Proceedings of the First International Conference on Communication, Language, Literature, and Culture

8-9 September 2020, Surakarta, Central Java, Indonesia

ICCoLLiC 2020

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Preface

ICCoLLiC stands for the International Conference on Communication, Language, Literature, and Culture, organized by the English Department of the Faculty of Cultural Sciences, Sebelas Maret University. The event is designed to become an annual conference making room for scholars and practitioners in the area of communication, language, literature, and culture to share their thoughts, knowledge, and recent researches in the field of study. It calls for papers on the following Academic Disciplines and Sub Disciplines:

2. Cultural Studies and Literature: Digital Literary, Cyber Literature and Culture, Fan Fiction, Postcolonial Studies, Space and Spatial Studies, Identity and Hyperreality Gender Studies, Trauma Theory, Memory and History, Readers and Reception Studies.

This first ICCoLiC will be held on 8-9 September 2020 featuring three International keynote speakers from Taiwan, Malaysia, and the United Kingdom. Three Indonesian keynote speakers are also invited to participate in this event. Amidst the COVID 19 pandemic, this conference is altered into an online seminar that will be run through Zoom Cloud Meetings. Collaboration has been established with a number of parties to support the conference, including multiple publishers of journals. Also, selected papers would be published in EUDL (European Union Digital Library) submitted for indexing in Scopus.

Dr. Dyah Ayu Nila Khrisna, S.S., M.Hum.
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The Fairy Tales’ Stepmothers:
They are not Evil, They are just Insecure
(Portraying the Character of Cinderella, Hansel and Gretel, and Snow White’s Stepmothers from the Appraisal Framework)

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Abstract. The wicked stepmother’s character is prevalent in fairy tales. Stepmother reflects qualities that we associate with evil deeds and is always interesting to be examined. Their Characterizations are mostly disclosed with a feminist approach in literature and psychology framework, but rarely seen from a linguistic point of view. This article aimed at portraying the character of stepmothers in the most famous fairy tale Cinderella, Hansel and Gretel, and Snow White and investigating the characterization from a different standpoint. The application of the Appraisal theory yields a new finding revealing the insecurity of the stepmothers despite their iniquity. This analysis also concerns the translation equivalence. The results of the assessment demonstrate the translator's quality in portraying nearly the same personality of the stepmothers in the original version.

Keywords: Stepmothers, Fairy tales, Characterization, Appraisal, Translation

1 Introduction

In fairy-tale terms, the stepmother represents qualities that we equate with evil: rage, envy, resentment, greed, self-absorption, clever inventiveness, and supernatural powers. Stepdaughters are the most popular victim of her marriage. Seldom do we meet compassionate stepmother, for, like all fairy tale figures, this step-mother is an archetypal image, not the representation of a true person whose values, desires, and thoughts we are deprived of. The evil stepmother includes all that we fear and despise for the feminine, the female creature whose hideous nature and cruelty frighten us. Her capacity to bewitch and the endless amount of energy she uses to bring out her filthy impulses is a matter of nightmares. She is also put up as a foil to the naive and innocent step girl whom she mistreats and who eventually gains victory over her.

The character of the wicked stepmother is popular in fairy tales; the most common examples are Cinderella, Snow White, and Hansel and Gretel. The characterization of the stepmother is without a doubt always enthralling to scrutinize. Many scholars had investigated this distinctive character from myriad viewpoints. From a feminist perspective, for instance, Blair (2015) queried on the choice of old and female figures for the antagonist [1]. Some also concern on tale exemplifying that women should be mothers or wives. Nanda (2014) stated that "Much of the fairy tale literature reinforces the idea that women should be wives and mothers,
Reba (2015) endeavors to discover the pervasive portrayal of antagonistic women within fairy tale literature and argue that evil women in fairy tales are not only used to destroy the important bonds between older women and younger women but also to reinforce the stereotypically feminine qualities sought in women.” [3]

Characterization is also commonly disclosed with literature and psychology approach but rarely seen from a linguistic point of view. Khrisna (2016) had conducted a study on the characterization of Santiago in the novel The Old Man and The Sea and succeeded to divulge the profound emotion of this character [4]. The use of Appraisal theory from Systemic Functional Linguistic Study revealed the frequent occurrence of Affect in each stage of the story which strongly proves that the character of Santiago is described more on his emotion than his personality. Appraisal simply means evaluating something like individuals, objects, situations, etc. The appraisal was developed in 2003 by Martin and Rose and was improved in 2005 by Martin and White. Martin and Rose (2005) define Appraisal as “evaluation of kinds attitudes that are negotiated in the texts, how strong are the feelings that are involved, and how the values are sourced to the readers.”[5]

Considering its efficaciousness, this research is trying to apply the same theory to disclose the other side of stepmothers' personality which is universally perceived as wicked and evil. Garber (2015) had noticed the change of nuance of the stepmother characterization in Cinderella movie released in 2015; from wicked to cruel. She found an interesting fact that "Lady Tremaine's abuse of Cinderella is not the result, her performance makes clear, of some sui generis malevolence; it is instead the direct result of the cruelties her own life has heaped upon her.” [6] This finding is without a doubt worth further investigation

2 Research Methodology

The review of this paper focuses primarily on the personality, normality, and physical look of the stepmothers depicted in WOW! bilingual English-Indonesian comics of Cinderella, Hansel and Gretel, and Snow White [7] [8] [9]. The analysis covers three main elements comprising Affect, Judgment, and Appreciation, which can systematically view the interpretation of stepmothers from a broader perspective. The Affect factor plays a role in deciding their emotions. Judgment is the role of disclosing their actions, and Appreciation is to assess their appearance. Besides, this work also examines the equivalence of the messages between the English and Indonesian versions.

All narrations and utterances containing language evaluation conveyed by and directed to the stepmothers were described as the primary data and were collected using a content analysis technique. The data were subsequently classified into tables-based categories of the Appraisal theory and interpreted based on the context of the situation, pictures, related studies, and other supporting data. Subsequently, an assessment was carried out on the quality of the translation. The translation is equal in meaning if the classified Appraisal elements are almost similar to those found in the original.
3 Results

3.1 The Portrayal of Cinderella's Stepmother

The result shows that Cinderella’s step mother is not accentuated by her outward appearance. No linguistic data have been found to provide the physical characteristics of the stepmother. Despite the discovery of some facets of the negative appraisal of Judgement, the evil characters are still very obvious, in particular the type of propriety: ethics, which give an appraisal on the morality aspect. The language evaluation appears in the following picture:

Figure 1. shows the situation when the stepmother and the two step-sisters of Cinderella will leave for the palace to meet the invitation to the prince's party. The bad attitude of the Stepmother can be seen from the phrase "Keep the house clean! Do you understand?" This implies the injustice that she addresses to Cinderella, given that the invitation was intended for all, including Cinderella. It also reveals in the scene that this expression presents itself with an eyebrow cocked. Nevertheless, the wrongdoing portrayed in the text and picture cannot be defined as 'wicked' because no lexical signs are suggesting an elevated degree of Graduation in the expression. In this case, the character of the stepmother is more justified in naming herself cruel than wicked or evil. The intensity of cruelty tends to decline in translation. The Indonesian version of the comic-cut does not have the same attitude as the source text. This inequality can be seen from the use of the word "Jagalah" (Take care) which in fact gives a positive connotation to the character of the speaker. It could lead to a wrong interpretation unless the text is presented with the picture.

Interestingly, the bad attitudes of Cinderella's stepmother are not perceived as much as her feelings as evinced in the findings of the Affect aspect which is over the Judgement. It is even only uttered once in the narration, and other characters share only a few. The character of Cinderella's stepmother in this comic is rich with a sense of insecurity instead of cruelty. The story catches the notion that Cinderella is a threat for the step mother, as she believes that Cinderella has greater significance than her two daughters. The feeling of insecurity can be seen in the following example.
The 'Phew!' exclamation reveals the stepmother's anxiety as she first noticed that Cinderella has a pretty face, but then it is a relief to see her naivety. It is reflected in the utterance of "She has only a pretty face." The word 'only' is the keyword reinforcing the fusion of the two emotions. The sinister facial expression shown by the stepmother emphasizes the uneasy feeling that she is attempting to communicate. Unfortunately, the Indonesian translation does not convey the same feeling as contained in the source language. Altering “Phew!” into “Hmm…” as seen in the figure 4 causes change in the Attitude evaluation.

In addition, the insecurities of the stepmother over the presence of Cinderella can also be seen in the following figure:

Cinderella is a threat to her children. She argues that Cinderella is more attractive than her daughters and hides her fears (insecurity: disquiet) by saying, "Compared to my daughters, she is so ugly!" illustrated with an expression that suggests annoyance. This term often signifies a feeling of love that a mother has for her children. In reality, she is just a mother who wants to
bring her kids the best. Her bad personality never targets her biological children. This can be shown by the sympathy and encouragement the stepmother gives to her children as seen in the phrase “Of course my beautiful daughters are invited” and “Your sisters are too weak to do those things.” Each of these phrases includes an appraisal key aspect of Affect: happiness: affection, which is translated equally into “Tentu saja, putri-putriku yang cantik diundang” and “Kakakmu terlalu lemah untuk mengerjakan pekerjaan seperti itu.”

This Cinderella comic story-writer seems to have revealed the stepmother's other characteristics; a mother's caring nature. She is portrayed as being very sorry for her mistakes, and she is finally allowed to share her happiness with Cinderella. This is very rare in the Cinderella stories. In this plot, readers could feel very much the guilt of the stepmother, as it is illustrated with visual representations showing her in a kneeling position with tears in her eyes.

![Fig. 6. The Guilt of Cinderella’s Stepmother (English Version)](image1)

![Fig. 7. The Guilt of Cinderella’s Stepmother (Indonesian Version)](image2)

The Stepmother's conscience is also reflected in the word "shame" which evaluates the element of the Affect and is classified as Unhappiness: misery. It creates a powerful word and elevated degree to reflect the disappointment in Graduation. There is an omission in the Indonesian version of the utterance "I can't look at you," which lowers the depth of remorse that the writer intends to convey in the character of the stepmother.

3.2 The Portrayal of Hansel and Gretel’s Step Mother

Similar to the characterization of the stepmother in Cinderella comic, the stepmother in the story of Hansel and Gretel is not described in her physical appearance. The evaluation of Appraisal results to the divulgence of insecurities over the cruelty. However, the evil side of the stepmother widely known by society can be still easily recognized through the plot of the story. Below is one of the examples.
The plan suggested by the Hansel and Gretel's stepmother in this scene sounds very evil. The keyword of "abandon" says it all. The New Oxford American Dictionary defines this as “leave (a place or vehicle) empty or uninhabited, without intending to return.” In the Indonesian version, this word is less equally translated into ‘tinggalkan' (leave). The word ‘tinggalkan’ contains a lower expressive meaning than the original. However, the context of the situation and the picture is a perfect combination to bring support to the meaning delivery.

