012 with the same title. The movie itself broke records as the biggest pre-selling drama of 2014 (Washington Post, 2014). John Green, the genius writer behind this, in fact is one of the 100 Most Influential People in the World according to *TIME Magazine* (Time Inc., 2014).

This novel has reached and influenced Indonesian readers. Therefore, this study tries to analyze the romantic elements in TFiOS Bahasa Indonesia version translated by Ingrid



Dwijani Nimpoeno, to find whether the translated romantic elements are subtle or not subtle if it's seen based on the cultural background. Here, the researchers try to see what the translator did to make the TT suits Indonesian norms, especially because this is a YA novel—whose target readers are teenagers—while some romantic terms can be seen as something taboo or vulgar in the society.

## METHODOLOGY

The ST is the English version entitled “The Fault in Our Stars” and the TT is the Indonesian translated version with the same title. The research methodology used in this study is both library research and explicatory research. Library research is used because this study is text-based analysis. Besides that, explicatory research is used because the data are examined closely and carefully.

Romantic is usually shown by the expression of affection (Collins, 2003). Besides that, according to Clara Reeves, romantic is “first, to excite the attention; and secondly, to direct it to some useful, or at least innocent end.” (Reeve, 1778) Here, it's seen that romantic is something to do with affection, expression of affection, and sexual. Therefore, in this study, romantic elements are divided into 3 (three) smaller categories: affection, endearment, and sexual.

The word ‘affection’ means “the feeling of liking or loving somebody or something very much and caring about them” in *Oxford Advanced Learner's Dictionary* (2010:24). The data categorized as ‘affection’ are related to Hazel Grace's feelings to Augustus Waters, or vice versa. The word ‘endearment’ in *Oxford Advanced Learner's Dictionary* is defined as “a word or an expression that is used to show affection.” (2010:483) The data are related to the direct statements between Hazel Grace and August Waters. The word ‘sexual’ in *Oxford Advanced Learner's Dictionary* is defined as “connected with the physical activity of sex.” (2010:1353) The data categorized as ‘sexual’ are related to sexual activity between Hazel Grace and August Waters.

Therefore, the categories can be summarized such as below:

Romantic Elements Categories	Description
Affection	Indirect statements which show the feeling of liking or loving or caring between Hazel Grace and Augustus Waters
Endearment	Direct statements which show the expression of affection between Hazel Grace and Augustus Waters
Sexual	Physical intimate between Hazel Grace and Augustus Waters

Purposive sampling is used in this study. The researchers have 20 (twenty) data in form of sentences chosen which show the romantic elements from 42 data found in the whole novel. Due to the paper limitation, only 9 (nine) data is used to support the explanation of the study in this paper.

The abbreviation is as follows:

- The first numbers → indicates the datum number
- ST → indicates the Source Text
- TT → indicates the Target Text
- The third numbers → indicates the page number of either ST or TT

Subtle or Not Subtle → indicates the measurement

To measure the subtleness, the data (sentences) are examined words by words. This study tries to find what words used by the translator in order to find ‘comfortable’ words in the TT, especially when it comes to romantic elements.

## FINDINGS

As what is mentioned before, translating isn’t only about minding the meaning equivalency between ST and TT, but also about considering the background of culture and norms in the TT. The followings are the discussion used to find out whether the translator had tried to render the romantic expressions into subtler way or thought that it already fits in Indonesian culture.

The first romantic element discussed is affection. Affection entails the indirect statements which show the feeling of liking or loving or caring between Hazel Grace and Augustus Waters. The data are as follows:

No	Source Text	No	Target Text	Subtle or Not Subtle
1/ST/31	I liked Augustus Waters, I really, really, really liked him.	1/TT/47	Aku menyukai Augustus Waters, aku sangat, sangat, sangat menyukainya.	Not Subtle
2/ST/36	He really was beautiful, I know boys aren’t supposed to be, but he was.	2/TT/53	Dia sungguh rupawan, aku tahu cowok seharusnya tidak disebut rupawan, tapi dia memang begitu.	Not Subtle
3/ST/214	I couldn’t <i>unlove</i> Augustus Waters, and I didn’t want to.	3/TT/288	Aku tidak bisa membatalkan cintaku kepada Augustus Waters, aku tidak ingin berbuat begitu.	Not Subtle

The data show that the translator did not try to make anything subtler from the sentences. It’s seen from the words in the TT used by the translator are still in the same meaning. For example, in 1/ST/31—1/TT/47, the word “liked” translated as “menyukai” is considered as the form to express affection. The word “liked” in ST translated into “menyukai” in TT. The meaning of “liked” in *Oxford Advanced Learner’s Dictionary* is “to find something pleasant, attractive or satisfactory” (2010:862); while in *Kamus Besar Bahasa Indonesia Online*, “menyukai” means “suka akan; suka kepada; menaruh minat pada”. Thus, it’s said that this sentence is not subtle.

In datum 2/ST/36 compared to 2/TT/53, the word “beautiful” translated into “rupawan” shows the affection of Hazel Grace to Augustus Waters because this shows the feeling of liking. The word “beautiful” in *Oxford Advanced Learner’s Dictionary* is “very pleasant to look at” (2010:115); while in *Kamus Besar Bahasa Indonesia Online*, “rupawan” means “elok rupawan”. The meaning does not change. Thus, it’s said that this sentence is also not subtle.

In datum 3/ST/214 compared to 3/TT/288, the words “couldn’t unlove” translated into “membatalkan cintaku” shows the affection because this shows the feeling of loving. These words mean that Hazel Grace do not want to *cancel* her feelings for Augustus Waters. The meanings are related with one another. Thus, it’s said that this sentence is not subtle.

Here, the translator didn't make anything subtler because she thought that affection fits in Indonesian culture.

The second romantic element discussed is endearment. Endearment entails the direct statements which show the expression of affection between Hazel Grace and Augustus Waters. The data are as follows:

No	Source Text	No	Target Text	Subtle or Not Subtle
4/ST/37	"I want to see you again tonight, but I'm willing to wait all night and much of tomorrow."	4/TT/54	"Aku ingin menemuimu lagi malam ini, tapi, aku bersedia menunggu semalaman dan hampir sepanjang esok."	Not Subtle
5/ST/123	"You are so busy being you that you have no idea how utterly unprecedented you are."	5/TT/168	"Kau begitu sibuk menjadi dirimu sendiri, sehingga sama sekali tidak tahu betapa kau benar-benar tidak ada duanya."	Not Subtle
6/ST/153	"I am in love with you and I know that love is just a shout into the void, and that oblivion is inevitable, and that we're all doomed and that there will come a day when all our labor has been returned to dust, and I know the sun will swallow the only earth we'll ever have, and I'm in love with you."	6/ST/207	Aku jatuh cinta kepadamu, dan aku tahu bahwa cinta hanyalah teriakan ke dalam kekosongan, dan pelupaan abadi tak terhindarkan, dan kita semua sudah ditakdirkan, dan akan ada hari ketika semua upaya kita menjadi debu, dan aku tahu matahari akan menelan satu-satunya bumi yang kita miliki, dan aku jatuh cinta kepadamu."	Not Subtle

The data show that the translator didn't make anything subtler. In 4/ST/37 compared to 4/TT/54, it's seen from the part of the sentence says, "but I'm willing to wait all night and much of tomorrow." This part shows the endearment because this is a direct statement shows affection between Hazel Grace and Augustus Waters. The meaning in this sentence doesn't change. Thus, this is not subtle.

In 5/ST/123 compared to 5/TT/168, the word "unprecedented" showing the endearment which is translated into "tak ada duanya" is defined as "has never happened before" in *Oxford Advanced Learner's Dictionary* (2010:1634); while in "tak ada duanya" basically means "hanya ada satu" or "tidak ada yang lain". Here, it's seen that the meaning doesn't change. Therefore, it's said that this sentence is not subtle.

In 6/ST/153 compared to 6/ST/207, the endearment is shown by the words "...I'm in love with you." These words are translated into "...aku jatuh cinta kepadamu." It's seen that the meaning is literal and doesn't change. Therefore, it's said that it's not subtle.

Here, the translator didn't make anything subtler because she thought that endearment fits in Indonesian culture.

The last, or the third, romantic element discussed is sexual. Sexual entails the physical intimate between Hazel Grace and Augustus Waters. The data are as follows:

No	Source Text	No	Target Text	Subtle or Not Subtle
7/ST/206	"Oh, get over yourself," I said, and took two steps I needed to get to him. I kissed him, hard, pressing him against the wall, and I kept kissing him as he fumbled for the room key.	7/TT/279	"Oh sudahlah," kataku, dan aku mengambil dua langkah yang diperlukan untuk menggapainya, lalu menciumnya sementara dia mencari kunci kamar.	Not Subtle
8/ST/206	We crawled into the bed, my freedom circumscribed some by the oxygen, but even so I could get on top of him and take his shirt off and taste the sweat on the skin below his collarbone as I whispered into his skin, "I love you, Augustus Waters," his body relaxing beneath mine as he heard me say it.	8/TT/-	-	Subtle (Omitted)
9/ST/207	There were a lot of <i>condomy</i> problems that I did not get a particularly good look at.	9/ST/-	-	Subtle (Omitted)

The data show that the translator almost made everything subtle when it came about sexual or physical intimate between Hazel and Augustus. In seventh datum, 7/ST/2016 compared to 7/TT/279, the translated sentence is still there but it loses the sense of intimacy between the two characters. The words "pressing him against the wall" aren't translated into the TT even though this adds the sense of intimacy.

Besides that, in the last two datums, the eighth and ninth, the sentences aren't translated at all. The sentences are omitted in the TT. The 8/ST/206 is considered as sexual because the whole sentence sounds sexual, especially by using the clauses "get on top of him" and "take his shirt off". The 9/ST/207 is also considered as sexual because of the phrase "*condomy* problems" placed in a context where they just had sex before saying that. This shows that the meanings change, or even disappear by omitting those sentences.

Here, the translator almost made everything subtler, or even omitted some sentences, because she thought that sexual doesn't fit in Indonesian culture at all.

## CONCLUSION

The discussion above proves that translating isn't only about minding the similar meanings (equivalence) but also about considering who the audience will be. The translator tried to use euphemism and even omission for terms which do not fit in Indonesian cultures and norms. The translator applied self-censorship, meaning negative responses are avoided by not including those sexual sentences which considered as "embarrassing" in the TT.