The tenacity of the stepmother in this story is also questionable. The negative judgment on this aspect is found in numerous parts of the story underpinning the bad character. She intimidates and offers difficult choices for her husband, to choose between her and his children, implying her dissolute personality, as seen in the following example.

Fig. 8. The Evil Plan of Hansel and Gretel’s Stepmother

Fig. 9. The Tenacity of Hansel and Gretel’s Stepmother
The gesture she makes while uttering her command to her husband also indicates that she has a dominant personality. Her dominance is not only shown over her husband but also her stepchildren. She frequently utters remarks that are not suitable to express to kids, such as: "You idiot!" "You useless loafers!" when she only means to wake them up from their bedtime as pictured in the following figures.

![Fig. 10. The Cruelty of Hansel and Gretel’s Stepmother (English Version)](image)

![Fig. 11. The Cruelty of Hansel and Gretel’s Stepmother (Indonesian Version)](image)

She even tweaks her daughter’s ear roughly with the anger showing from her eyes. This particular scene is translated accurately to “Bangun! Dasar pemalas tak berguna.” This expression contains strong annoyance of the stepmother at her stepchildren, as strong as the source language.

The explanation behind the stepmother’s negative attitude towards her children is worthy of further evaluation. The results of this study may be used to describe the true character of the stepmother of Hansel and Gretel. The finding shows that the Affect aspect of Appraisal is acknowledged more than the aspect of Judgement. She was too wrapped in misery. She is, in fact, rich in insecurity due to their poverty. This condition drives her to harm her step-children since her husband fails to fulfill her needs and she fails to develop her sense of belonging for the kids. Her deep sense of insecurity is lucidly narrated at the beginning of the story.

![Fig. 12. The Insecurity of Hansel and Gretel’s Stepmother (English Version)](image)

![Fig. 13. The Insecurity of Hansel and Gretel’s Stepmother (Indonesian Version)](image)
Starving is the source of her anxiety that prompts her to get rid of her kids. The Indonesian version is successfully conveyed the same feeling of insecurity as seized in the original version as seen in the figure 13. However, there is a slight change in the sentence structure of the translation which also causes a slight change in meaning. The word “starving” is rendered to “Hidup kelaparan” which results in a different object of evaluation. The source language appraises ‘starving’ but the translation is shifted to ‘life’.

3.3 The Portrayal of Snow White’s Step Mother

Unlike the previous two characterizations of stepmothers, Snow White’s stepmother is repeatedly depicted from her physical look, particularly her face. This belongs to her primary concern as well as the source of her wickedness. The Appraisal analysis shows a positive evaluation of the quality aspect of Appreciation which gives value to the beauty of the queen. Her exquisiteness narrates much of the story and she wishes to continues to exist until the end of the story. Even so, her beauty is not the issue that concerns the author, but her personality and her emotion. She is depicted to have erred in both deed and manner from the very beginning she is introduced in the story, as illustrated in the following figures.

![Fig. 14. The Look of Snow White’s Step Mother](English Version)  ![Fig. 15. The Look of Snow White’s Step Mother](Indonesian Version)

The beauty of Snow White’s stepmother is represented in a glamorous bold makeup look that catches everybody's attention, but sadly in a bad way. People around her cannot deny her beauty but find it hard to accept her personality. They condemn her for being too arrogant and jealous of her stepdaughter. Their hostility can be seen from the facial expressions they make for the queen. The phrase "too arrogant" negatively evaluates the aspect of Judgement, specifically Propriety: ethic, which is equally translated into “terlalu sombong”. Also, she is portrayed in her jealousy, which is somewhat different from her depiction in the Indonesian version. The translation of “dia orangnya pendengki” contains a different degree of expressive meaning than "jealous" in the original version. According to the Great Indonesian Dictionary (KBBI), ‘pendengki’ is equivalent to the term ‘envy’ and is more complex than just ‘jealous.’ However, ‘pendengki’ is not appropriate as an adjective to the Indonesian sentence form. It is generally used as a noun. The stepmother of Snow White used to be described as the most beautiful woman as illustrated in the following figure.
The only thing she can trust is the mirror. She would accept all its statements as true. It says that the queen was the most beautiful woman in the world and that no one was more beautiful than her. It has always been her joy before the arrival of Snow White. Yes, she is her stepdaughter, who is now growing up to be a beautiful young lady, which is triggering her anxiety. The following expressions made it obvious that she is insecure. She confesses that she is nervous to see Snow White grows prettier day by day. This emotional response is properly translated into “cemas” in Indonesian. The feeling of insecurity is profound in the storyline which triggers her to do evil things.

Of the three stepmothers, Snow white's stepmother is appraised to be the wickedest. She caught herself attempting to kill her stepdaughter a few times. There is no worse attitude than to cause a person to die. These harm deeds are depicted in numerous scenes. The following is the most horrifying.
The queen asks a huntsman to kill Snow White and to bring the queen her heart. The order is uttered in a heartless expression intensifying her vileness. The evil characterization of the stepmother is also divulged by the other characters in the comic. In Appraisal theory, this can be revealed from the analysis of Engagement which defines who is the evaluation coming from. The source of attitude of other than the author is called heterogloss and can be found in the expression uttered by the step mother’s right-hand woman saying “She is as terrible and vicious as I expected.” Her bad deed is described in the words of terrible and vicious condemning the ethic aspect of personality. In Indonesia, these two words are rendered to ‘menakutkan (terrifying) and kejam (equals to vicious) which conveying the same effect as the original.

### 4 Discussion

Characterization has been an important factor in the understanding of literary plays. According to Wiyatmi (in Ramadhani, 2014) [10], Characters in fiction comprise three dimensions of physiological, sociological, and psychological. In these three dimensions, there is a reflection of the emotion, behavior, and physical appearance of the character depicted in the story. The character of the wicked stepmother is well acknowledged in fairy tales. So, this evil stepmother was the first villain to be depicted in Disney’s feature-length film, and since then, her terrifying nature has remained one of the key features of some fairy tale adaptations. Behrooz (2016) [11] called into questions why did this individual shape gain such popularity as the writing character, and what part specifically did the fairy tales of the Grimm brothers have to make in that? In what ways did these Brothers Grimm set out to emphasize her cruel and evil world? On her depth analysis, She found out that “one of their most striking strategies is to draw parallels between the character and actions of the stepmother, and other malevolent figures and creatures of folklore.” Nanda (2014) [2] further divulged the clear link between beauty and goodness and between ugliness and evil. Beautiful Cinderella ends her life in a happy ending with a charming prince, while Snow white's stepmother perishes in her evil. I consider this worthy of further examination. The Appraisal theory is selected to be applied to scrutinize the data to see the characterization from the linguistic viewpoint.

Martin and White (2005) [5] state that "Appraisal theory provides one way of unveiling speakers and writers’ ideological positions encoded in positive or negative evaluations of, and
attitudes towards, entities.” Further, White (2016) [12] states that “Appraisal is a powerful resource to understand how individuals construe realities by means of language, located in different contexts and cultures, and how discourses play a huge part in the creation of meanings in multiple social events.” Wu (2013) adds that “Speakers/writers use the resources of Appraisal to negotiate their social relationships, by telling their listeners/readers how they feel about things and people, in other words, what their attitudes are.”[13] This explanation strongly suggests that Appraisal is relevant to the construction of a fictional character. Khrisna (2016) affirms that Appraisal provides linguistic evidence to support the evaluation in characterization and proves to be successfully applied to explain characterization in fiction. She also found out the strong connection between Systemic Functional Language (SFL) and translation studies, particularly the application of appraisal analysis in assessing translation accuracy related to Interpersonal Metafunction. [4]

The results of this research show that among the three stepmothers, Snow White's stepmother is evaluated the evilest. The choices of words like 'kill', 'vicious', 'wicked', and the affirmation of 'I’ll go to the hut and kill the princess by myself' say it all. She reaps what she saw. At the end of the story, she died a miserable death. This corroborates the statement made by Nanda (2014) revealing the clear link between beauty and goodness and between ugliness and evil.[2] Also, since fairy tales are made for kids, the authors might intend to provide moral value to the readers that “if you do bad things, bad things will happen to you, and if you do good things, good things will happen to you.”

Cinderella’s stepmother, however, is the luckiest. The ‘worst’ words used to portray her personality are only “bad” which is far from being wicked or evil as used to depict Snow White's stepmother. She does not seem to give too much trouble to her stepchildren as what the other two stepmothers do to their kids. She is not evil, she is just cruel. Her story ends in a happy ending for she expresses her regret and seeks reconciliation with her stepdaughter.

The characterization stepmother of Cinderella, Hansel and Gretel, and Snow White are not only emphasized on their cruelty but also their insecurity. This is confirmed by the linguistic evidence that presents the finding of the Attitude Affect system evaluating the emotional dimension that exceeds the same amount with the finding of the Judgment system for measuring the personality dimension. The language used by the author shows the uneasiness felt by the stepmothers. This disquiet prompts them to do bad deeds. They find it hard to accept their new life with the presence of a kid who is not related by blood. They are on the same journey but in different shoes. It is easier for Cinderella's stepmother to mingle with her stepdaughter because she has her kids to struggle for, but a bit difficult for Hansel and Gretel's stepmom who still wishes for having her biological kid as once she told her husband “We can have a baby when we are okay.” For her, the poverty and the step kids are millstones around her neck. Nevertheless, she is still alive until the end of the story and has a chance to find her own happiness.

The equivalence of characterization of stepmothers in the Indonesian and the original version also becomes the concern of this study. The result of the assessment shows the success of the translator in portraying the same character of stepmothers. Even so, there are still found several expressions that are less equal in expressive meaning. This inaccuracy is mostly due to the shift in the Graduation system. Martin and Rose (2003) define Graduations as “grammatical and lexical resources we use to “say how strongly we feel about someone or something” meaning that this important to be altered equally in the translation. [14] The utterance of “You idiot!” for instance. It expresses a strong feeling of annoyance that should be maintained in the translation. Rendering this expression to “Kamu goblok!” would provide the same sense as the original than to translate it into “Kamu bodoh!” (stupid). In short, readers expect to experience
the same 'individual' as the author intends and this can only be fulfilled if the characterization is faithfully translated.

5 Conclusion

The Appraisal framework has discerned the other personality traits possessed by stepmothers in fairy tales, particularly the stepmother of Cinderella, Hansel and Gretel, and Snow White in WOW bilingual comics. They are notorious for their bad character, but less depicted by the magnitude of their emotions. The result of the study reveals that every bad deed they do begins with a feeling of insecurity. The profound feeling of disquiet is perceived in the story and fairly faithfully rendered in the translation. To sum up, Cinderella's stepmother is just a mom who always wants the best for her kids, Hansel and Gretel's step mom is just a normal person who's afraid of not being able to eat, and Snow White's stepmother is just a lady who needs compliments. They might not be evil, they are just insecure.