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# ANALYSIS AND ASSESSMENT OF TRANSLATION QUALITY IN THE BBC.COM WEBSITE ARTICLE BY STRATEGIES APPLIED IN THE TRANSLATION PROCESS

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## **Abstract**

*The news articles on BBC.com news serve as a channel of information that often sets the standard for readers, not the least in Indonesia, and therefore translation of these articles must be performed diligently and accurately to avoid distortion in the message conveyed to readers. The objective of this research was to ascertain the quality of translation in an article found on the Indonesian version of the BBC.com website by identifying the strategies applied in the translation process and assessing the quality of these translations. In analysing the translation, the researcher applied the theories of translation strategies suggested by Newmark (1988), Baker (1992), and Molina and Albir (2002). In addition, the quality of these translations is evaluated using the theory developed by Nababan, Nuraeni, and Sumardiono (2012). The research data consisted of words, phrases, and sentences found in one representative article translated from English into Indonesian on the BBC.com website. Analysis to identify the strategies applied in the translation of this news text and then to determine the quality of their translation discovered 10 translation strategies that were used to render the message. Eight of these strategies assisted in producing translations with a high degree of accuracy, acceptability, and readability. These were: naturalization (30.94%), recognized translation (10.79%), notes (7.91%), modulation (7.19%), paraphrasing (5.03%), calque (2.88%), transference (2.16%), and established equivalence (2.16%). However, inappropriate use of two strategies, namely transposition (16.55%) and omission (14.39%), had a detrimental effect through diminished accuracy, acceptability, and readability of the translation result.*

**Keywords:** *News, translation strategies, translation quality.*

## **INTRODUCTION**

Based on the result of the Pew Research Center survey, the gap between the share of Americans who get news online and those who do so on television is narrowing (2017). Although the survey was conducted for the American public, thanks to the same habit of the people in this increasingly 'borderless' world, the result of the survey may also reflect the situation in other countries, including Indonesia. The widespread use of cellular devices, electronic tablets and the emergence of various forms of social media have enabled people to turn from traditional media such as television, radio and printed newspapers to online sources, which even include social network sites such as Facebook and Twitter, and online newspapers so that they can access information anytime and anywhere.

The British Broadcasting Company (BBC), as one of the most popular and reputable long-standing news providers with worldwide coverage has also adapted to this change and opportunity by presenting their information and news in various languages, including the Indonesian language, by providing a special section dedicated to news contents in Indonesian language. On that section, other than providing news written in Indonesia, the BBC Indonesia

site also contains news articles which are translated from its English version, as found inBBC.com.

Translating news articles on political issues does not only require sufficient skills and knowledge about linguistic and semantic issues, but also knowledge about journalistic rules and norms. The translator is also required to have a broad knowledge beyond the topic or the field of the text to be translated because, often, the text on politics also have a legal, ideological, or religious nuance or others. All of these need to be paid attention to since they can have a negative influence, starting from the inability of the readers of the target texts to understand the message, to damaging the relationship between organizations or even countries. Venuti (1998) said that, "the new context in which translated news stories will be put to use appears to uphold the ideal of comfortable reading for the target readers". This means that there are many things that a translator needs to pay attention to beyond linguistic and semantic issues, in order to produce translation that is not only wholly accurate for readers but also wholly acceptable and readable. In fact, sometimes, the lack of knowledge of the target culture may cause more problems than the lack of the knowledge of the language itself as Nida (1964) stated that "differences between cultures may cause more severe complications for the translator than do differences in language structure".

This study will analyse and assess the quality of English – Indonesian translation in an online news article on BBC.com (<http://www.bbc.com/indonesia/dunia-42855550>), which is a translation of its English version (<http://www.bbc.com/news/world-us-canada-42864372>). The assessment is based on the strategies employed by the translator by using a translation quality assessment model developed by Nababan, Nuraeni and Sumardiono (2012). This model assesses translation quality based on three aspects; accuracy, acceptability and readability.

During the translation process, a translator will certainly face various problems that she or he must solve in order to render the message accurately, acceptably and readably. The tactics used to translate words, groups of words, or a full sentence is called a translation strategy (Suryawinata dan Hariyanto, 2003), while Molina and Albir (2002) called it more specifically as a translation technique.

The strategies used by the translator to translate the article is explained further below.

1. Naturalization Strategy  
The adaptation of words from the SL by initially altering how they are spelled, to conform to how they are pronounced in the target language TL, followed by changing their morphology to match that of the TL (Newmark, 1988b).
2. Transposition Strategy  
Grammatical structures within the (SL) are replaced by more common grammatical structures in the (TL) (Newmark, 1988b). This can mean a changing of the order of words or singular to plural transposition. This can also be the outcome of a lack of corresponding grammatical structures in the target language, or as a means of compliance with a natural use of language in the TL. Such transpositions may occur at the, structure, system and unit class levels.
3. Omission Strategy  
Words or expressions which add next to nothing of any significance are not included in the translation. Baker (1992) lists three forms where translation omissions may occur: 1) omission of a word or expression 2) omission of a play on an idiom 3) omission of content or information.
4. Recognized Translation Strategy  
Terms are replaced with official, or normally accepted translations. (Newmark, 1988b:89)

5. **Notes Strategy**  
Notes provide further information within a translation, whether technical, cultural or linguistic. This is done so to take into account the cultural background of the target readers. (Newmark, 1988b).
6. **Modulation Strategy**  
Here, the translator utilizes an alternative phrase in the target language to convey the message contained in the SL text, while being true to current norms of the TL and culture. According to Vinay and Darbelnet (1995), modulation has the potential to alter changes in perspective or thought. Two forms of modulation exist: standard and free. Standard modulations tend to be the same as those found in standard bilingual dictionaries. Free modulations are employed when the TL has no similar expression (Newmark, 1988b).
7. **Paraphrase Strategy**  
A segment of the SL text is expanded on in the translation to provide additional clarity to the meaning. This is a popular tool for making the meaning of culture-bound terms (CBT) from the original source abundantly clear (Newmark, 1988b).
8. **Calque Strategy**  
Calque is also called loan translation because a word or phrase is borrowed from another by literal or word-for-word translation.
9. **Transference Strategy**  
Words or phrases in the SL are directly converted into TL text. Transliteration may also be a part of this strategy, where alphabetic character from different alphabets may be interchanged. Harvey (2000:5) refers to this strategy as "transcription" (Newmark, 1988b).
10. **Established Equivalence Strategy**  
Generally recognizable SL terms or expressions are replaced by TL terms or expressions, based on equivalent common practice or dictionary entries (Molina and Albir, 2002)  
Nababan et al. (2012) have named three aspects that act as parameters in the determination of translation quality, which are discussed below in greater detail:
  1. **Accuracy**  
This term describes the source and target texts' equivalence for translation rating (Nababan et al, 2012), i.e. two texts are considered to be equivalent providing they have the same content and hold the same message. Some of the qualitative parameters analysed and assessed include the meaning of words, phrases, clauses, sentences in the source language (SL) being translated.
  2. **Acceptability**  
This refers to the need for the translation to follow the rules, norms, and cultures within the target language (TL), either at a micro or macro level. Acceptability is a vital concept as inaccurate translations in relation to content and message are unlikely to be received well by target readers if the way the translation is presented does not conform to the rules, norms and cultures of the reader's native language (Nababan et al, 2012).  
The qualitative parameters being analysed and assessed in this aspect are aimed at discovering whether the translation already feels natural, if the readers are familiar to technical terms, or if the phrases, clauses and sentences are in accordance with the norms and rules within the Indonesian language.
  3. **Readability**  
This refers to whether or not a translation is easy to read or understand. This depends on the readability of both the source and target texts, as translation always uses at least two languages (Nababan et al., 2012). As a qualitative parameter, this aspect requires that words, technical terms, phrases, clauses, sentences or any translated texts can be easily understood by the readers without having to read them several times.



## METHODOLOGY

Research data was obtained from a BBC.com website article. The data set analysed includes the words, phrases and sentences. Original source language was English, and Indonesian was the target text for the translation analyses.

Nababanet al. (2012), explains that certain instruments have been created to assess translation quality: 1) a message accuracy rating instrument 2) a translation acceptability rating instrument, and 3) a translation readability rating instrument. Each instrument has three elements: translation category, a scale from 1 to 3 for scores, and each translation category is given a qualitative parameter. Translations with a better quality get a larger score, and vice versa. These three instruments are described further below:

### Translation accuracy rating instrument

Translation Category	Scores	Qualitative Parameter
Accurate	3	Source language meaning of words, technical terms, phrases, clauses, sentences, or text is accurately translated with no distortion.
Less Accurate	2	The majority of words, technical terms, phrases, clauses, sentences, or text are accurately translated with only minor distortion which impairs message integrity.
Not accurate	1	Translation of technical terms, phrases, clauses, sentences, or text are so poor the translation fails to accurately transfer meaning from source language to target language, thus losing the meaning of the source text in its translation

### Rating instrument for translation acceptability

Translation Category	Scores	Qualitative Parameter
Acceptable	3	It is a natural translation where technical terms used are recognizable to the reader; while phrases, clauses and sentences follow Indonesian language rules.
Less Acceptable	2	On the whole, the translation has a natural feel to it, though there are a few problems with technical terms and grammatical errors.
Not Acceptable	1	The translation is clumsy that make it obvious that it is a translation of a foreign language. Technical terms used are unfamiliar; while phrases, clauses and sentences used fail to comply with normal rules of the Indonesian language.

### Rating Instrument for Translation Readability

Translation Category	Scores	Qualitative Parameter
High Readability	3	All text, including translated words, technical terms, phrases, clauses, sentences, are easily understood.
Medium Readability	2	While overall the translation is readable, certain parts have to be read more than once to get a clearer understanding.
Low Readability	1	Understanding the translation is next to impossible.

After describing those instruments, Nababan et al. (2012) weighted the rating instrument assessment results. The highest weighting score related to accuracy assessment was given a weighting of 3, acceptability was given a weighting of 2, and readability 1.

No.	Aspects of Quality Being Rated	Weighting
1	Accuracy	3
2	Acceptability	2
3	Readability	1

Accuracy was given the biggest weighting as transference of an accurate message from the source text to target text is the primary objective of a translation. Weighting for acceptability was based on the correlation between acceptability and accuracy. A less-accurate translation is more likely to be unacceptable. The lowest weighting was given to readability as Nababan et al. (2012) believed that the translator is only indirectly responsible for how easily a translation can be read or understood by the target audience.

Source and target texts will subsequently be analysed as a means to accurately identify which translation strategy has been used. Each strategy's percentage use is then calculated using this formula:

$$\text{Percentage} = \frac{\text{frequency of strategy} \times 100\%}{\text{total number of strategies}}$$

After calculation of these percentage contributions, the analysis will center on the level of influence each strategy has on the quality of the translation. The quality of the translation will be assessed using these instruments in order to identify accuracy, acceptability, and readability, as indicated by Nababan et al. (2012). A quality index for translation will then be calculated using the following formula as suggested by Nababan et al. (2012):

$$\text{Translation Quality} = \frac{(\text{accuracy} \times 3) + (\text{acceptability} \times 2) + \text{readability} (x1)}{6}$$

## FINDINGS AND DISCUSSION

Based on analysis of the data, it was discovered that 10 strategies were implemented for translating the BBC article: naturalization, transposition, omission, recognized translation, notes, modulation, paraphrase calque, transference, and established equivalent. Summaries of the analysis' findings are given in the table below, showing the percentage use of each of individual translation strategies as well as their overall score.