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Translating Literary Dialect:
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Abstract. This paper discusses the true challenges of Indonesian translators in dealing with literary dialects, in particular the African American dialect in Mark Twain's novel The Adventures of Huckleberry Finn. It also seeks to provide the potential procedure to be used to ensure success in the target text. Four translators of the three Indonesian versions of the novel were asked to provide information on the difficulties they experienced in translating the utterances of the black characters. The result of the analysis reveals the problems encountered by the translators in understanding the words printed in non-standard spellings, recognizing the type of dialect and the roles of the AAE dialect in the novel, choosing the Indonesian language variation to transform the AAE dialect, and finding the literary dialect in Indonesian. Some successful methods have been selected by the translators as solutions to the problems they encounter, although some of their approaches contribute to problems related to different characterization and difficult to understand translations.

Keywords: dialect, literary dialect, African American English, problem, solution

1 Introduction

Dialect is a user-related variation of a language\textsuperscript{1,2} which is distinguished from other varieties of the same language by its pronunciation, vocabulary, grammatical constructions, and syntax. Dialects reflect regional (geographical), ethnic (national and racial), and social (class, age, gender, socioeconomic status, and education) backgrounds of the speakers. Dialect can be multifunctional for novel writers. It can be a potent tool to assist novel writers to present the characters they have created to life. It can be employed to demonstrate diverse ways of speaking indicating different geographical origins, cultural backgrounds, or social classes, ethnic, regional or racial group, education levels, etc.\textsuperscript{1,3,4,5,6} The use of dialects by novelists also portrays a means or a tool to direct their social criticism of class and ethnic issues\textsuperscript{3,6} as well as to promote equality\textsuperscript{7}.

The features of a dialect on the printed page of novels cannot be as easily recognized as those in the spoken medium. On printed literary words, a dialect is indicated by orthographies and miss-spellings, elisions, apostrophes, syntactic changes, signs, etc.\textsuperscript{8} This is generally referred to as a literary dialect.\textsuperscript{8}

Dialect dictates one way of communicating an utterance. In literary works, how an utterance is articulated is often just as critical for the substance articulated. This is due to the fact the manner of expression provides valuable information about characters. It is from where the evoked meaning of the utterance arises.\textsuperscript{9}

Translating dialects creates more of a challenge for a translator than it does for a novelist. Dialects can facilitate a novel writer to present characterizations but is not easy for a translator to reproduce the result in the target language (TL). Furthermore, a translator may
find it difficult to fully understand the source text (ST) while translating it.\textsuperscript{10} When attempting to covet the same word, a translator can fail to reproduce the features of the dialect used in the target language. The search for correct dialect reproduction is known to be one of the most challenging obstacles to literary translation.\textsuperscript{3}

Many experts have raised the problems of translating dialects in a novel. Nevertheless, studies on the real difficulties faced by translators in translating dialects are still rare, particularly by translators of novels from English to Indonesian. Since dialects are closely related to culture and language systems, the problems that novel translators face with dialects in one language can be distinct from the problems that novel translators face in other languages. Studying dialect translation issues by including translators can lead to effective solutions.

This paper seeks to identify the problems experienced by novel translators when dealing with dialects. It focuses on how the Indonesian translators of The Adventures of Huckleberry Finn (AHF) deal with African American English (AAE) dialect in utterances of black characters in the novel.

Since the beginning, the use of literary dialect was a hallmark of American literature. Mark Twain's novel The Adventures of Huckleberry is a good example of a novel featuring a variety of different dialects among its characters that Twain himself said he worked hard to get right. One of the dialects used in the novel is the African American Dialect used by the black characters.

My early study on this novel showed that the utterances of black characters have shown an enormous number of AAE dialect features (Ida Disertasi). The study has shown that in the novel there are 431 utterances spoken by black characters, in which 409 or 96\% of the display features of AAE, whether in terms of phonology, syntax, or lexicon.\textsuperscript{11} It is important to note that in these 409 utterances, 2091 words display features of AAE dialect, most of them are marked by nonstandard spellings, such as ax (for ask), gwyn (for going), on’y (for only), ’spec (for expect), whisht (for wish), chile (for child), Mars (for Master), nuff’n (for nothing), k’yards (for cards), whar (for where), etc.

The AAE dialect used by the black characters in this phenomenal novel also influences the characterization because the features of AAE that appear in the utterances of the black characters not only point to their African American ethnic background but also give an indication of their lower social background as well as their geographical background, showing that they come from the southern part of the United States.\textsuperscript{11} The non-standard spelling used to write the utterances spoken by the black characters in the mid standard spellings for the utterances of the majority of the white characters, as well as the narration, also indicates that the black characters are regarded as a group that is marginalized and powerless. This multidiactical is apparent in AHF, as the use of AAE by characters not only tells us of a geographical background (that of the southern part of the USA in particular), but also reveals social (low, uneducated, marginalized) and ethnic backgrounds.\textsuperscript{11,12}

Since the appearance of dialect in the novel AHF cannot be considered incidental and has a strong influence on the plot and characterization, the translators should ideally be able to show in their translations that Twain's phenomenal novel contains particular features of dialect, as suggested by Harvey et al.\textsuperscript{10} The AAE dialect is not suggested to be neglected. For the translators, however, dealing with the AAE dialect in The Adventures of Huckleberry Finn can be problematic as it is considered to be one of the most difficult aspects to deal with in literary translation. As Berthele puts "Probably one of the most difficult tasks for a literary translator is to find target-language equivalents for dialectal or sociolectal speech in the source text."\textsuperscript{13}
2 Methods

The data of this study are pieces of information from the four Indonesian translators of the three Indonesian versions of AHF novel about the problems they encountered and the procedures they took to solve the issues when translating the novel. The data were gathered through interviews and questionnaires.

The first of the three versions of AHF is entitled Petualangan Huckleberry Finn, translated by Juniriang Zendrato (1-TV1) and Siwi Karmadi Kurniasih (2-TV2), and published by Narasi in 2007. The second translation is entitled The Adventures of Huckleberry Finn, translated by Ambhita Dyaningrum (TV2), and published by Bentang in 2011. The third translation is titled Petualangan Huckleberry Finn, translated by Peusy Sharmaya (TV3), and published by Elex Media Komputindo in 2014.

3 Finding and Discussion

This subchapter presents and the challenges translators face and what steps they take to address the problem. Also, the results of my previous research on translation techniques and quality will be considered to see if the steps that the translators have taken to solve the problems they face are a solution. The possible solutions which can result in better quality translation will be suggested in the discussion.

3.1 Findings

The first problem encountered by the translators when translating the utterances of black characters in AHF novel is related to the non-standard spellings in the novel. The four translators found it challenging to comprehend the utterances of black characters in the novel given that most of the black characters' words are written in non-standard spellings. In the previous section it has been stated that my previous study has shown that in the 409 utterances of black figures in AHF, there are about two thousand words that display the characteristics of the AAE dialect characterized by words written in non-standard spellings. The non-standard spellings suggest the pronunciation of words characterizing the AAE dialect.

In fact, 3 of the 4 translators (1-TV1, 2-TV1, and TV2) had been already acquainted with some characteristics of the AAE dialect before they translated the novel AHF. The features of the AAE dialect they knew, however, are related to syntactic characteristics, not phonological ones. Consequently, they found it difficult to recognize the non-standard spelling words representing the non-standard pronunciations.

The translators had taken different ways to solve the problems (1-TV1, 2-TV1, and TV2). Three translators read the sentences aloud to get the meaning of the words. The TV2, interestingly, read the translation version 1 to check the meaning of unrecognizable words. In other words, she used a novel translation to check the meaning.

There was also a problem with the awareness of the translators that black characters speak in AAE dialect. The 1-TV1 found that the black characters spoke in a manner distinct from the way the white characters speak after several chapters were translated. This awareness came from the discovery of Jim's speech in the chapter she translated, which was written with
non-standard spellings. The 2-TV1 comprehended the use of AAE in the novel after being told by 1-TV2. The TV2 had known that the novel contained AAE dialect before she translated it, it is from the knowledge she got during her undergraduate studies. The TV4, however, did not recognize that the utterances expressed by black characters are the AAE dialect. What the translator understood was that such utterances signify non-standard English widely used in informal contexts.

Recognizing all of the roles of the AAE dialect in the novel AHF is also problematic for the translators. Some studies have indicated that the AAE in the AHF represents the black characters’ ethnic and social backgrounds (Dewi, 2018, Dewi, 2019, Minnick) as well as the geographical backgrounds.12 The nonstandard spellings depicting phonological features of AAE signifies that the black characters are from a marginalized group.14,15 and differences in intensity of contact with white characters who speak with standard English14. Not all of the roles, however, were recognized by the translators.

Both the translators of version 1 (1-TV1 and 2-TV2) were aware of the importance of AAE dialect in characterization. Although they failed to realize the function of AAE in showing the geographical background of black characters, and differences in intensity of contact with white characters who speak with standard English. They were aware of the role of AAE dialect in the novel AHF in demonstrating the ethnic background and lower social background of the black characters. The awareness of 1-TV1 and 2-TV2 of the roles stemmed from the narrative in the novel and from their previous knowledge of the AAE dialect, which they know as ‘Black English’, from the American-made films they watched.

The TV2 argued that the AAE dialect was intentionally chosen by the author for a specific purpose. According to her, the AAE dialect could distinguish black characters from white figures. She believed that the AAE dialect was also used to show the social background of black figures from marginalized circles.

For version 3 translators, black characters used non-standard English variations but did not specify which English variations were used. For her, the writer uses non-standard English to stress that black characters are different from white characters. However, she did not mention the differences more specifically.

Deciding whether or not the distinct way of speaking of the black characters is transformed to the target text is also a challenge for the translators. After a long discussion, 1-TV1 dan 2-TV2 decided to transfer it to their translation. They, however, found it difficult to choose the Indonesian language variation to transform the AAE dialect.

The TV2 and TV3 chose to use standard Indonesian language to translate the black characters’ utterances, which perished the black characters’ unique voice. Even if both TV2 and TV3 had the same choice of using standard Indonesian language, they had different reasons for the decision. The TV3 translated the utterances of the black characters into standard Indonesian language because, in her opinion, there are no Indonesian variations that could depict the same purpose as that of the use of the AAE dialect in AHF. She also thought the Indonesian standard language would avoid target readers from having difficulties in comprehending the message. The last explanation is also the explanation for the preference of the standard Indonesian language from TV3.