No	STRATEGIES	OCCURENCES	PERCENTAGES	TOTAL SCORE
1	Naturalization	43	30,94	3
2	Transposition	23	16,55	2,5
3	Omission	20	14,39	2
4	Recognized translation	15	10,79	2,96
5	Notes	11	7,91	3
6	Modulation	10	7,19	3
7	Paraphrase	7	5,03	3
8	Calque	4	2,88	3
9	Transference	3	2,16	3
10	Established equivalent	3	2,16	3
	<b>Total</b>	<b>139</b>	<b>100%</b>	

The analysis of the data in the above table is discussed in the following section.

### 1. Naturalization

The analysis of the strategies used for translating the article revealed naturalization to be the most-used strategy, at 30.94%. Since this text discusses issues related to

international relations, affairs and politics, many of its specific words in these fields have been naturalized into Indonesian. This strategy has a total score of 3, which means that the use of this strategy has resulted in an accurate, acceptable and readable translation.

subversion -->	subversi	significant -->	signifikan
subversive -->	subversif	activity -->	aktivitas
president -->	presiden	technical -->	teknis
conference -->	konferensi	strategic -->	strategis
vision -->	visi	issue -->	isu
American -->	Amerika	information -->	informasi
mission -->	misi	fact -->	fakta
military -->	militer	rocket -->	roket
controversy -->	kontroversi	nuclear -->	nuklir
political -->	politik	public -->	publik
situation -->	situasi	non-diplomatic -->	non-diplomatik

## 2. Transposition

This was the second most used strategy in the translation of the article, with a percentage use of 16.55%. Owing to grammatical differences in the two languages, there is an inevitability that this strategy has to be used, a strategy which is intended to create a sufficiently readable translation for the reader. This strategy is used at phrase and sentence level. See below for an example of this strategy:

Source Text	Target Text	Accuracy	Acceptability	Readability
But the intelligence community was involved in identifying who was behind subversive activity, using <b>technical means</b> to suppress it and trying to deter Russia.	Namun komunitas intelijen terlibat dalam upaya mengidentifikasi pihak-pihak di balik aktivitas subversif, menggunakan <b>cara-cara dan teknik</b> untuk menekannya dan menghadang Rusia.	2	3	3

The above example shows a shift from the adjective+noun(*technical means*) in the source text to the noun+noun(*cara-cara dan teknik*) in the target text. While the translation is less accurate and acceptable, overall it can be read. Consequently, the strategy is given a quality score of 2.5.

## 3. Omission

This strategy was employed 20 times, giving a percentage use of 14.39%. The following is an example of the use of this translation strategy.

Source Text	Target Text	Accuracy	Acceptability	Readability
"Our task is to have provided the	"Tugas kami adalah menyiapkan intelijen bagi presiden Amerika Serikat yang menyediakan sekumpulan pilihan untuk mengatasi risiko itu dengan cara non-	1	2	3

intelligence to the president of the United States that will deliver to him a set of options that <b>continue</b> to take down that risk by non-diplomatic means."	diplomatik."			
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In the example above, there is no word corresponding to *continue to* in the target text. Although the translation is acceptable and readable, it is not accurate. By removing *continue to*, the sentence no longer suggests that the lowering of the risk is an ongoing thing. Instead, it implies that it is a new strategy. Consequently, this translation strategy is not entirely effective. Translators need to take care not to remove any important details when employing this strategy.

On the whole, this strategy is not very effective at producing a good translation in terms of the three aspects. The total translation quality score for the omission strategy is 2.

#### 4. Recognized translation

This strategy has a percentage use of 10.79%. It produces an accurate translation for terms and proper names that already have recognized translations in the target language. The examples in the articles as follows:

Russian	-->	Rusia
The United States	-->	Amerika Serikat
North Korea	-->	Korea Utara
The UN	-->	PBB
China	-->	Cina

The terms listed above are all accurate and acceptable in the target language, except for one word, Cina. Based on Presidential Decree No. 12 of 2014, media and citizens are expected to use the term "Tiongkok" to refer to things related to China as a cultural entity.

Source Text	Target Text	Accurac y	Acceptabilit y	Readabilit y
Mr Pompeo said <b>China</b> was moving on the North Korea issue, as witnessed by recent votes at the UN, but there was still more they could do.	Pompeo berkata <b>Cina</b> mulai mengubah posisinya dalam urusan Korea Utara, seperti ditunjukkan oleh pemungutan suara baru-baru ini di PBB, tapimasih banyak yang bisa mereka lakukan.	3	1	3

Overall, the 15 occurrences of this strategy yield a total score of 2.96, indicating that the translation produced is very accurate, acceptable and readable. This strategy helps to produce a good-quality translation.

## 5. Notes

The analysis showed that this strategy was employed 11 times, giving a percentage use of 7.91%. The following is an example of the application of the notes' strategy identified.

Source Text	Target Text	Accuracy	Acceptability	Readability
It is an <b>agency</b> operating in an unpredictable world	CIA adalah <b>dinas rahasia</b> yang beroperasi di dunia yang makin tak bisa diprediksi ini	3	3	3

In the above example, the translator implements the notes' strategy by inserting the word '*rahasia*' (*secret*) in the TL after '*dinas*' so that the readers will understand that the CIA is a kind of intelligence service. The translator has made this explicit by adding the note in the target text to increase readability or to educate the readers.

As a whole, the use of this strategy increases the readability of the translation, resulting in a high-quality translation. The translation quality assessment formula yields a total score of 3 for this strategy.

## 6. Modulation

In the article, this translation strategy was applied 10 times, or 7.19%. Below is an example of the implementation of this strategy.

Source Text	Target Text	Accuracy	Acceptability	Readability
And Mr Pompeo is <b>clear</b> about his vision for the CIA under President Trump.	Dan Pompeo <b>tak ragu</b> tentang visinya mengenai CIA di bawah Presiden Trump.	2	3	3

The translation of *clear* from the source text as *tak ragu* (*not doubtful*) in the target text suggests a change of perspective or point of view when compared to the original. However, the meaning remains intact. Although the translation lacks accuracy, it is still acceptable and readable. Overall, this translation strategy is assigned a translation quality score of 2.81

## 7. Paraphrase

This strategy was employed seven times in the article, with a percentage of 5.03%. The paraphrasing strategy was used appropriately, as shown below, which makes the translation feel more natural. As a whole, this strategy has produced an accurate, acceptable and readable translation, and gains a total translation quality score of 3.

SourceText	Target Text	Accuracy	Acceptability	Readability
"When you see this language that the president chooses to use, there are <b>many audiences</b> for it and... I assure you Kim Jong-un understands the message that	"Ketika Anda melihat bahasa yang digunakan presiden, <b>banyak orang membacanya</b> dan... Saya jamin Kim Jong-un paham bahwa Amerika serius."	3	3	3

America is serious."				
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### 8. Calque

Calque was employed 4 times, or 2.88% with a total translation quality score of 3. On the whole, this strategy is very effective at producing a good translation in terms of the three aspects of accuracy, acceptability and readability.

Source Text	Target Text	Accuracy	Acceptability	Readability
The US intelligence community has said that it believes Russia interfered in the 2016 presidential election.	<b>Komunitas intelijen</b> AS meyakini adanya campur tangan Rusia dalam pemilihan presiden 2016.	3	3	3

In the above example, the phrase *komunitas intelijen* is borrowed from the source language by literal or word-for-word translation.

### 9. Transference

This transference strategy was only employed 3 times with a percentage of 2.16%. The examples are below.

basis	-->	basis
agenda	-->	agenda
absurd	-->	absurd

This strategy had a positive influence on the translation quality, gaining an overall translation quality score of 3.

### 10. Established equivalent

This strategy only has 3 occurrences in the translated article, giving a percentage use of 2.16%. One example of the use of this strategy is shown below.

Source Text	Target Text	Accuracy	Acceptability	Readability
He also said North Korea may have the ability to strike the US with <b>nuclear missiles</b> "in a handful of months".	Ia juga mengatakan Korea Utara mungkin akan mampu menghantam AS dengan <b>rudal nuklir</b> " dalam beberapa bulan ke depan".	3	3	3

The use of this strategy was effective in producing an accurate, acceptable and readable translation. Overall, this strategy obtained a total score of 3.

## CONCLUSION

The analysis shows that 10 strategies were employed by the translator during the translation of the BBC article. These strategies and their percentage uses were naturalization (30.94%), transposition (16.55%), omission (14.39%), recognized translation (10.79%), notes

(7.91%), modulation (7.19%), paraphrasing (5.03%), calque (2.88%), transference (2.16%), and established equivalence (2.16%).

The dominant strategy used for the translation was naturalization. This is because the article is about international relations, affairs and politics in which many of the specific terms in these fields have been naturalized into Indonesian. This study further shows that translators do not only need to have knowledge in linguistics and semantics, but they also need to follow all the latest information beyond the specific field of their expertise or specialization. For example, as discussed in the findings and discussion section, the translator should be aware that the word *Cina* is not expected to be used anymore to refer to cultural identity after the issuance of the Presidential Decree No. 12 of 2014 concerning the revocation of the SE-06/Pres.Kab/6/1967.

The strategies which produced accurate, acceptable and readable translations are naturalization (30.94%), recognized translation (10.79%), notes (7.91%), modulation (7.19%), paraphrasing (5.03%), calque (2.88%), transference (2.16%), and established equivalence (2.16%). However, inappropriate use of two strategies, namely transposition (16.55%) and omission (14.39%) had a negative influence on the translation quality.

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# ANALISIS TERJEMAHAN KATA DAN FRASA YANG MEREPRERENTASIKAN KONDISI TOKOH AUTISM SPECTRUM DISORDER DALAM NOVEL *FLOWERS FOR ALGERNON* KARYA DANIEL KEYES

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## Abstrak

Penelitian ini bertujuan untuk mengidentifikasi kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa yang merepresentasikan kondisi tokoh Autism Spectrum Disorder dalam novel *Flowers for Algernon* karya Daniel Keyes serta menganalisa teknik penerjemahan, dan kualitas terjemahan kata dan frasa tersebut.

Penelitian ini dirancang sebagai penelitian deskriptif kualitatif terpancang. Jenis data objektif merupakan kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa yang merepresentasikan kondisi tokoh Autism Spectrum Disorder dalam novel *Flowers for Algernon* dan jenis data afektif berupa informasi dari informan tentang keakuratan, keberterimaan dan keterbacaannya. Teknik cuplikan yang digunakan adalah teknik purposif. Teknik pengumpulan data yang digunakan dalam penelitian ini adalah mengkaji dokumen, hasil kuisisioner dan Focus Group Discussion (FGD). Pemilihan sampel data dilakukan dengan teknik purposif sampling. Model analisis sesuai dengan model analisis etnografi yang diusulkan oleh Spradley.

Hasil penelitian ini menyuguhkan data sejumlah 309 data kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa. Data jenis-jenis kesalahan ejaan diklasifikasikan menjadi tiga jenis yaitu : Kesalahan Ejaan Jenis 1, Kesalahan Ejaan Jenis 2, dan Kesalahan Ejaan Jenis 3. Ada empat teknik penerjemahan yang ditemukan dalam penelitian ini yaitu teknik padanan lazim, graphology normalization, kompensasi dan delesi. Komposisi teknik penerjemahan tersebut meliputi teknik padanan lazim sebanyak 162 data (52,42 %), teknik graphology normalization 127 data (41,1%) , teknik kompensasi 14 data (4,5%), dan teknik delesi 6 data (1,94%). Nilai rerata kualitas terjemahan ini adalah 2,8 yang mana mengindikasikan bahwa terjemahan ini memiliki kualitas yang baik meskipun tidak sempurna.

**Kata kunci :** Teknik penerjemahan, Kualitas Terjemahan, Kesalahan Ejaan.

## PENDAHULUAN

Penerjemahan merupakan media penghubung antara dunia teks sumber dengan teks sasaran. Artinya penerjemahan menuntut kemampuan seorang penerjemah dalam memahami dunia teks sumber dan dunia pembaca teks sasaran. Dalam proses penerjemahan selain dua bahasa yang menjadi kendala, seorang penerjemah juga dihadapkan dengan berbagai jenis teks yang tentu saja berbeda. Sebagai contoh jenis teks yang berupa teks psikologi, teks kedokteran, teks hukum, teks sastra, dan lain sebagainya. Seperti yang disampaikan oleh Nida dan Taber (12:1974) penerjemahan harus bertujuan untuk menyampaikan pesan. Namun demikian penyampaian pesan ini akan mengalami penyesuaian bentuk leksikal dan gramatikal.

Nababan (2008) mengatakan ilmu penerjemahan termasuk ilmu interdisipliner, karena ia juga banyak menerima sumbangan dari ilmu-ilmu lain seperti linguistik (baik struktural maupun sistemik fungsional), psikolinguistik, sosiolinguistik, ilmu komunikasi, filologi, leksikografi, dan lain sebagainya. Disamping itu semua jenis teks diatas membawa pesan yang berbeda-beda.



Para pakar teori penerjemahan telah mengembangkan cara untuk menilai kualitas terjemahan, misalnya Nababan, Nuraeni, dan Sumardiono (2012) yang fokus pada terjemahan dari bahasa Inggris ke bahasa Indonesia. Model yang dikembangkan terdiri dari: (1) tujuan penilaian; (2) kriteria dan jumlah penilai; (3) instrumen penilaian kualitas terjemahan dan pembobotan; (4) contoh penilaian. Tujuan penilaiannya adalah untuk menilai kualitas dari segi keakuratan, keberterimaan, dan keterbacaan. Kemudian, jumlah penilai disarankan ganjil dan minimal 3 orang untuk setiap aspek kualitas yang yang dikaji dan masing-masing penilai harus memenuhi kriteria-kriteria tertentu. Instrumen penilaian kualitas terjemahan meliputi aspek tingkat keakuratan, keberterimaan, dan tingkat keterbacaan terjemahan. Masing-masing instrument terdiri dari tiga bagian, yaitu kategori terjemahan, skor, dan parameter kualitatif. Skor atau angka yang diberikan menggunakan skala 1 sampai dengan 3. Semakin berkualitas suatu terjemahan, maka akan semakin tinggi skor yang diberikan.

Belakangan ini, jenis novel makin bervariasi, mulai dari roman, humor, thriller, fantasi hingga fiksi ilmiah. Setiap genre memiliki gaya bahasa tersendiri. Dengan kekhasan gaya bahasa para penulisnya, novel menjadi kajian yang menarik dalam ranah linguistik. Dalam penelitian ini penulis akan mengkaji novel fiksi ilmiah di bidang psikolinguistik. Pengertian novel fiksi ilmiah menurut Sterling (2016) adalah “ *Science fiction is a genre of fiction in which the stories often tell about science and technology. It is important to note that science fiction has a relationship with the principles of science—these stories involve partially true-partially fictitious laws or theories of science. It should not be completely unbelievable, because it then ventures into the genre fantasy*”. Dengan kata lain, novel fiksi ilmiah memiliki hubungan dengan prinsip-prinsip ilmu yang melibatkan sebagian unsur fiktif dengan teori ilmu pengetahuan.

Pada penulisan karya tulis ini, penulis memilih sebuah novel karya seorang Profesor Emeritus di bidang psikolinguistik yaitu Daniel Keyes yang berjudul *Flowers for Algernon*. Novel ini dikategorikan sebagai Novel Fiksi Ilmiah (*Soft Science Fiction Novel*) yang mana menggabungkan unsur fiksi dan unsur ilmiah (dalam hal ini aspek psikolinguistik). Novel ini pun terinspirasi dari kisah nyata dan diterbitkan pertama kali oleh Harcourt Brace pada tahun 1966. Melalui kemampuannya, Daniel Keyes menulis cerita fiksi ilmiah ini dengan baik dan didukung dengan latar belakang pendidikan beliau di bidang psikolinguistik, sehingga membuat novel *Flowers for Algernon* ini menerima banyak penghargaan yang diakui internasional, seperti pemenang pada *The Hugo Award* dan *The Nebula Award* untuk kategori novel fiksi ilmiah terbaik. Pada tahun 1995, novel ini pun juga difilmkan dengan judul *Charly*, film nya pun memenangkan *Academy Award* pada tahun 1999. Pada tahun 2004, novel ini telah diterjemahkan ke dalam 27 bahasa, yang diterbitkan di 30 negara dan terjual lebih dari 5 juta kopi. Tokoh utama dalam novel ini adalah Charlie Gordon, yang mana Charlie menderita gangguan otak dan bahasa yang disebut dengan autisme spektrum, karena penyakit ini menyebabkan ia memiliki IQ yang sangat rendah sehingga membuat dia sulit untuk menulis huruf dengan ejaan dan tata bahasa yang baik dan benar, Charlie pun memiliki kesulitan ketika berkomunikasi dengan orang lain. (<https://www.theguardian.com/books/booksblog/2014/jun18/flowers-for-algernon-genius-daniel-keyes>). Novel ini diulas dengan gaya buku catatan harian yang ditulis oleh pelaku utamanya sendiri yaitu Charlie. Bagian-bagian awal novel ini berisi laporan dengan gaya tulis yang acak-acakan, penuh dengan salah ejaan, tanda baca, dan tata bahasa karena pelaku utama dalam novel ini memiliki autisme, sehingga ia tidak dapat menulis dengan baik dan benar. Kemudian laporan-laporan ini berkembang dengan perbaikan-perbaikan tata bahasa, gaya tulis, dan pola pikir. Pada akhir plot novel ini, kesalahan ejaan, tanda baca dan tata bahasa kembali muncul di dalam novel ini.

Contoh ungkapan kesalahan ejaan yang terepresentasikan dalam novel *Flowers for Algernon* dapat terlihat pada datum berikut ini:

(Datum 26)

BSU: I said okay and Prof Nemur showed me how to **werk** the TV that **reely wasnt** a TV. I **askd** him what did it do. First he **look** sore again because I asked him to **explane** me and he said I **shoud** just do what he told me. But Dr Strauss said he **shoud explane** it to me because I was beginning to **questien authorety**. I **dont no** what that **meens** but Prof Nemur looked like he was going **to bite his lip off**. Then he **explained** me very slow that the **mashine** did lots of things to my mind. Somethings it did just before I fall asleep like teach me things when **Im** very sleepy and a little while after I start to fall asleep I still hear the talk even if I **dont** see **the picturs** anymore. Other things is at **niteits** suppose to make me have dreams and **remembir** things that happened a long time ago when I was a **very littel kid**. Its scary.

BSA: Aku bilang oke dan Prof Nemur memperlihatkan padaku bagaimana TV yang bukan TV **sebenarnya** itu **bekreja**. Aku **tanyapadanya** apa gunanya. Pertama-tama iat**umpak** cemberut karena aku minta **penjlasan** padanya dan ia bilang aku hanya harus melakukan apa yang dikatakannya. Tapi Dr Strauss bilang ia harus **menjlaskannya** padaku karena aku mulai mempertanyakan otoritas. Aku **tidak tauapaatrinya** tapi Prof Nemur kelihatan seperti akan menggigit putus bibirnya. Lalu ia**menjelaskan** padaku dengan lambat sekali bahwa **mesyin** itu bisa melakukan banyak hal pada pikiranku. Sesuatu akan terjadi sebelum aku tertidur seperti mengajariku hal-hal ketika aku sangat mengantuk dan sejenak sebelum aku betul-betul tertidur aku masih bisa mendengar percakapan bahkan ketika aku tidak lagi melihat **gambaranya**. Hal lainnya terjadi pada malam hari dan akan membuatku **bermimpi** dan **ingat** hal-hal yang terjadi pada masa silam ketika aku **masih kecil**. Menakutkan.

Penggalan novel dalam dua bahasa tersebut menunjukkan terjadinya beberapa terjemahan yang kurang akurat, misalnya pada kata '*askd*' yang dimaksud disini adalah '*asked*' yang memiliki arti bertanya. Namun demikian pada terjemahan nya diterjemahkan menjadi '*tanya*' yang mana disini terlihat bahwa penerjemah menghilangkan unsur kesalahan ejaan pada teks bahasa sasarannya. Contoh lain yang ditemukan pada datum 26 diatas adalah adanya frasa '*the picturs*' yang mana mengandung kesalahan ejaan jenis ommisions namun demikian hal ini dihilangkan oleh penerjemah di bahasa sasaran menjadi '*gambaranya*' yang mana terlihat bahwa terjemahan tersebut tidak mengandung kesalahan ejaan sama sekali. Pada kasus ini terlihat bahwa penerjemah memilih untuk menghilangkan kesalahan ejaan yang merepresentasikan kondisi autisme pada tokoh utama di novel ini. Untuk itu penulis ingin mengkaji bagaimana tingkat keberterimaan pada kata tersebut, ketika unsur penanda tokoh Autis tersebut dihilangkan.

Melihat pentingnya menganalisa beberapa kata dan frasa yang merepresentasikan kondisi tokoh autisme pada novel ini, peneliti memutuskan untuk meneliti teknik, metode dan ideologi penerjemahan dan dampaknya terhadap kualitas terjemahan terhadap kata dan frasa yang mengandung kesalahan ejaan dalam novel ini. Dalam novel ini penuh dengan kesalahan ejaan, tanda baca dan tata bahasa dan beberapa kata yang canggung untuk dipahami. Dari hal tersebut, penulis pun akhirnya ingin meneliti lebih lanjut mengenai novel ini dan mengaitkannya dengan teknik penerjemahan oleh Molina dan Albir (2002) , kemudian dari hasil analisa nya akan di nilai juga kualitas terjemahannya menggunakan teori dari Nababan (2012).