The further challenge encountered by the translator of version 1 who decided to transfer the unique speech is the determination of language variations that could represent variations in the language used by black characters. It crossed the mind of the translators of 1-TV1 to use the Eastern Indonesian dialect to represent the ethnicity of the black characters but she was worried that this might cause offense to a certain ethnic group in Indonesia and feared that the speakers of the chosen dialect might feel a sense of discrimination.
The two of them then agreed to choose how the slurred person spoke to represent the manner in which the black characters spoke, namely that the slurred person generally could not pronounce the consonant /r/ perfectly but pronounced it as /l/ or /y/. Their translations of the black characters’ utterances also indicate colloquial Indonesian features.

As to the considerations the took in making this decision, the two translators claimed the same. For them, there was no Indonesian variation that was commensurate with the AAE effect given that there are very large cultural differences between users of black English and users of any variation of Indonesian. Another consideration is that the utterances spoken by black characters must be written in a spelling that is not standardized as in the TBSu novel. The other consideration is that the slurred way of speaking can represent the background of the black figures as uneducated individuals.

My previous study to the translation technique used in AHF found that in the translation version 1, the black characters’ unique way of the speaking is represented by the result of techniques such as speech defect, spelling variation and artificial variation, and compensation which points to a speech defect, spelling variation, and artificial variation. These three techniques produce words that are written with non-standard spelling so that they appear different to the reader. The frequency of occurrence of words written with non-standard spelling is not as high as in the English version of the novel.

The translators, however, are not consistent in presenting the black characters’ speech in the translations, since standard Indonesian language is also used to translate the utterances of the black characters as indicated in my previous study. My former study has shown that in the opening chapter, the translators only apply a technique of neutralization. The speech defect technique only appears in Chapter 8 of translation version 1. In Chapter 2 and Chapter 4, the translators use a technique of neutralization and to a lesser extent use features of colloquial Indonesian language.

As a result of the translators’ inconsistency in the application of their translation techniques, in Chapter 2 and Chapter 4, Jim speaks using standard Indonesian and does not appear as a person with a speech impediment, while in Chapter 8 and subsequent chapters, Jim develops a speech impediment. From the results of the interview, it was found that the translators of version 1 only became aware of the existence of AAE dialect while in the middle of the translation process.

My previous study has also shown that some black utterances translations in translation version 1 are not easy to understand. The low level of readability of this small number of utterances is due to the presence of words in which the consonant /r/ is replaced with the consonant /y/, or the utterance being written using non-standard spelling that is not commonly used by Indonesian language speakers. The readability of the translation is disturbed because of the result produced by using techniques of a speech defect, artificial variation, and deletion.

3.2 Discussion

The above results show that there are problems that AHF translators encountered during the processes of analysis and transfer. To address the question of difficulty in interpreting the utterances of black characters, the translators have chosen an efficient method, as they can recognize words written with non-standard spellings by reading the black characters’ utterances aloud and reading a translation of AHF. The evidence that they can
understand ST well is that most of their translations are accurate, as my previous research has indicated.\(^{11}\)

However, they have not managed to capture all the roles of the AAE dialect in the AHF novel. The problem is that they are not with the AAE dialect, the features, and the dialect used in literature. The results above show that the more familiar they are with the AAE dialect, the more roles of AAE they can recognize given that the TV3 who did not know AAE dialect knew lesser roles than the other three translators did. The three translators had heard and knew some information about AAE before they translated AHF. Reading references about the use of language variations, especially the AAE dialect in AHF can be a solution to the above problems. Readings to some details about the novel and the dialects used in the novel result in a much clearer understanding of the nature of the dialect and the dialect as well as the features of dialects used in the novel as far as my experience is concerned.

Getting better acquainted with the AAE features will potentially solve the two problem.\(^{13}\) The nonstandard spellings found in the black characters' utterances, as has been stated earlier, represent the phonological and syntactic features of the AAE dialect. They are not arbitrary but systematic. Therefore, knowing the AAE features well will make the translators be able to recognize the standard words represented by the nonstandard spellings. Since some features of AAE relate not only to the AAE ethnic but also the social status and geographical background of the AAE speakers, the familiarity to the AAE features will also lead the translators to the roles of the AAE in the AHF.

As shown in the above findings, the translator found it difficult to find TL dialects that can transpose the functions of the AAE dialect in the ST and to transform the spirit of the writer's spirit to show the speech distinctions of the black characters from the white ones. This conforms to the words of Berthelelethat finding target-language equivalents for speech showing dialect is one of the most difficult tasks for literary translators.\(^{2}\) Riera also puts that the transposition of dialect and its related cultural consequences one of the most ardent problems for literary translators.\(^{14}\)

The language variations used by the three translators result in the translations representing black characters of different identities from those in the source text. The nonstandard spellings used by 1-TV1 and 2-TV2 representing persons with a speech defect result in different characterizations which is not found in the ST. Translation very specifically shifts the text and misleads readers by presenting minority characters as unable to speak a normal dialect. The inconsistencies of black characters' representation may confuse readers about the black characters' identity.

As a result of the standard Indonesian language used by TV2 and TV3, characters who in the source text come from a lower social background may undergo a shift to be portrayed as characters from a higher social background. The use of the standard Indonesian language to translate the black characters shows that the AAE dialect is neutralized.\(^{11,15}\) In the TT, the black characters are represented to have the same backgrounds as the white characters do. The translators appear to be unaware of this consequence. Standardization in dialect translation will be best applied when the dialect represents only a geographical background of the character.\(^{2,16}\)

In fact, the belief that the use of a variation of standard Indonesian in the Indonesian translations will be more attractive to the reader is not always correct, since there are many Indonesian novels written in non-standard Indonesian with a particular dialect which sell well and are in high demand. Examples include the Derai Sunyi novel by Asma Nadia which not only sold well but also won an award from the Southeast Asian Literary Council.\(^{17}\) Another example is the novel Nanti Kita Cerita Tentang Hari Ini by Marchella FB which held the top

It will never be easy for translators to retain all the functions of dialect in a translation, one example being the role of AAE as an indicator of the ethnic background of the speaker. What can be retained by the translator is the role of AAE in showing the lower social background of the black characters and their position as a marginalized group of society. Information based on the plot of the story, namely that the AAE speakers in the novel who work as slaves, work around the house, and are uneducated, can be taken into consideration when choosing an appropriate Indonesian language variation to translate the utterances of the black characters. It means that the translator should capture the complexity of the characters.19

In addition to this, the writer Mark Twain writes clearly in his Explanatory about the reasons for using various kinds of dialect in the novel TAOHF, as a way of showing diversity and that the characters speak using different language variations. This Explanatory can in fact provide an indication for the translators about how they should treat the different language variations in the novel TAOHF, including AAE dialect. From this Explanatory, it is clear that translating AAE dialect into standard Indonesian is not in accordance with the goal of the writer, which is explicitly stated in the novel. Therefore, the translators need to choose a dialect that is able to represent a social group which is comparable to that in the source text.

4 Conclusion

In this paper, AAE literary dialect in Mark Twain’s novel The Adventures of Huckleberry Finn is proven troublesome for Indonesian translators. The problems can lie in the analysis stage of the text and the transfer. Better knowledge of the translators about the characteristics of the dialects, the use of the ST dialects in the ST literary tradition, the TL dialects in TL literary traditions and the techniques for translating dialects will enable them to solve problems.

References


Once Media Texts Meets Realism through Experimental Short Film

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Abstract
Adolescent in particular, have a radically different capacity to read media texts. Hence the true validity of each problem held by the media texts contributes to uncertainty in the interpretation process of the text. In line with the rapid growth of information technology, what was supposed to make information more available has resulted in more ambiguity among the adolescent in making sense of a message, especially experimental-oriented short films regarding realism issues. This paper examines the adolescent's understanding of the experimental short film ‘KEEP GOING (2016)’ through focus group discussions. The argument focuses on the surrounding environmental context, the everyday reality perspective and the overall view. With the abundance of cultural, technical constraints and the influence of foreign cultures; findings prove that the adolescent in daily life is naturally exposed to the media climate and being able to understand the sense of reality in an experimental short film.

Keywords: media texts, experimental short film, media climate, focus group discussion, media technology, media literacy, KEEP GOING.

Introduction
Knowledge is a critical requirement in any practice of human communication since the life of mankind. The evolving environment of distribution of information by value (whether public or individual) from time to time is in keeping with the correct context. Technology plays an important role as a catalyst in changing the flow pattern in combination with the creation of time and communication activities for knowledge delivery. Development depends on the technology's ability to transmit information and information exchange patterns between network administrations [4], [13].

Meta data becomes a media tend to have been consistent with the times and driven changes in the type and content of the information. These changes are important particularly when the information in the form of icons, audio, visual, graphics, and text description has become more compact according to the correct medium. Potter (2019) argued that the distribution of knowledge through a variety of media makes the context of the knowledge difficult to understand [13]. According to Renee (2010), the most successful alternative for ages has been using the visual to communicate as a means of information [15]. Nevertheless, information distribution in the context of a visual approach has evolved in line with the technological changes [8], [10]. When human culture advances expansively; visual presentation structures are becoming more advanced, so that it can be viewed anywhere. Evolutionary evolution of the transmission of knowledge by visuals can be seen by looking back to the most ancient process, beginning from the walls of the cave, turning on the television and computer and now to smartphones [1], [10], [7].
Smart phones today played a critical role as a tool for information dissemination. Numerous applications that can be used via a smartphone have emerged on the value of information and the knowledge about the target customer. Developing this technology allows the variety of information types which can only be accessed by the use of a smartphone. The new millennium is the largest generation which uses a smartphone to access information. Therefore, it means they have been opened to the open and public collection of information [2], [7], [8], [12], [13].

Developing this technology would implement users to choose the knowledge channel (medium) that corresponds with the knowledge they are searching for. This situation occurs due to the availability of multiple forms of communication in an attempt to give the audience knowledge. The audience basically consists of the new millennium which is given various details, particularly in the form of audio-visual to discuss certain issues. The new millennium therefore needs to be knowledge-savvy (high degree of visual literacy); so that they did not misunderstand the knowledge they got [2], [3], [8], [9], [13]. That aspect will allow the audience to respond in a sense of decision taking as a literate audience.

Visual literacy is an important part of the aspects found in media literacy research. Many people believe that the word literacy is just about ‘printing’, which is about throwing light on one’s ability to read [2], [5], [6], [8], [13]. Through the use of the word ‘visual literacy’ [10], [12], [13], [16] the term literacy can be applied to other communication outlets such as film and television. Studying visual literacy on the film and television medium can contribute to a variety of work within the broadcast industry. The visual content impacts heavily on the creation of experimental short film knowledge research.