## METODOLOGI

Berdasarkan masalah yang diajukan dalam penelitian ini, maka dapat disimpulkan bahwa penelitian ini merupakan penelitian deskriptif kualitatif dengan studi kasus terpancang. Penelitian ini bersifat deskriptif karena bukan merupakan eksperimental, mendeskripsikan fenomena dari awal sampai selesai. Selain itu, penelitian ini bersifat studi kasus dan yang dapat menentukan apakah itu data atau bukan adalah penelitiannya sendiri. Selanjutnya, peneliti juga tidak menggunakan *random sampling*, tetapi *purposive or theoretical sampling*. Penelitian ini bersifat induktif (khusus-umum), setiap data yang ditemui selanjutnya akan dianalisis. Selain itu, penelitian ini juga bersifat *grounded* dan *apriory theory*, yaitu menggunakan teori yang sudah ada sebagai pengantar dalam melakukan penelitian di lapangan, kemudian setelah itu peneliti tidak boleh terpancang oleh teori tersebut. Lebih dari itu, penelitian ini juga merupakan *emergence research design*, yang berarti penelitiannya bersifat longgar dan dapat berubah di tengah jalan. Hasil penelitian yang bersifat deskriptif ini merupakan hasil negosiasi dengan konteks dan tidak dapat digeneralisasikan (Lincoln & Guba, 1985 dalam Santosa, 2014).

Di dalam penelitian ini, peneliti menggunakan pendekatan etnografi dengan metode membagikan kuesioner dan melakukan *focus group discussion* dengan para informan (rater atau pembaca ahli). Penelitian dengan pendekatan etnografi menuntut peneliti untuk melakukan penelitiannya langsung di lokasi tersebut, atau biasa disebut dengan studi lapangan. Dengan demikian, peneliti mendapatkan data yang kebenarannya lebih valid dan konkrit. Kebenaran data tersebut diperlukan dalam menentukan penilaian keakuratan, keberterimaan, dan keterbacaan pada terjemahan kata atau frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa dalam novel Daniel Keyes *Flowers for Algernon* (Santosa, 2014).

Sumber data yang digunakan dalam penelitian ini berasal dari dokumen yang berbentuk novel bahasa Inggris dan terjemahannya dalam bahasa Indonesia. Novel yang digunakan merupakan novel yang ditulis oleh Daniel Keyes pada tahun 1965 dengan judul *Flowers for Algernon* dan diterjemahkan ke dalam bahasa Indonesia oleh Isma B. Koesalamwardi dengan judul *Charlie, Si Jenius Dungu*. Selain itu, sumber data dalam penelitian ini juga didukung dengan data dari informan yang berupa rater. Berikut data yang dikaji oleh peneliti berupa dokumen dan informan.

Teknik pengumpulan data pada penelitian ini dilakukan dengan mengkaji dokumen (*content analysis*), kuesioner, dan *focus group discussion* (diskusi kelompok terarah). Teknik ini digunakan untuk melihat dengan jelas bagaimana dampak dari penerjemahan pada kata atau frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa terhadap kualitas terjemahannya. Berikut teknik pengumpulan datanya: Mengkaji Dokumen dengan cara peneliti membaca keseluruhan novel *Flowers for Algernon* sekaligus terjemahannya *Charlie, Si Jenius Dungu* untuk mendapatkan konteks situasi yang sebenarnya. Setelah keseluruhan data didapat, peneliti menentukan kata atau frasa dari keseluruhan terjemahan yang merepresentasikan kondisi tokoh autisme dalam novel tersebut. Selanjutnya peneliti mengelompokkan data-data tersebut untuk kemudian dijadikan sampel. Kemudian

peneliti memberikan label kode pada data. Setelah itu, menganalisis kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa berdasarkan teknik dan kualitas terjemahan yang diterapkan dalam penerjemahan novel tersebut.

Dibawah ini merupakan contoh data dan contoh bukan data :

**Tabel 1.1 Contoh Data**

No	Domain	Nomor Data	BSu	BSa
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001	Kesalahan Ejaan	031/H.26/0 2.08	What <b>happind</b> is I went to Prof Nemurs office on my lunch time like they said and his <b>secertery</b> took me to a place that said psychology dept on the door with a long hall and <b>alot</b> of <b>littel</b> rooms with <b>onley</b> a desk and <b>chares</b> .	Begini <b>critanya</b> aku pergi ke kantor Prof Nemurs waktu jam makan siang seperti yang mereka minta dan <b>seksertarisnya</b> membawa aku ke tempat yang pintunya ada tulisan dept kejiwaan. Gang itu panjang dan banyak ruangan <b>keicl</b> yang <b>hanya</b> berisi satu mejadan <b>kursi-kursi</b> .
002	Kesalahan Ejaan	049/H.55/0 1.07	I had more crazy tests today in case they use me. That same place but a <b>differnt littel</b> testing room.	Hari ini aku dapat tes gila lagi mungkin mereka akan memakaiku. Di tempat yang sama tapi di <b>kamar kecil yang brebeda</b> .

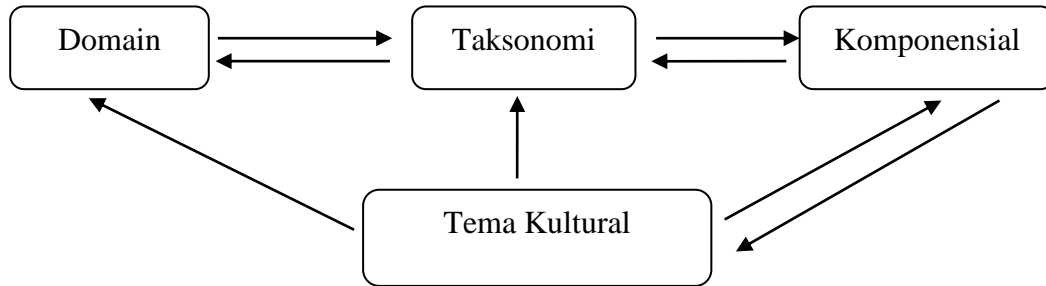
**Tabel 1.2 Contoh Bukan Data**

Teknik pengumpulan data juga dilakukan dengan menggunakan kuisioner, dalam penelitian ini kuesioner digunakan untuk mendapatkan data mengenai pendapat dan pandangan informan dalam menilai terjemahan yang mengandung kesalahan ejaan, tanda baca dan tata bahasa pada novel *Flowers for Algernon* dan kualitas terjemahannya. Kuesioner ini bersifat terbuka, dengan kata lain informan diberikan kebebasan atau keleluasaan dalam memberikan alternatif jawaban beserta alasannya. Ada tiga jenis kuesioner dalam penelitian ini. Kuesioner yang pertama yaitu kuesioner yang digunakan untuk mengukur tingkat keakuratan terjemahan. Kuesioner yang kedua yaitu kuesioner yang digunakan untuk mengukur tingkat keberterimaan terjemahan, sementara Kuisisioner yang ketiga yaitu kuisisioner yang digunakan untuk mengukur tingkat keterbacaannya. Dalam pengumpulan kuisisioner ini peneliti juga menggunakan metode *Focus Group Discussion (FGD)*. FGD digunakan untuk menggali data tentang kualitas terjemahan secara mendalam dilakukan untuk memperoleh kemantapan. Diskusi ini bersifat lentur dan terbuka, tidak terstruktur ketat, tidak dalam suasana formal, dan bisa dilakukan berulang-ulang pada informan yang sama (Patton dalam Sutopo, 2006). Dalam

BSu	BSa
I managed to get Strauss off to one side, and I started questioning him. "All right, now. You've been telling me I'm too sensitive to him. What did I say that upset him that way?"	Aku berhasil mengajak Straus meminggir, kemudian aku mulai mengajukan pertanyaan kepadanya. "Sekarang, baiklah. Kau telah mengatakan padaku aku terlalu mudah tersinggung olehnya. Apa yang baru saja kukatakan sehingga membuatnya marah seperti itu?"
"You're making it harder for me. You keep pretending I can do things and understand things that are far beyond me now . You're pushing me. Just like my mother..."	"Kau membuat keadaan ini menjadi lebih sulit bagiku. Kau terus berpura-pura aku dapat melakukan sesuatu dan mengerti hal-hal yang sesungguhnya sudah jauh dari jangkauanku sekarang. Kau mendorongku seperti ibuku..."

penelitian ini, para rater adalah anggota dari diskusi kelompok. Mereka dikumpulkan dan diajak berdiskusi untuk mendapatkan informasi yang lebih rinci mengenai terjemahan kata / frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa dan juga penilaian kualitas terjemahan yang sebelumnya telah mereka berikan dalam kuesioner.

Penelitian ini menggunakan model analisis etnografi seperti yang diperkenalkan oleh Spradley (1980) yang memiliki keterkaitan antar bagiannya yang bersamaan dengan proses pengumpulan data. Analisis tersebut meliputi analisis domain, analisis taksonomi, analisis komponensial, dan menemukan tema kultural. Adapun skemanya adalah sebagai berikut:



**Gambar 1.1 Skema Analisis Data (diadaptasi dari Spradley,1980 dalam Santosa,2014).**

Teknik analisis data dalam penelitian ini menggunakan analisis komponensial, Analisis Komponensial pada dasarnya menghubungkan antar komponen atau aspek (dalam hal ini antar kategori) yang telah dilakukan pada analisis taksonomi (Santosa, 2012). Dalam analisis komponen ini, peneliti mencari ciri spesifik pada setiap struktur internal dengan cara mengkontraskan antar elemen. Peneliti perlu memilih domain yang telah dikelompokkan yakni dari teknik, metode dan ideologi penerjemahan dari terjemahan kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa dalam novel *Flowers for Algernon* karya Daniel Keyes. Analisis komponensial merupakan hubungan antar setiap kategori terhadap kualitas terjemahannya antara lain keakuratan, keberterimaan, dan keterbacaannya. Pada penelitian ini, data yang mengandung kesalahan ejaan, tanda baca dan tata bahasa pada novel *Flowers for Algernon* dianalisa kemudian dikaitkan dengan teknik penerjemahan oleh Molina dan Albir (2012) yang selanjutnya dianalisa mengenai kualitas terjemahannya menggunakan instrumen penilaian terjemahan oleh Nababan (2013) yang meliputi keakuratan, keberterimaan, dan keterbacaannya.