Experimental short film is a development of tools that can provide audience awareness consistent with visual literacy concepts proposing that the ‘audience will obtain information literacy exposed to them’ with each information literacy. In at least three instances, viewers are searching for useful information; news, industry and the results [2], [10], [13], [14]. Content helps viewers to realize that the work is constructed on the basis of certain standards which do not neglect the service's truth. On the level of the industry; people need to recognize that the media is a company with funding from a specific group [1], [6], [13], [15]. Although the group needs to understand from the point of impact that each individual has the capacity to interpret each message on a personal level. It is clear that all the information provided to the audience does not have the same comprehension capacity as it depends on the perception of the information [2], [9], [15].

Today, the emergence of numerous futuristic experimental short films uses a realistic approach and uses reality as narrative such as ‘KEEP GOING (2016)’ Yeonhee’s action/science fiction story, whose implanted artificial heart is broken, and Margo, a robot who linked Yeonhee’s broken heart with his body. With a common inseparable destiny, the two are going towards the frontier and on to life. It’s weapons, robots, and the coming-of-age assume that in everyday life realism in the adult, a search equally for an alternative. The work of experimental short films is thus especially noteworthy because it contains symbols that indicate meaning. To date, audiences that consist of new millennium are subject to the influx of information from a variety of media outlets. In reality they are showered differently with philosophies than they have formally studied in education. The advent of futuristic experimental short films has, among
other things, created uncertainty for this new millennium to reconcile all of this with their perception of the actual facts [2], [3], [16]. This gap is filled with certain studies in media literacy skills for various types of experimental formed audio-visual content short film work for building meaning among the new millennium.

Many of past research have shown that new millennium is the savviest internet user [2], [11], [15]. Because the information gathered from the Internet affects a lot of them, their mindset is different as compared with the previous mindset. They have a practical approach to thought, and are straightforward. Therefore, with the abundance of new media knowledge; studies are required to identify how trends of new millennium reading are present on audio-visual materials (such as experimental short film). Additionally, many emerging experimental short films come in an array of alternative platforms (such as Youtube) that touches on realism issues in everyday life. The new millennium now only reads about the secondary realities without witnessing them firsthand. Because of this, the need to review the new millennium reading of experimental short film materials that touch on daily life issues (especially realism) is a necessity.

Heywood & Sandywell (2005) and Lester (2003) considered that the visual dimension is a reinforcement of a device's stereotypic image [3], [5]. The inference is that when a person is marked by gender, age, cultural background, economic status or physical disability can be misleading. This is because the capacity of emotional visual impact is higher than words, as images will remain long in the mind. However, this assertion is focused solely on visual elements that rely not on visual perception of a visual element but on imaging. The material in the form of audio-visual materials was not specified, whereby the producers did not elaborate the construction of meaning [4], [6], [10]. Therefore, there is an obvious gap in the relationship between the literacy skills of reading processes through audio visual materials, especially on experimental short films about the issues of everyday life (such as realism) to the present new millennium.

Research Method

Twenty-seven informants (consisting of thirteen boys and fourteen girls (three groups) was assigned for focus group discussion with the task of watching the experimental short film ‘KEEP GOING (2016)’. The group distribution for the focus group discussion is based on field of study, consist group A (Arts Stream), group B (Professional Stream) and group C (Science Stream). The analysis is descriptive in some interesting aspects related to cognitive and aesthetic elements used and the acceptance of informants to show an experimental short film on the construction of their views on the realism in daily life. This study focuses on two primary votes on decoding (reading) the experimental short film’s ‘KEEP GOING (2016)’. The first assessment is to determine the visibility of the realistic dimension. Secondly, to assess the informant's reaction to the narrative message provided by the experimental short film.

Result

First Analysis
Experimental short films have been one of the media texts for transmitting practical knowledge [2], [9], [13]. The informants back up this argument as follows:

**Boy A (Group A):** Experimental short film, I think to tell about realism that aired just for the purpose of something, in particular. As in KEEP GOING for example ... In my personal view it reveals clearly that in the current situation the director uses established atmosphere for his benefit in transmitting messages. Although it is said, saying that this allegedly current environment (technology blast) for the good of society at that time was in place, but it was actually behind the scene in silence to maintain its main objective of defining the new millennium tied to technology. I don't deny the statement is right, but not all of the experimental short film focuses on the real situation.

**Boy B (Group B):** This short film tried to establish a sense of consciousness. But no doubt it is all realism. When we look at the present situation, though, it's more politics. Since the main contents wanted the new millennium unconscious not to get separated, and to help one another.

**Girl A (Group B):** Agree, virtually everyone I know some experimental stuff, because people through things that don't go off anymore. So, only depend on directors to retell. Therefore, the director must take the opportunity to bring it into a development of realism.

**Boy C (Group A):** I saw the propaganda director’s on how to attribute development empowerment. For me in my own view, life is simply the reason why people accept realism as it is the way of life because of the blast of technology that has branded all kinds of realism in mind of the new millennium. Yet director’s carried along the philosophy we have to embrace. But how they wanted us to be free suggests there is a pure purpose.

**Girl B (Group A):** Yeah, because that's when we study the history of fighting film, I realized America was amazing. From there, we can see that the American director is attempting to use realism as a weapon to claim what it needs.

**Girl C (Group A):** Depends, they are more attractive to them from outside if possible, a second thought to change the way we make them more pro ... Perhaps.

This suggests that not all experimental short films are popular to the general audience. Likewise, most informants note that technology plays a major role in promoting audience reading in the current scenario. The director's key concept should be viewed by the viewer in the spirit of the reality they've encountered in their daily lives. The strategy undertaken by the director poses a number of reality concerns and informants are able to absorb all the details because of the presence of technology. This current scenario makes informants more literate and they are aware of the importance of realism depicted by the experimental short film.

**Second Analysis**
This experimental short film introduces various methods within informants with the current information. This experimental short film chronicles the real-life current situation from the point of view of adolescent, based on a real story. The audience was thus under the assumption that there was a connection between philosophy and technology [4], [7], [8], [12]. Evident reported as follows:

Boy F (Group C): Because of the current technology, this sort of realism tells the truth I used the authority of my family...That's true ..When a man says to his father, willing God, he believes it. In reality, he says when he saw in a real story at one time ...especially the ideological film... Time he has an ideology tale, he has little to tell about how films actually execute the ideology to persuade the audience. I mean, I'm talking really ...How should they have said that ...There are no different men, but they discriminate by ideology ... So, I kind of reconsider, when I saw a novel, the other drama, the ideology plays a major role. And, for me, I believe my dad's point of view.

Girl D (Group A): Books ...Read more...Not used politics to close schools ... Teacher of history said something like this ...This is the case ...And why sometimes stuff ... philosophy that they have carried wearable ...Yet occasionally, the experimental short film tried to inhibit the use of specific methods.

Boy A (Group C): To me ...Just the experimental strengthening, maybe because of philosophy, but it's just one target to assert ...Take power to the audience ...That is the whole thing. The only way to exploit the reality issue, ...That is the whole thing.

Boy H (Group C): What kind of education it is, but if it includes school time, we have applied ...Teacher teaching already, we just embrace what people claim it's like that time ...It's fantasy dramas ...Before that I kind of get a little higher, a wide variety of examples now, we may imagine there are some kind of dramas that are interesting.

Girl I (Group A): I first heard about the experimental at school, then I began to get other knowledge from outside peers, from family storytelling, then from the internet ...So much of the knowledge is the same which is a lot of theoretical philosophy injection.

Girl E (Group C): I just got out of school

Girl F (Group B): school ...

This experimental short film has been proved to say the truth about ideology as a person searching for realism. According to (Renee 2010), “the importance of the experimental as a propaganda tool, public education, and the distribution of ideas for educating people in a range of subjects” [15]. For this situation, the study is fully influenced to the audience generally because they conclude that technology is a big factor that leads the experiment's philosophy. Via regular presentations on the topics highlighted, new millennium informants have the expertise and information they have learned and acquired. Since new millennium informants have access from the point of technology, their perception is focused on each individual's expertise and experience (didn't receive any information transmitted directly, but look at the context behind it) [9], [14], [16].
After watching the experimental short film, there are some impacts caused to the audience which include the rejection of the notion that labels life through the relation of current technology. In general, informants claimed that the freedom of technology is also realism. The statement has the following proof:

**Girl C (Group C):** As this realism, it exists in the world, not only seen in Malaysia, and carries with it a special framework of life realism.

**Boy G (Group B):** To me it’s an philosophy of realism. So we have to have our dream when the philosophy or thinking of the call. So, as we said to the new millennium, it’s also called struggle and it remained to fight for something ...

**Girl A (Group C):** I believe yes. Even when in Malaysia, the struggle to make technology important to all, so that Malaysia’s new millennium culture recognizes the fact that the technology is effectively applied through some innovative work.

**Girl D (Group C):** Sure, and it’s not just a conflict but an idea built around the world for the same purpose. Realism still lingers inside the person until today.

Media texts element does not influence the new millennium of experimental short film perception. This assertion is consistent with (Baran 2013), which notes that any media material can be viewed as a sign-in document [2]. These signals are arranged in different ways and are interconnected. The recipient must be able to read the signals and also the meaning of the texts when reading the media texts [1], [3], [9]. For example, when you read one paragraph, not only do you have to turn to its own words, but you also have to analyze the verse’s overall structure to understand it thoroughly.

Mohd. Nor Shahizan et. al (2019) and Potter (2019) have agreed with this view, which indicates that the person should have strong knowledge systems and information gathered from the real world, rather than only information from mass media [10], [13]. Moreover, to become important media users the person also requires a good knowledge of the system itself. So people need to know their personalities clearly in the two styles of consciousness style of personal experience and personal ambitions, to distinguish themselves from the mainstream culture and personal viewpoint on the mainstream. There are two types of knowledge needed at the locus of each person. Good and organized information can help individuals make choices wiser and fairer, without being informed solely by the content of the mass media [6], [7].

**Discussion**

The public must consciously perceive emotions, incidents and circumstances, based on their interpretation. We will also exchange thoughts, feelings and experiences in evaluating and reacting using symbols [2], [3], [5]. The focus group findings reflect a mixture of shared awareness (in technology community groups) and education, and the prevalence of individual cultures as a particular factor. This research clearly demonstrates the significance of each of these factors for the production of individual audio visual.

Others’ education, reading, and observations had established shared understandings of informants. It also offers knowledge and lessons about the surrounding impact whether formal
or informal, namely the specific factors that condition individual cultures derived from group leaders, family members, and friends. Thus all these variables were put together in a box by partnership, and had become a normal process (mental configuration).

Potter (2019) suggests that a person should have a strong system of awareness and information from the real world, rather than information from the mass media alone [13]. The framework of a solid knowledge of the individual self is needed for being a critical media consumer. To learn more about the individual's personality, two forms of consciousness in the individual locus, such as personal awareness style and personal ambitions required to differentiate from the media world and personal media viewpoint. This is because a strong information system would allow individuals to make better choices and fairer decisions that should not be determined solely by the mass media content [1], [11], [15].

Study by Potter (2019) found that the construction of individual meaning is affected by each individual's style of personal awareness and personal goals [13]. So that, the model shows that individuals affected by the combination of shared awareness (in technical community groups) and education as the uniqueness factor prevalence of individual cultures condition that they have access to a variety of knowledge using a variety of approaches to view reality and ideology (everyday life). However, they look at the factors that the philosophy can bring to the daily life of the person. To them (read as: new millennium), the benefit of technology enhancement was to overcome the prejudices and values of individuals that reality is a fight to individual freedom.

According to Baran (2013) and Mohd. Nor Shahizan Ali et. al (2019), most of the content can be interpreted in many ways; but usually the message sender is intended to control an audience in making interpretations dependent on the view when they deliver the message. However, without being affected by the social class, the viewer may make a different interpretation, and they may not agree or misunderstand certain aspects of a message and end up creating an alternative interpretation that is different from the producer's view [2], [9]. This view supports the informants’ intervention acknowledged that the combination of shared knowledge and education also the uniqueness factor prevalence of individual cultures in building the significance of the experimental short film. They prefer to judge life as reality based on the technological effects and awareness that they are gathering all this without being swayed by the alternative interpretation.

The impact of peer influence and current information affect the new millennium method of reading text. Both of these effects contribute significantly to the new millennium process of audio visual perception of substances [2], [6]. This argument is focused on the nature of the information that relies on the social cognitive psychology to generate information meaning and interpretation, and is implemented automatically and does not provide flexibility in the interpretation of the information. It is not surprising that this study demonstrates that the combination of shared knowledge and education and the uniqueness factor dominance of individual cultures leads individual informants not to be influenced by media materials seen in total, but to assess content based on awareness and long-standing self-support over the years.

These results agree with Kress & Leeuwen (2006) and Prince (2012), which claim that each visual image has its own semantic sense by providing a personal relationship with the viewer and the object. The relationships are very good so that decision taking based on shared
understanding of a material to be assessed will affect the reader [4], [14]. Heywood & Sandywell (2005), McQuail (2005) and Messaris (2004) assume that this shared understanding is often very closely related to the cultural traditions and not affected by the analyzed content [3], [7], [8]. They also suggest consumers should carry established information together with the content gathered for assessment during their lives and experiences [3], [7], [8]. The university study area does not impact the readings of experimental short film by the informants (realists).

**Conclusion**

In conclusion, the rapidly evolving technology influenced the new millennium from the point of explicit and implied, to a more critical understanding of the content [10], [12], [15]. This community is very interested in social media and has access to high technology. The pattern of their understanding of each question, involving the ideology in particular, is different. In debating critical problems their approach is more practical and transparent [15], [16]. The impact transformation of their thinking (the new millennium) should be taken seriously by the state leaders, particularly in the process of putting in place any new policy that relates to the party. They (the new millennium) not just to make interpretations based on the experience and the environment, but also through the use of IT skills to find and analyze the facts of each person relevant to the experimental short film. This scenario is concluded as the media climate.

Potter (2019) notes that the media's message has several elements on the state of the real world that influence the audience (read: the new millennium), but it also has elements that cause the audience to depart from the real world situation [13]. Television and movies aren't fascinating visual waves like thought about yourself, reading, walking and other things that do a lot of static in daily life [6], [12], [16]. However, the creator presents the image that can draw the most viewers to see their problems (read: the new millennium). Most companies produce non-visual reality related programs. In the visual depiction of truth the situation is different. Visuals showing truth contained acts that actually occurred and this involves awareness and skills to interpret the visual truth context [2], [4], [10].

Understanding and interpretation partly relies on a starting point to integrate crucial views that have historically been overlooked by media academics (the mechanisms of understanding), whereas cognitive psychologists have historically disclosed the socio-cognitive approach to understanding but have overlooked the mechanisms that provide interpretation. Relandscaping should be emphasized that the viewer's perception is a process variable that differs automatically from one another [2], [6].

**References**


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Translation as Reverse Engineering, Phase 1:
Converting The Words in A Text Into Pictures in The Mind

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Abstract. It has long been recognised that translation is a two phase input-output process - reading (deconstructing) and writing (reconstructing) - in which the “source text” is, in some way, reformulated as the “target text”: the translation. The problem lies in the “somehow” and it is the purpose of this paper to suggest a plausible explanation of the process and outline a novel approach (Reverse Engineering) - a reformulation of the well-established technique of “close reading” - which is offered to those who are reading with the intention of creating a translation (mono- or bi-lingually) and need to bring their semi-automatic skills to the level of conscious that will allow them share what they have discovered about the text with others, either through discussion or translation. This paper deals with Phase one and paves the way for the next: Phase 2 (translating).

Keywords: deconstruction, meaning, reading. Reverse Engineering.

1 Introduction

Teasing apart the notions of “reading”, “writing” and “translation” is no simple task. Common sense definitions would be along the lines of “reading is making sense of a written text”, “writing is making a permanent record of ideas” and “translation is converting the content of a text in one language into a text in another”. [1] Steiner G, however, would argue that all linguistic communication is translation and [2] Jakobson R, would go further, arguing that since language is just one of many systems of signs (semiotic systems) used for communication, we should recognise three types of translation: 1. intralinguistic (or rewording) “an interpretation of verbal signs by means of other signs of the same language”, e.g. a rewriting: summary, paraphrase etc. 2. interlinguistic (or translation proper) e.g. converting an English text into one in Bahasa Indonesia and 3. intersemiotic (or transmutation) “an interpretation of verbal signs by means of signs of non-verbal sign systems” e.g. converting the written text of Romeo and Juliet (Shakespeare) into a ballet (Prokofiev).

Naturally, too, not all texts are realised in writing. The same message can, as in the case of figure 1 below, be equally or better sent in a different non-language system such as that use for international safety signs. [3].
“Hybrid” texts in which two or more systems are used are also far from uncommon e.g. as in Figure 2 below, where, even if the reader cannot understand the language content, (s)he can get the message conveyed by the international sign.

Figure 2: Danger; high voltage

Given this, it does not seem unreasonable to use “Translation” in the title of this paper and its sequel, even though each only deals with half of the process.

1.1. Reading

Reading is a matter of problem-solving which, like all problems, entails deciding on a broad approach consisting of an overall strategy and, within that, a number of appropriate tactics: typically, bottom-up processing of available information combined with top-down inferencing of more precise information based on that [4] Brown G, Yule G.

An example might be the resolution of a riddle such as the following: “What 4-letter English word can be written forward, backward or upside down, and can still be read from left to right?”

We might select the strategy of working our way through the alphabet, the bottom-up tactic of looking for vowels that can occur between pairs of consonants, and the top-down tactic of testing each until, eventually, we arrive at a list of six plausible answers: “deed”, “peep”, “boob”, “noon”, “poop”, “toot”, plus “naan”, if we are willing to accept Indian flat bread, and “beeb”, if we accept the UK abbreviation for the BBC: a process of failed tests and sudden breakthroughs.
1.2. Meaning

While we will probably readily agree that reading consists of “making sense” of a text, we might find it harder to accept that this certainly does not mean finding meaning in the words of the text but through them.

Words have no inherent meaning and, in any case, a word without a context would be totally devoid of meaning: no more than “black marks on paper”. What, for example, does “tak” mean? For a speaker of Bahasa Indonesia or Bahasa Malaysia, it will indicate negation (“not”), for a speaker of Czech or Polish, the opposite, confirmation (“so”) and, for a speaker of a Scandinavian language, Danish “tak”, Norwegian “takk”, and Swedish “tack”, all express gratitude (“thank you”) and, spelled like the Swedish “thank you”, for English speakers, a small flat-headed nail!

Words are, in fact, like light switches which “illuminate” existing meanings stored in the mind of the individual or, to slightly shift the analogy, “hyper-links” in the brain that take us to further words and meanings that are located in two interlinked long-term memory systems: conceptual - including the rules of language (both formal and functional) and those of mathematics or chemistry etc... (symbols) - and episodic: memories of “what happened to me” (pictures in the mind) [5] Bell, RT.

Given this, the ancient epigram is clearly in need of updating and expansion: “A word is worth 1000 pictures, each of which is worth 1000 words and pictures, each of which…”

As might be expected, there are links between the two e.g. for me the word “Victory” is inextricably linked to the picture of my mother and me in Trafalgar Square in London on 8th May 1945, listening to Churchill’s speech declaring that WW2 was over and, at the same time, watching (somewhat disapprovingly) a sailor climb up a lamp post!

Also, as [6] Diekman, J.R, neatly puts it “Meaning is in people, not in words” and, since meanings arise from the unique life experiences of individuals, the words that act as triggers for meanings will, of necessity, call up different meanings. For example, the meaning of AIR depends entirely on user experience: in the Malay-speaking world they fill radiators with it; in the English-speaking world they inflate tyres! It is all, as figure 3 below illustrates, a matter of experience and perspective.
If we follow this line of argument to its logical conclusion, we end up recognising that the text is a system of potential meanings which can be realised as many actual meanings in the minds of readers and, since these will be the unique creation of individuals, they will be provisional and changing as the creator tests potential interpretations and acquires additional relevant information.

In short, the search for the meaning of a text is a chimera.

1.3. Deconstruction

What happens in the course of reading, is that the original actual text is deconstructed and converted in the mind of each reader into a virtual text: an abstract, mental representation that contains everything (s)he has derived from the analysis of the original. The process is one of phase change from static artefact to a mobile entity comparable to the defrosting of solid ice into fluid water or boiling water into amorphous vapour (see [7] Sayers, Peden).

In practical terms, it seems inevitable that all readers must use some kind of analytical technique for making sense of texts though most will not do so consciously. They will pay little attention to the formal characteristics of the text when reading for information or pleasure and will have no need for the kind of procedure being proposed in this paper.

In contrast with the general reader, those in professions which are intimately connected with language, such as Academia, Advertising, the Law, and the Press, and anyone reading with the intention of later creating a text that is to be shared with others, either through discussion or translation (in the broadest sense), must commit time and effort to the careful reading of the text which, it is suggested here, can be enhanced by the adoption and application of the principles and techniques of Reverse Engineering

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1 The term is used here in the limited sense of an essentially sociolinguistic analysis of texts in the context of modelling the process of translation. It does not aim to go further into the wider areas treated by such writers as Derrida (see [9] Lawlor, L.) and others e.g. [10] Fairclough, NL.
1.4. Translation as Reverse Engineering

The inspiration for Reverse Engineering comes from Newton’s famous 1666 experiment in which white light was refracted through a prism into the colours of the rainbow, and its application to translation from [8] Darwish, A.