No.Urut	Domain	Nomor Data	BSu	BSa	Teknik Penerjemahan	Kualitas Terjemahan			Keterangan
						KA	KB	KT	
001	Kesalahan Ejaan	002/H.001/01.01	Dr.Strauss says I should rite down what I think and rememir and ewey thing that happins to me from now on.	Dr.Strauss bilang aku harus nulis apa yang kupikir dan kuingat serta segala yang terjadi padaku mulai sekarang dan seterusnya.	- Padanan Lazim - Reduksi	2	2	2	
002	Kesalahan Ejaan	002/H.001/01.03	I dont no why but he says its imporfint so they will see if they can use me.	Aku tidak tahu mengapa tetapi ia bilang itu pinfing supaya mereka bisa memakai aku atau tidak.	-Padanan Lazim				

**Tabel 1.3 Contoh Analisis Komponensial**

Selanjutnya setelah menganalisa data menggunakan analisis komponensial, maka peneliti melanjutkan analisa dengan menggunakan analisis tema budaya (*Cultural Value*) yang mana merupakan suatu upaya mencari hubungan diantara domain dan bagaimana domain itu dihubungkan dengan budaya secara keseluruhan. Analisis tema atau *discovering cultural themes*, sesungguhnya merupakan upaya mencari “benang merah” yang mengintegrasikan lintas domain yang ada karena analisis ini bertujuan untuk menemukan perspektif yang lebih luas melalui pencairan domain dalam pemandangan budaya.

Adapun analisis tema budaya dari penelitian ini bertujuan untuk memaparkan teknik dan metode penerjemahan yang digunakan untuk menerjemahkan kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa yang terdapat pada novel *Flowers for Algernon*. Sehingga keseluruhan pemaparan tersebut dapat menunjukkan dampak penggunaan teknik, metode dan ideologi penerjemahan terhadap kualitas terjemahan yang dihasilkan. Analisis tema budaya didapat setelah dilakukan analisis berulang terhadap domain. Kesimpulan akhir mengenai kualitas terjemahan dilakukan sehingga peneliti mendapat suatu nilai dari penelitian tersebut.

## HASIL DAN PEMBAHASAN

Analisis teknik penerjemahan dilakukan pada setiap kalimat. Teknik penerjemahan dapat didefinisikan sebagai hasil dari pilihan yang dibuat penerjemah dalam mengatasi permasalahan pada tataran mikro (Molina & Albir, 2002). Analisis struktur mikro berfungsi untuk mengetahui informasi dasar dari teks karena melibatkan karakteristik leksikal dan struktur sintaksisnya (Nord, 2005). Oleh karena itu, kesalahan penggunaan teknik penerjemahan di tingkat mikro dapat berdampak pada penerimaan teks secara keseluruhan. Sebelum melangkah ke suatu analisis, maka kata dan frasa yang merepresentasikan kondisi tokoh Autis ini digolongkan dalam klasifikasi. Salah satu cara mengklasifikasikan kata dan frasa yang merepresentasikan kondisi tokoh Autis adalah dengan membaginya menjadi bagian-bagian mikro sesuai dengan kesalahan yang terdapat dalam temuan data penelitian tersebut, seperti Kesalahan Ejaan, Kesalahan Tanda Baca ataupun Kesalahan Tata Bahasanya. Dari 309 data kata dan frasa, ditemukan 4 teknik penerjemahan dengan frekuensi sebanyak 309 kali. Hal ini dikarenakan, karena dalam penelitian ini hanya menganalisa pada tataran kata dan frasa saja, sehingga satu kata atau frasa hanya menggunakan satu teknik penerjemahan saja.

Komposisi data frekuensi penggunaan teknik penerjemahan sebanyak 309 kali teknik penerjemahan tersebut meliputi teknik padanan lazim sebanyak 162 data, teknik graphology normalization 127 data, teknik kompensasi 14 data, dan teknik delesi 6 data. Dari 309 data tersebut teridentifikasi penggunaan teknik penerjemahan tunggal (satu teknik dalam satu kata atau frasa). Untuk lebih jelasnya, masing-masing teknik akan diuraikan dibawah ini.

### 1. Teknik Padanan Lazim

Pada penelitian ini teknik padanan lazim (*established equivalent*) ditemukan 162 data (52,42 %). Contoh teknik penerjemahan ini sebagai berikut:

**Bsu** : *Dr. Strauss says I should write down what I think and remember and every thing that happens to me from now on.*

**Bsa** : *Dr. Strauss bilang aku harus nulis apa yang kupikir dan kuingat serta segala yang terjadi padaku mulai sekarang dan seterusnya.*

Pada contoh data ini, rekonstruksi fungsi kata yang merepresentasikan kondisi tokoh autis yaitu terletak pada kata “*evrey*” diterjemahkan dengan menggunakan kata yang merepresentasikan kondisi autis dengan cara mempertahankan kata yang mengandung kesalahan ejaan pula dalam bahasa sasaran yaitu menjadi “*segla*”. Untuk itu teknik yang digunakan pada contoh datum tersebut dapat dikategorikan sebagai teknik padanan lazim yang mana memiliki kualitas terjemahan dengan tingkat akurasi, keberterimaan dan keterbacaan yang tinggi.

## 2. Teknik Graphology Normalization

Pada penelitian ini teknik Graphology Normalization ditemukan sebanyak 127 data (41,1 %). Contoh teknik penerjemahan ini sebagai berikut:

**Bsu** : *My name is Charlie Gordon I werk in Donners bakery where Mr Donner gives me 11 **dollers** a week and bred or cake if I want.*

**Bsa** : Namaku Charlie Gordon. Aku kreja di toko kweDonners.Pak Donners menggajiku 11 **dolar** tiap minggu ditambah roti atau kwe jika aku mau.

Data tersebut dikategorikan dengan menggunakan teknik penerjemahan Graphology Normalization dikarenakan kata “*dollers*” yang terdapat di dalam bahasa sumber dimana dalam hal ini mengandung kesalahan ejaan, diterjemahkan menjadi “*dolar*” di dalam bahasa sasaran. Sehingga hal ini menyebabkan unsur penanda tokoh Autis di dalam novel ini hilang. Untuk itu hal tersebut berpengaruh juga terhadap kualitas terjemahannya yang mana apabila menggunakan teknik penerjemahan ini menyebabkan nilai keberterimaan nya menjadi 2 yang mana berarti kurang berterima. Namun demikian memiliki tingkat keakuratan dan keterbacaan yang tetap tinggi.

## 3. Teknik Kompensasi

Pada penelitian ini Teknik Kompensasi ditemukan sebanyak 14 data (4,5%), yaitu data nomor: 012, 090, 208, 225, 238, 268, 296, 301, 240, 161, 244, 272, 036, 216. Contoh teknik penerjemahan ini sebagai berikut :

**Bsu** : *Prof Nemur said but why did you want to lern to reed and spell in the **frist** place.*

**Bsa** : Prof Nemur bilang tetapi mengapa kau ingin belajar mbaca dan mengja.

Pada contoh data initerdapat kata “*frist*” yang mana kata tersebut merupakan salah satu kata yang menjadi unsur penanda autis. Namun demikian kata tersebut tidak muncul di dalam bahasa sasaran, dan sebagai gantinya penerjemah memindahkan unsur penanda tokoh Autis tersebut ke dalam kata lain yaitu ke dalam kata “*mengja*”, untuk itu data ini dikategorikan dengan menggunakan teknik kompensasi. Untuk data yang menggunakan teknik kompensasi ini ada beberapa yang memiliki kualitas terjemahan yang baik dengan nilai yang tinggi namun ada juga beberapa yang memiliki nilai kualitas terjemahan yang cukup.

## 4. Teknik Delesi

Pada penelitian ini Teknik Delesi ditemukan 6 data (1,94 %), yaitu data nomor: 047, 078, 046, 075, 241, 242. Contoh teknik penerjemahan ini sebagai berikut :

**Bsu** : *Theres more we got to do with these cards.*

**Bsa :** Kita main-main lagi dengan kartu-kartu itu.

Pada contoh data ini terdapat kata “*theres*” yang mana kata tersebut mengandung kesalahan ejaan dan menjadi unsur penanda tokoh Autis. Namun demikian, kata tersebut dihilangkan oleh penerjemah di dalam bahasa sasaran dan tidak pula di kompensasi di kata lain yang terdapat dalam kalimat tersebut. Untuk itu, teknik ini termasuk teknik penerjemahan delesi yang mana mengakibatkan kualitas terjemahan pada kata tersebut rendah baik dari segi keakuratan, keberterimaan dan keterbacaannya. Berikut merupakan rekapitulasi dari pengklasifikasian teknik penerjemahan.

No.	Jenis Kesalahan	Teknik Penerjemahan	No Urut Data	Σ	%
1.	Kesalahan Ejaan Jenis 1	Graphology Normalization	001,002,006,013,016,018,021,022,023,026,027,029,040,055,066,068,072,081,092,093,096,098,104,106,109,110,113,118,121,127,131,138,139,140,141,143,145,147,148,152,158,159,162,164,168,169,172,173,177,190,191,194,197,199,200,201,204,205,215,222,226,228,231,248,252,256,260,262,265,267,270,275,277,279,283,284,287,292,303,307,308.	81	26,21%
		Padanan Lazim	004,010,014,017,020,025,030,037,039,043,044,045,050,051,054,056,058,060,062,063,065,067,070,071,073,076,077,082,089,095,097,099,101,103,105,108,115,120,122,123,124,125,133,135,136,137,149,150,153,154,155,160,165,166,167,171,175,178,179,181,184,193,198,203,206,207,209,210,211,212,217,218,219,220,221,223,229,230,233,235,236,237,239,247,250,257,258,259,261,263,264,266,276,285,286,288,290,297,298,300,302,305,306.	104	33,3 %
		Kompensasi	012,090,208,225,238,268,296,301.	8	2,6%
		Delesi	047,078	2	0,64%
<b>Jumlah Kesalahan Ejaan Jenis 1</b>				<b>195</b>	<b>63,11%</b>
2.	Kesalahan Ejaan Jenis 2	“Graphology Normalization	003,005,008,011,034,041,049,052,059,061,064,088,100,102,112,116,156,182,189,280,281.	21	6,79%
		Padanan Lazim	007,028,032,057,074,080,084,085,086,111,114,119,126,130,132,163,176,180,183,186,214,253,254,278,293,295,299,304.	28	9,06%
		Kompensasi	240	1	0,32%
<b>Jumlah Kesalahan Ejaan Jenis 2</b>				<b>50</b>	<b>16,18%</b>
3.	Kesalahan Ejaan Jenis 3	Graphology Normalization	038,048,053,079,087,134,144,146,185,196,213,224,232,234,246,249,255,273,289,309.	20	6,47%
		Padanan Lazim	009,015,031,033,035,042,069,094,107,117,128,157,170,174,187,195,202,243,245,251,258,271,274,276,282,291,294.	27	8,73%
		Kompensasi	<sup>430</sup> 161,244,272	3	0,97%
		Delesi	046	1	0,32%
<b>Jumlah Kesalahan Ejaan Jenis 3</b>				<b>51</b>	<b>16,50%</b>
4.	Kesalahan	Padanan Lazim	024,192	2	0,64%