The process, which is carried out in three phases, consists of taking something apart and analysing its workings in detail, usually with the intention of constructing a new device which fulfils the same function but is not a copy, since it differs from the original in form and, to some degree, in content.

Phases

1. Identifying the original system’s components and their interrelationships
2. Creating an abstract model of the original

The equivalent phases applied to translation would be:

1. Identifying the source text’s components and their interrelationships (accessing the textual interface),
2. Creating an abstract, mental representation of it (a virtual text): and
3. Producing the physical representation of the virtual text (the translation: an actual text).

The whole process is 1) non-linear (not unidirectional) and there is no order in which the steps must be taken other than the necessity to begin with the text), 2) cascaded (a step need not be completed before moving on to another) and 3) interactive (checking, backtracking and revision are the norm rather than the exception) [5] Bell 7-8 and 220.

Stage 1 is concerned with accessing the textual interface in order to make a careful study of what [12] Searle, J calls “brute facts”: 1. how it is presented and 2. its lexico-grammatical structure. These provide objective, immediately observable facts that can be identified by reference to already stored meanings in the mind of any reader who is literate in the language(s) used in the text (column A in Table 1 below) and also suggests links from surface to deep meaning available in Stage 2.

Stage 2 is concerned with following the links suggested by Stage 1 to infer what [12] Searle, J calls “social facts”: subjective, hidden facts that can be identified by reference to already stored meanings in the mind of the individual reader (column B in Table 1 below) located (stored in long-term memory) in four interlinked layers of information: 1. contextual, 2. cultural, 3. intentional, and 4. intertextual [8] Darwish, A.

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2 The layers are listed in alphabetical order not order of access.
3 The next section provides a detailed description of the contents of each layer and proposes ways of accessing it.
Table 1: Meaning

<table>
<thead>
<tr>
<th>Meaning</th>
<th>A</th>
<th>B</th>
</tr>
</thead>
<tbody>
<tr>
<td>surface</td>
<td>deep</td>
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<tr>
<td>overt</td>
<td>covert</td>
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<tr>
<td>explicit</td>
<td>implicit</td>
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<tr>
<td>context-free</td>
<td>context-sensitive</td>
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<tr>
<td>primary</td>
<td>secondary</td>
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</tr>
<tr>
<td>literal</td>
<td>metaphorical</td>
<td></td>
</tr>
<tr>
<td>denotative</td>
<td>connotative</td>
<td></td>
</tr>
<tr>
<td>semantic sense</td>
<td>communicative value</td>
<td></td>
</tr>
</tbody>
</table>

The reader moves backwards and forwards, as (s)he chooses, along the ten available paths between the text and the layers and between the layers themselves, making decisions on the spot, observing or inferring something that triggers moves to other levels where top–down processing is employed to infer something from what has been observed and then, maybe, going back to the text to check the actual facts before moving on again to another level and revising as (s)he amasses new information from all five sources, tracing different decision chains and producing different interpretations, and making increasingly sophisticated sense of the text and only coming to an end when the (s)he is sufficiently satisfied with the unique “rich picture” [13] Checkland, P. (s)he has created and is ready, if (s)he wishes, to set about the reconstruction phase on the basis of this particular provisional reading (the fundamental part of the process, without the feedback loops, is shown in figure 4 below.

![Figure 4: Translation as Reverse Engineering Phase 1: deconstruction](image-url)
**Comment** A reader who was only able to carry out Stage 1 would be faced by a major problem. Nothing but literal meanings are revealed by the analysis of the actual text. Admittedly, the lexis will give a general idea of how accessible the text is and the relative complexity of the syntax its readability but, without access to the four levels, metaphorical meanings would remain concealed. So much would be uncertain: the text’s temporal and/or location, and/or the characteristics of those who participated in its creation, its text type and cultural orientation, the writer’s intention and expectations for its effect on readers.

There is no direct correlation between surface syntactic structure and deep semantic sense e.g. “Come round on Sunday” is an imperative but can also count as [12] Searle, J. an Order; a Request; an Instruction; a Suggestion; an Invitation [5] Bell.

A text is, unquestionably, a tangible, physical artefact created by a human being. It is also, and more significantly, a cultural artefact, and the process of “unpacking” its meaning rather resembles how field archaeology is conducted. First of all, a site is chosen - usually on the basis of existing historical value - and an area marked out for excavation where objects begin to be found on the surface which are catalogued in terms of their location and general physical characteristics and assigned a provisional identification. Next a trench is dug which increases in size as digging vertically and horizontally reveals new layers containing new finds which are catalogued and, later, studied closely to discover what they are and, most importantly, what they are for.

However, there is an important distinction to be made between the archaeological site which often provides a record of human activity but the text is always a record of human activity: a communicative event - a series of communicative acts - performed by members of a speech community within a particular culture.

One implication of this is, given the personal (as well as social) nature of such events, that there is no such thing as a culture-free action, since all actions will tend to confirm or disrupt the cultural status quo. Access to new information is potentially disruptive, perhaps dramatically, as in the case of the following examples which were, to a great extent, instrumental in the ending of the Medieval World and, through the Renaissance and Reformation, the rise of democracy, the Industrial, Technological and Digital Revolutions, the creation of the “global village” in which we now live.

The two interlinked examples are the 1. translations by scholars of the Andalusian Caliphate in Spain (12th-13th CE), of Greek and Latin texts that had been “lost” to Western Europe for a millennium [14] Baker, M. 1998 103 and 2. the invention of the moveable type printing press, in 1450 which increased availability of cheap books and promoted rising levels of literacy, it facilitated [15] Littlejohn, A.

Nonetheless, it seems likely that few acts are intentionally disruptive. It is hard to imagine how a society could operate at all without an agreement, at least tacit, amongst its members to co-operate in the sharing of information since, as [16] Trompenaars and Hampden-Turner 2001.87 say,
“People everywhere are as one in having to face up to the same challenges of existence… dilemmas in relationships with people, in relationship to time [and] in relationship between people and the natural environment”

**The Co-operative Principle** It is hard to imagine how a society could operate without an agreement, at least tacit, amongst its members to co-operate in the sharing of information.

The sender in a communicative event has a responsibility for the difficult task of attempting to ensure that the messages (s)he sends are comprehensible: sufficiently informative, true, relevant and clear to satisfy the receiver’s needs. These responsibilities have been formulated in the *Co-operative Principle* (and its four component maxims) by [17] Grice, H. and are set out in table 2 below. The receiver also has a reciprocal responsibility to the sender to co-operate in making the exchange a success by making an effort to understand. The implications of Grices Maxims for receivers is included in the next section in the outline of the procedure in step 4 of stage 2.

### Table 2: Maxims

<table>
<thead>
<tr>
<th>Maxims</th>
<th>Requirement</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. <strong>Quantity</strong></td>
<td>be as informative as required: not more; not less</td>
</tr>
<tr>
<td>2. <strong>Quality</strong></td>
<td>do not say what you believe to be false or for which you lack adequate evidence</td>
</tr>
<tr>
<td>3. <strong>Relevance</strong></td>
<td>say what is congruent with the communication exchange so far</td>
</tr>
<tr>
<td>4. <strong>Manner</strong></td>
<td>avoid obscurity of expression and ambiguity; be brief and orderly</td>
</tr>
</tbody>
</table>

2 **Translation as Reverse Engineering**

2.1. **Phase 1: stages and steps**

The procedure is organised as a sequence of two stages: 1 (with two steps) and 2 (with four steps). Stage 1 relates to the surface information you can see in the text itself. Stage 2 relates to deep information that can only be inferred from the four layers of information concealed in the deeper levels of the text.

What follows in this section are 1. instructions for the use of the procedure - in a sense, the Standard Operating Procedures (SOPs) for Phase 1 of the process - which offer you a set of targeted questions that may help to make the meanings that are implicit in the text explicit and to do so in a structured way and 2. half a dozen short texts from different genres that you might like to analyse (a partial analysis is provided that reflects the interests and competence of the writer of this paper not *the* answer!).
You may find *Six Honest Servingmen* [18] Kipling, R helpful with its light-hearted listing of the kind of question that might be asked.

I keep six honest Servingmen;  
(They taught me all I knew);  
Their names were What? and Why? and When?  
And How? and Where? and Who?

Try asking yourself questions such as the ones below, attempting to give provisional answers to them and noting linguistic (and other) evidence in support of the analysis at each point as you build a progressively “rich picture” [13] of the meanings suggested to you by the original text.

Remember

1. that you don’t have to answer all 23 questions in the six steps. Just select those which you think will be most fruitful as you go along “unpacking” the meanings of the texts,
2. that the layers are not ranked in order of importance or the order in which you should access them. They are just arranged in an order which has often been found to give the quickest access to the deeper levels of the text.
3. that, you have to start with Stage 1 - the physical layout and surface linguistic structure of the text itself - to locate key information and links to the hidden meanings located in its deeper levels
4. that, after studying the text itself at Stage 1, you are absolutely free to start where you like and move back and forth as you wish between layers and between them and the text itself and
5. that you can stop when you feel you have got as much as you want from the text.

### 2.2 Questions

<table>
<thead>
<tr>
<th>Stages and steps</th>
<th>Deconstruction</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Access the Textual Interface and note immediately observable facts.</td>
</tr>
<tr>
<td>1.1.</td>
<td>How is the text <em>presented</em>? 1. What language and/or non-language symbols/images/icons are used? 2. How many letters, syllables, words, clauses, sentences (totals) are there? 3. Same/different font sizes, 4. What pitch and case, are used? 5. What colour are the letters and/or symbols and 6. the background? 7. What is the arrangement of lines, rhymes etc... and 8. what language(s) is/are used?</td>
</tr>
<tr>
<td>1.2</td>
<td>What is the lexico-grammatical structure of the text? 1. Is the lexis common or rare, 2. the syntax complex or simple? 3. Are the collocations between nouns and their modifiers (or qualifiers) marked or unmarked? and 4. Is the ordering of elements in the structure of phrases marked or unmarked?</td>
</tr>
<tr>
<td>2</td>
<td>Analyse each of the four layers below recursively, iteratively, and in any order, inferring meanings that are signalled by the text, continually checking with it, and building up a progressively sophisticated picture of the many meanings implicit in it.</td>
</tr>
<tr>
<td>2.1</td>
<td>Intertextual layer: What kind of text does this resemble?</td>
</tr>
<tr>
<td>-----</td>
<td>---------------------------------------------------------</td>
</tr>
<tr>
<td>2.2</td>
<td>Intentional layer: 1. Why did the writer write this text. 2. What effect did (s)he intend to have on the reader?</td>
</tr>
<tr>
<td>2.3</td>
<td>Contextual layer: 1. Who wrote this text and 2. Who the intended reader(s)? 3. When and 4. was it written?</td>
</tr>
<tr>
<td>2.4</td>
<td>Cultural layer: What characteristics of the text locate it in a particular culture? 1. Can you identify Lexical and/or Syntactic, and/or Semantic choices in the text that signal social relationships between participants, such as degrees of formality and politeness? 2. Are there literary and/or topical allusions and/or signs of irony or humour...? 3. Is there evidence of the writer being faithful to the Co-operative Principle and/or flouting its maxims in some way?</td>
</tr>
</tbody>
</table>

2.3 Example texts: comments and partial analysis

The six texts below begin with two texts (A and B) whose arrangement emphasises the content of the message and move on to one whose archaic language triggers memories of older forms of English poetry (Text C). Next comes the transcript of part of a relaxed conversation (Text D), whose text type and intention are unambiguously clear but radically alters when the continuation of the comment is added to it. The series ends with two humorous cartoons: Text E, where the surface meaning of the cartoon that is obvious but only access to the cultural layer allows the reader to recognise that the joke hinges on a pun and Text F, where the humour also depends on cultural knowledge, specifically, the flouting of several maxims the Co-operative Principle.