	Tanda Baca	Kompensasi	036	1	0,32%
<b>Jumlah Kesalahan Tanda Baca</b>				<b>3</b>	<b>0,97%</b>
5.	Kesalahan Tata Bahasa	Graphology Normalization	019, 083, 142, 188,227	5	1,61%
		Padanan Lazim	151	1	0,32%
		Kompensasi	216	1	0,32%
		Delesi	075, 241, 242	3	0,97 %
<b>Jumlah Kesalahan Tata Bahasa</b>				<b>12</b>	<b>3,88%</b>

**Tabel 1.4 Tabel Klasifikasi Teknik Penerjemahan**

Berdasarkan analisis terhadap 4 teknik penerjemahan yang diterapkan dalam 309 data yang berupa kata dan frasa yang mengandung Kesalahan Ejaan, Tanda Baca dan Tata Bahasa pada novel *Flowers for Algernon* dan terjemahannya dalam Bahasa Indonesia, diketahui bahwa terdapat teknik-teknik penerjemahan yang diterapkan oleh penerjemah dengan frekuensi penggunaan sebanyak 309 kali. Berdasarkan frekuensi penerapan teknik penerjemahan tersebut diketahui bahwa teknik padanan lazim sebanyak 162 kali menempati urutan pertama, yang diikuti teknik graphology normalization 127 kali, teknik kompensasi sebanyak 14 kali dan terakhir yaitu teknik delesi sebanyak 6 kali. Dari keempat teknik penerjemahan diatas, yaitu teknik padanan lazim, graphology normalization, kompensasi, dan delesi, teknik-teknik tersebut berorientasi pada bahasa budaya dan bahasa sasaran, Oleh karena itu, dapat ditarik kesimpulan bahwa penerjemah didominasi teknik penerjemahan yang berorientasi pada bahasa sasaran dengan penerapan 309 kali (100%), metode penerjemahan yang berorientasi pada bahasa sasaran dengan metode yang dominan dalam penelitian ini adalah metode penerjemahan komunikatif.

Sementara itu untuk kualitas terjemahan dalam penelitian ini didapat, dari 309 data tersebut di dapat 303 data dengan terjemahan yang akurat, tidak ada data yang diterjemahkan dengan kurang akurat, dan 6 data diterjemahkan dengan tidak akurat. Dari segi keberterimaan didapatkan 177 data masuk dalam kategori berterima, 126 data masuk dalam kategori kurang berterima dan 6 data masuk dalam kategori tidak berterima. Kemudian dari segi keterbacaan didapatkan 285 data masuk dalam kategori berketerbacaan tinggi, 18 data masuk dalam kategori berketerbacaan sedang dan 6 data masuk dalam kategori berketerbacaan rendah.

Perhitungan skor rerata dari ketiga aspek keakuratan, keberterimaan dan keterbacaan adalah skor keakuratan sebesar 2,96 %, skor keberterimaan sebesar 2,55 % dan skor keterbacaan sebesar 2,9 % sehingga skor rerata yang dianalisis dalam penelitian ini adalah 2,8. Skor pada penelitian ini menggambarkan bahwa secara keseluruhan terjemahan kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa pada novel *Flowers for Algernon* ini bisa dikatakan akurat, berterima dan mudah dipahami oleh pembaca sasaran.

Penelitian ini menunjukkan bahwa penilaian kualitas terjemahan yang dilakukan pembaca ahli maupun pembaca sasaran memiliki proyeksi yang sama. Hal ini terbukti nilai keakuratan, keberterimaan dan keterbacaan yang tinggi, sehingga menghasilkan skor kualitas terjemahan yang tinggi juga (2,81). Skor kualitas terjemahan yang tinggi ini menunjukkan bahwa kualitas terjemahan dalam kata dan frasa yang mengandung kesalahan ejaan, tanda baca dan tata bahasa dalam novel *Flowers for Algernon* ini memang tidak sempurna akan tetapi berdasarkan penelitian ini memiliki kualitas yang baik.

Ketiga aspek kualitas terjemahan yang bernilai tinggi dan mendapatkan kategori yang baik bisa dicapai karena ideologi, metodologi dan teknik-teknik yang digunakan tepat dan memiliki berbagai varian, sehingga distorsi fungsi bisa dihindari, mudah dipahami, dan berterima dalam kaidah-kaidah bahasa sasaran selain itu juga telah disesuaikan dengan konteks cerita dalam novel tersebut. Sehingga hal tersebut tidak menimbulkan pergeseran

karakter dalam tokoh utama pada novel tersebut. Hal ini dibuktikan melalui teknik-teknik yang diterapkan terhadap kualitas terjemahan yaitu: teknik padanan lazim sebanyak 162 data, teknik graphology normalization 127 data, teknik kompensasi 14 data, dan teknik delesi 6 data.

## KESIMPULAN

Teknik – teknik penerjemahan yang digunakan penerjemah dalam mengalih bahasa dalam kata dan frasa yang merepresentasikan kondisi tokoh *Autism Spectrum Disorder* dalam novel *Flowers for Algernon* dilakukan dengan menerapkan teknik tunggal pada keseluruhan data. Hal ini dikarenakan penelitian ini membahas pada tataran kata dan frasa saja sehingga hanya satuan mikro nya yang diteliti, sehingga teknik penerjemahan tunggal yang ditemukan dalam penelitian ini. Terdapat empat jenis teknik penerjemahan yang terdapat dalam penelitian ini yaitu Teknik Padanan Lazim 162 data (52,42%), Teknik Graphology Normalization 127 data (41,10%), Teknik Kompensasi 14 data (4,53%), dan Teknik Delesi 6 data (1,941%).

Dengan presentase 100 % teknik penerjemahan yang berorientasi pada bahasa sasaran dalam penelitian ini yaitu teknik padanan lazim, graphology normalization, kompensasi dan delesi maka dapat disimpulkan bahwa penerjemah menerapkan metode komunikatif yang berorientasi pada bahasa sasaran. Metode komunikatif yang diterapkan penerjemah tentunya dipengaruhi oleh ideologi penerjemahan memayungi penerjemahan kata dan frasa yang merepresentasikan kondisi tokoh Autis dalam novel ini yang mana cenderung ideologi berorientasi budaya dan bahasa sasaran seperti ideologi domestikasi.

Dari 309 data kata dan frasa yang terdapat dalam novel ini diterjemahkan dengan akurasi 303 data (98,05%) diterjemahkan secara akurat dan 6 data (1,94%) diterjemahkan tidak akurat. Pada aspek keberterimaan 177 data (57,28%) diterjemahkan secara berterima, 126 data (40,77%) diterjemahkan kurang berterima dan 6 data (1,94%) tidak berterima. Sedangkan aspek keterbacaan 285 data (92,23%), memiliki tingkat keterbacaan tinggi, 18 data (5,82%) memiliki tingkat keterbacaan sedang dan 6 data (1,94%) memiliki tingkat keterbacaan rendah. Skor rerata dari ketiga aspek keakuratan, keberterimaan dan keterbacaan adalah 2,81. Penelitian ini menunjukkan bahwa penilaian kualitas terjemahan yang dilakukan pembaca ahli maupun pembaca sasaran memiliki proyeksi yang sama. Hal ini terbukti nilai keakuratan, keberterimaan dan keterbacaan yang tinggi, sehingga menghasilkan skor kualitas terjemahan yang tinggi juga. Skor kualitas terjemahan yang tinggi ini menunjukkan bahwa kualitas terjemahan kata dan frasa yang merepresentasikan kondisi tokoh *Autism Spectrum Disorder* pada novel *Flowers for Algernon* ini memang tidak sempurna akan tetapi berdasarkan penelitian ini memiliki kualitas yang baik.

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# TEKNIK DAN KEBERTERIMAAN PENERJEMAHAN TEKS MAJALAH PARIWISATA GARUDA

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## *Abstract*

*The techniques' choice of the translation affect the translation's quality. The precise translation's techniques can produce the subtle translation. The precise admision of the text translation along with the contex,t and the legibility are the three prominent consideration in the process of the translation. The goal of the research aim to debunk the subtlety of the source text's translation and the technique used in translation. This research's results presented in Descriptive-qualitative explanation is categorized into The Translation's Case study. The data of the research are words, phrases, sentence, and Discourses. Data gathering of the research used the identitional method by analyzing the text documents (source text-target text). The Research's result indicates some prominent translation techniques used by the translator impacted to the subtlety of the text translation*

**Keywords:** *tourism, techniques, translation,*

## PENDAHULUAN

### Latar Belakang

Setiap teks memiliki pesan yang ingin dibaca oleh orang lain. Kegiatan menerjemahkan merupakan sebuah cara untuk menyampaikan pesan yang terdapat dalam sebuah teks. Dengan demikian seorang penerjemah harus memperhatikan dengan baik pesan apa yang ingin disampaikan dalam teks tersebut. Selain itu penerjemah juga harus memperhatikan teknik-teknik yang tepat agar menghasilkan teks terjemahan yang baik dan pesan dalam teks tersebut tersampaikan.

Pariwisata merupakan kegiatan yang dilakukan orang dengan mengunjungi suatu tempat tertentu. Tempat itu biasanya bukan tempat keseharian dia beraktifitas. Tujuannya adalah untuk berekreasi atau mempelajari adat budaya daerah tertentu. Untuk bisa sampai ke suatu daerah tujuan wisata, maka diperlukan informasi tentang wilayah tersebut. Informasi bisa didapatkan dengan berbagai cara, salah satunya adalah majalah. Melalui majalah yang dibaca oleh banyak orang, maka informasi tentang satu daerah tujuan wisata akan bisa lebih mudah didapatkan.

Majalah Garuda merupakan sebuah majalah khusus yang diterbitkan oleh maskapai penerbangan nasional, yaitu Garuda Indonesia. Majalah ini diberikan kepada para penumpang selama berada dalam penerbangan bersama Garuda Indonesia (*in-flight magazine*).Majalah ini berisi berbagai macam informasi tentang daerah tujuan wisata baik di Indonesia maupun negara lain. Majalah Garuda terdiri atas dua edisi, edisi berbahasa Inggris dengan edisi berbahasa Indonesia.

Keingintahuan orang-orang dari luar Indonesia terhadap keunikan negara Indonesia semakin besar. Hal ini dapat dilihat dari data statistik yang diambil dari laman Kementerian Pariwisata, bahwa terjadi peningkatan kunjungan wisatawan mancanegara dari tahun 2016 ke 2017 yaitu 21.88%.

Dengan adanya penambahan jumlah wisatawan mancanegara yang datang, maka informasi tentang daerah tujuan wisata di Indonesia juga harus lebih banyak diberikan. Informasi tersebut sedapat mungkin disampaikan dalam bahasa yang dapat dimengerti baik oleh wisatawan mancanegara maupun domestik.

Bahasa merupakan salah satu alat yang digunakan untuk menyampaikan pesan dan informasi. Pesan dan informasi tersebut bisa disampaikan melalui bentuk lisan maupun tulisan. Melalui majalah Garuda, pesan disampaikan dengan menggunakan ragam bahasa tulis.

Seperti yang sudah diungkapkan sebelumnya, bahwa majalah Garuda memiliki dua edisi yaitu edisi bahasa Inggris dan edisi bahasa Indonesia. Dengan adanya dua edisi bahasa, maka diperlukan adanya proses penerjemahan. Melalui proses penerjemahan ini diharapkan, pesan yang disampaikan oleh penulis bisa diterima oleh para pembacanya.

Hanya saja proses penerjemahan bukanlah sebuah proses yang mudah. Banyak hal yang harus diperhatikan oleh seorang penerjemah sehingga dapat menyampaikan pesan yang terkandung dalam teks Bsu. Kendala yang seringkali muncul adalah menerjemahkan kosakata yang bersifat khusus atau sarat dengan muatan budaya atau kearifan lokal daerah tujuan wisata. Seorang penerjemah harus menggunakan teknik yang tepat agar bisa menghasilkan sebuah teks yang terbaca oleh pembaca Bsa.

Masalah yang akan diangkat dalam penelitian ini adalah teknik apa sajakah yang digunakan oleh penerjemah saat menerjemahkan sebuah teks dari Bsu ke Bsa. Masalah selanjutnya yang muncul dari penggunaan teknik tersebut adalah keberterimaan teks bagi pembaca Bsa.

Tujuan dari penelitian ini adalah mendeskripsikan teknik yang digunakan penerjemah pada saat dia menghadapi masalah dalam menerjemahkan serta keberterimaan teks hasil penerjemahan bagi pembaca Bsa.

Penelitian terhadap penerjemahan teks turisme menarik untuk dilakukan. Hal ini disebabkan karena teks turisme memiliki keunikan dalam menyampaikan pesan kepada pembacanya. Teks turisme merupakan kelompok teks yang bersifat memberi informasi sehingga pembaca mau datang mengunjungi tempat yang diinformasikan dalam teks. Sari dan Antoni menyatakan bahwa teks turisme mempunyai peranan penting dalam memasarkan suatu daerah tujuan wisata. Untuk itu bahasa yang digunakan harus ekspresif dan juga informatif.

Kesulitan yang dihadapi pada saat penerjemahan teks turisme adalah bahasa yang digunakan pada teks turisme banyak dipengaruhi oleh budaya, adat istiadat dan kebiasaan masyarakat setempat. Seringkali hal-hal tersebut tidak ditemui dalam kehidupan masyarakat pembaca Bsa (Narius:2009)

Biihler dalam Newmark menyatakan bahwa bahasa memiliki fungsi tertentu. Fungsi bahasa yang dimaksudkan Newmark adalah fungsi informatif, fungsi ekspresif, fungsi vocatif, (1988:39). Bahasa dengan fungsi informatif berisi fakta dan kenyataan di luar bahasa termasuk laporan atau teori. Bentuk teks informatif biasanya buku teks, laporan teknis, artikel di koran atau makalah ilmiah. Inti dari teks ekspresif adalah ungkapan yang berasal dari pemikiran penulis atau pembicara. Di dalam teks ekspresif tertuang pula perasaan penulis. Fungsi yang dimiliki teks vokasi adalah menarik perhatian pembaca. Fungsi bahasa lain yang perlu ada pada teks turisme adalah fungsi *aesthetic* dan nilai budaya (Sari & Antoni)

## **METODOLOGI PENELITIAN**

Penelitian ini merupakan penelitian deskriptif kualitatif yang bertujuan untuk mendeskripsikan fakta yang terjadi selama penelitian diadakan. Muhammad menyatakan bahwa penelitian kualitatif bertujuan untuk memahami fenomena sosial serta melakukan penggalan yang lebih dalam terhadap fenomena tersebut (2011:19). Terdapat tiga metode yang dapat diterapkan oleh penelitian kualitatif. Tiga metode tersebut yaitu pengamatan, wawancara dan telaah dokumen. Untuk mencapai tujuan dalam penelitian ini, telaah dokumen digunakan sebagai metode dalam penelitian ini.

Setelah menentukan masalah dalam penelitian ini, langkah selanjutnya adalah menyediakan data untuk ditelaah lebih lanjut. Data yang digunakan dalam penelitian ini diambil dari salah satu artikel dalam majalah Garuda dalam versi bahasa Inggris dan bahasa Indonesia. Langkah selanjutnya adalah membandingkan kedua teks tersebut. Langkah ini dilakukan agar bisa ditentukan bagaimana teks pada artikel majalah Garuda tersebut diterjemahkan. Penyajian hasil analisis merupakan langkah selanjutnya. Pada bagian ini hasil analisis tersebut disajikan, sehingga dapat dideskripsikan. Langkah terakhir yang dilakukan dalam penelitian ini adalah penarikan kesimpulan.

## HASIL DAN PEMBAHASAN

Penerjemahan dilakukan agar pesan yang terdapat pada teks Bsu dapat tersampaikan dan diterima dengan baik oleh pembaca teks Bsa. Penerjemahan yang dilakukan pada majalah Garuda juga memiliki fungsi yang sama, yaitu menyampaikan pesan kepada pembaca.

Data yang akan dianalisis adalah dua teks yang diambil dari majalah Garuda. Data pertama diambil dari teks yang berjudul *Eastern Promise* dan data kedua diambil dari teks yang berjudul *Relax and Revive*.

Dalam teks *Eastern Promise* menggunakan beberapa kalimat yang memiliki fungsi informative sekaligus ekspresif. Perhatikan contoh data berikut:

- a. *Driving south from Surabaya into the great green hinterlands of Java is like coming up for air.*
- b. *The road bears west towards Blitar, carrying me through an overwhelmingly green and verdant landscape.*

Penulis teks Bsu menyampaikan informasi tentang fakta yang ada disertai ungkapan-ungkapan yang menunjukkan ekspresi. Ekspresi tersebut dinyatakan dengan ungkapan yang maknanya berlebihan. Teks Bsu menggunakan ungkapan *is like coming up for air* untuk mengungkapkan udara segar yang ditemui ketika masuk ke daerah pegunungan. Begitu pula pada kalimat kedua, teks Bsu menggunakan ungkapan *through an overwhelmingly green and verdant landscape* untuk mendeskripsikan keadaan alam yang hijau dan subur.

Teks Bsa pada majalah Garuda menyebutkan hal yang berbeda.

- a.1 Menjelajahi pedalaman hijau di selatan Surabaya bagaikan mendaki atmosfer untuk mencari udara segar.
- b.1 Jalanan kini membawa saya menuju Blitar dan melintasi daerah yang subur.

Terdapat perbedaan pada teks Bsa. Perbedaan tersebut terletak pada beberapa ungkapan yang muncul pada teks Bsa. Pada kalimat (a) ungkapan *is like coming up for air* diterjemahkan menjadi kalimat (a.1) *bagaikan mendaki atmosfer untuk mencari udara segar*. Pada kalimat (a.1) terdapat penambahan unsur untuk menjelaskan situasi yang ada. Frasa *mendaki atmosfer* merupakan informasi tambahan yang diberikan sehingga situasinya menjadi lebih jelas. Meskipun frasa tersebut tidak muncul pada kalimat Bsu, penambahan tersebut mengakibatkan pesan yang disampaikan lebih ekspresif.

Hanya saja ada informasi yang hilang di awal kalimat. Pada kalimat Bsu dijelaskan bahwa penulis teks Bsu berangkat ke arah selatan dari Surabaya melintasi hijaunya wilayah Jawa. Berbeda dengan pesan yang disampaikan pada teks Bsa yang menyatakan arah yang berbeda dengan teks Bsu. Teks Bsa juga menghilangkan informasi tentang daerah hijau di wilayah tanah Jawa yang dilewatinya.

Penghilangan ini mengakibatkan informasi yang diterima oleh pembaca teks Bsa tidak sama dengan pesan yang ingin disampaikan pada teks Bsu. Pesan yang disampaikan teks Bsu menyebutkan bahwa perjalanan yang dilakukan mengarah ke selatan dari Surabaya melintasi tanah Jawa yang hijau dan subur. Sedangkan pada teks Bsu, pembaca hanya mendapatkan informasi perjalanan tersebut melalui pedalaman hijau di selatan Surabaya.

Fungsi bahasa pada teks *Relax and Revive* lebih banyak merujuk pada teks vokasi. Ungkapan-ungkapan yang terdapat dalam teks tersebut menarik perhatian orang agar mau mengunjungi suatu tempat, dalam hal ini Lombok.

Contoh data yang menunjukkan hal tersebut adalah:

c. *As Samantha Coomber finds out though, the island has a huge potential to attract those who worship at the temple of the body beautiful.*

Pesan yang terdapat pada kalimat ini menyatakan pulau itu punya potensi besar untuk menarik perhatian orang yang memuja tubuh yang indah. Ungkapan tersebut dinyatakan dengan frasa *the temple of the body beautiful*. Frasa ini merujuk pada tubuh yang dianggap sebagai kuil bagi tubuh yang indah. Maka bagi orang-orang yang memuja keindahan tubuh, tempat ini bisa menjadi salah satu pilihan.

Terjemahan teks Bsu dalam bahasa Indonesia adalah sebagai berikut:

c.1 Tetapi Samantha Coomber berhasil membuktikan, Lombok punya potensi besar untuk memikat mereka yang memuja raga.

Pesan yang muncul dalam kalimat ini adalah keberhasilan Samantha Coomber dalam mengeksplorasi pulau Lombok dan mengungkapkan bahwa pulau tersebut punya sesuatu yang menarik itu dapat dikunjungi terutama bagi orang-orang yang memuja keindahan tubuh. Permasalahan yang terjadi pada hasil terjemahan ini adalah tidak digunakannya bahasa yang berlebihan, sehingga tidak menjadi ekspresif.

Dari beberapa contoh data yang diambil dari majalah Garuda, seringkali terjadi pengurangan unsur yang penting pada pesan yang ingin disampaikan. Rangkaian kalimat dan pemilihan kata pada hasil terjemahan masih bisa dimengerti, meski pun masih terdapat kekakuan.

## **KESIMPULAN**

Proses penerjemahan merupakan pekerjaan yang tidak mudah. Penerjemahan pada teks turisme harus memperhatikan beberapa hal seperti fungsi bahasa yang terkandung dalam teks turisme. Penerjemahan teks turisme pada majalah Garuda banyak mengurangi unsur yang terdapat pada teks Bsu. Hal tersebut menyebabkan pesan yang ingin disampaikan pada teks Bsu tidak diterima dengan baik oleh pembaca teks Bsa. Beberapa kalimat yang dihasilkan pada teks Bsa masih terdapat kekakuan, karena menghilangkan unsur frasa atau kata.

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