Text A
<table>
<thead>
<tr>
<th>Stage 1 &amp; Links: presentation</th>
<th>LAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pictures of sinking ships + a single, huge bold, six-letter word in upper case takes up a good third of the page. Seven word sub headline in smaller font and underlined Introductory sentence: “THE NAVY had the ARGIES on their knees last night after a devastating double punch” Two stories, each with same small upper case headline and lower case font. Syntax: simple e.g “Our lands sink gunboat and hole cruiser Lexis: common but often negatively and positively emotive e.g. “Gotcha”, “Argies”, “on their knees”, “devastating double punch”, “WALLOP”, “useless wreck” versus “our lads”, “THE NAVY”, “Task Force”.</td>
<td>Intertextual Intentional Contextual Cultural</td>
</tr>
<tr>
<td>Front page of newspaper To encourage the “war effort” Actual effect: the whole range of individual responses from 100% approval to 100% disapproval (see analysis in <a href="https://www.theguardian.com/business/2002/apr/07/pressandpublishing.media">https://www.theguardian.com/business/2002/apr/07/pressandpublishing.media</a> downloaded 19th July 2020. Sinking of Argentinian cruiser “Belgrano” on 2 May 1982 during Falklands War Writer: journalist Readers: right-leaning British groups Right-wing British tabloid daily.</td>
<td></td>
</tr>
</tbody>
</table>
Text B

If the world were a global village of 100 people, 70 of them would be unable to read, and only 1 of them would have a college education. Over 50 would be suffering from malnutrition, and over 80 would live in what we call sub-standard housing. If the world were a global village of 100 residents, 6 of them would be Americans. These 6 would have half of the village’s entire income; the other 94 would exist on the other half. How would the wealthy 6 live “in peace” with their neighbors? Surely they would be driven to arm themselves against the other 94…perhaps even to spend, as we do, more per person on military defense than the total per person income of the others.

<table>
<thead>
<tr>
<th>Stage 1 &amp; Links: presentation</th>
<th>LAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seven sentences with a total of 125 words (28 18 16 9 9 11 and 34, respectively) presented in the form of a circle</td>
<td>Intertextual</td>
</tr>
<tr>
<td>Lexis: common. Syntax: simple.</td>
<td>Intentional</td>
</tr>
<tr>
<td>Americanisms &amp; references: e.g. “neighbors” and “Americans…as we do”</td>
<td>Contextual</td>
</tr>
<tr>
<td></td>
<td>Cultural</td>
</tr>
<tr>
<td></td>
<td>Part of a newspaper/journal article/internet posting</td>
</tr>
<tr>
<td></td>
<td>To persuade.</td>
</tr>
<tr>
<td></td>
<td>Changed attitudes to inequality?</td>
</tr>
<tr>
<td></td>
<td>Contemporary.</td>
</tr>
<tr>
<td></td>
<td>American writer &amp; readers</td>
</tr>
<tr>
<td></td>
<td>Ongoing debate on inequality</td>
</tr>
</tbody>
</table>
Text C
Who so beset him round
With dismal Storys,
Do but themselves Confound;
His Strength the more is.
No Lyon can him fright,
He'l with a Gyant Fight,
But he will have a right,
To be a Pilgrim.

<table>
<thead>
<tr>
<th>Stage 1 &amp; Links: presentation</th>
<th>LAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines: 8</td>
<td>Intertextual</td>
</tr>
<tr>
<td>Syllables: 6, 5, 6, 5, 6, 6, 5</td>
<td>Poem/Hymn</td>
</tr>
<tr>
<td>Rhyme: ab ab.</td>
<td>Intentional</td>
</tr>
<tr>
<td>Lexis: some archaic e.g. “beset him round”</td>
<td>To justify Christian faith</td>
</tr>
<tr>
<td>Spelling: “avow'd”, “He'l” “Storys”, “Lyon”,”Gyant”</td>
<td>To increase Christian faith</td>
</tr>
<tr>
<td>Syntax: complex e.g. “Who so beset him round…” Storys, Do but themselves Confound; His Strength the more is. No Lyon can him fright, He'l with a Gyant Fight”</td>
<td>Clergyman? Christian readers. England? Not contemporary</td>
</tr>
<tr>
<td></td>
<td>Cultural</td>
</tr>
<tr>
<td></td>
<td>Christian theology</td>
</tr>
</tbody>
</table>

Text D
“I've never met a woman who could drive.”

<table>
<thead>
<tr>
<th>Stage 1 &amp; Links: presentation</th>
<th>LAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lines: 1</td>
<td>Intertextual</td>
</tr>
<tr>
<td>Words: 8</td>
<td>Conversational comment.</td>
</tr>
<tr>
<td>Lexis: common</td>
<td>Intentional</td>
</tr>
<tr>
<td>Syntax: simple</td>
<td>To assert</td>
</tr>
<tr>
<td></td>
<td>To consider</td>
</tr>
<tr>
<td></td>
<td>Contextual</td>
</tr>
<tr>
<td></td>
<td>man, pub with (male) friends contemporary UK</td>
</tr>
<tr>
<td></td>
<td>Cultural</td>
</tr>
<tr>
<td></td>
<td>Misogynistic insult to women⁶</td>
</tr>
</tbody>
</table>

⁶ The speaker continued “Putt yes. But not drive” = BI “Pat, ya tetapi tidak bisa mengemudi”. This significantly changes the meaning of the text to: Context: Golf club Pro at club bar with student player(s), Culture: relaxed neutral professional discussion, Intertext: coaching, Intention to instruct player(s) on how to improve driving.
Text E

The Tooth Ferry

<table>
<thead>
<tr>
<th>Stage 1 &amp; Links: presentation</th>
<th>LAYERS</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picture + title + internet link</td>
<td>Intertextual</td>
</tr>
<tr>
<td>Lines: 2</td>
<td>Cartoon</td>
</tr>
<tr>
<td>Words: 5</td>
<td>Intentional</td>
</tr>
<tr>
<td>Lexis: common</td>
<td>To amuse</td>
</tr>
<tr>
<td>Syntax: simple</td>
<td>To be amused</td>
</tr>
<tr>
<td></td>
<td>Contextual</td>
</tr>
<tr>
<td></td>
<td>Internet posting by basketcasecomix.com</td>
</tr>
<tr>
<td></td>
<td>Cultural</td>
</tr>
<tr>
<td></td>
<td>Pun on “Tooth Fairy”</td>
</tr>
</tbody>
</table>

7 If a child loses a milk tooth and puts it under the pillow at night, the Tooth Fairy will come and replace it with a small amount of money.
Text F
Frieda

Stage 1 & Links: presentation
Participants: 3 children
Exchanges: 6 (1 non-verbal: question mark)
Words: 0, 12, 5, 6+5, 9+21, 8
Lexis: common
Syntax: simple but incoherent. Begins normally with ritual introduction exchange but although each of Frieda’s responses are unremarkable, taken together they are unco-ordinated: flouting three of the four Co-operative Principle’s Maxims: Quantity, Relevance, and Manner.

It is unclear whether Linus’ final comment is intended to be taken literally or whether it is an intentional, humorous flouting of the first element of the Maxim of Manner (ambiguity) counting as irony.

| Intertextual | Cartoon. |
| Intentional | To entertain. |
| Contextual | Newspaper/magazine… |
3 Conclusion

Since a good number of abstract ideas and practical techniques that would normally call for presentation, explanation and practice over several intensive weekend workshops have been crammed into the straitjacket of less than 5000 words, I fear, that I have probably more than once inadvertently flouted one or more of Grice’s Maxims, especially Quantity and Manner.

If so, I must apologise for the hard work I have forced upon readers but hope, nonetheless, that whatever they have been able to discover in my text had the effect of triggering new ideas in their imaginations that will encourage them to look further into the issues that have been discussed and to try to apply the techniques of Translation as Reverse Engineering in their own practice as readers, especially as a preparation for discussion and/or translation.

We can not do better, I think, than the end this paper by pondering the assertion made by de Beauagrande, R 1978 about the importance of competent reading in relation to translation

"Only if the reading process is consistently pursued to the point where the interpretation is maximally dominated by text-supplied information can a truly objective translation be produced," that is, a translation which validly represents the perceptual potential of the original (original emphasis).

References

[5] Bell RT 254-56
The New American Studies Research in the Era of the New Media:
Reading the Re-Writing of the Female Detective Protagonist of
*The Closer* (TNT, 2005-2012) in *The Closer* Fanfiction

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**Abstract.** To overlook the proliferation of the new media in the twenty-first century in American Studies research negates the fact that American Studies today is American Studies in the era of the new media. This article aims to offer an alternative textual research on the representation of American television female detectives by analyzing how the representation of the female detective protagonist of the American television police procedural drama series *The Closer* (TNT, 2005-2012) is read by the fanfiction writers in *The Closer* Fanfiction in re-writing the female detective protagonist of *The Closer* TV series as the original text. The analysis shows that the fanfiction writers take similar dominant-hegemonic reading position of the representation of *The Closer’s* female detective protagonist with the series’ female viewers. Many of the writers explore the feminine sides as well as the feminine vulnerabilities of the female detective protagonist in their fiction works and the readers’ comments show that the representation fits the expectation. The result affirms the maintaining of the ideologies of femininity in the life experience of American women.

**Keywords:** American Studies, New Media, fanfiction, American television female detective protagonist

1 **Introduction**

Writing *A Concise Companion to American Studies* six years after the ASA President Shelley Fisher Fishkin’s Presidential Address to the “Internationalizing of American Studies” in 2004, Rowe observed the changing focus of research and teaching in American Studies scholarship. The new American Studies departed from the traditional emphasis on the internal diversity of the US to the comparative and transnational approach to the many different and constantly changing nations and communities that form the United States. [1] (p. 1) In Part III of the book titled ‘The New American Studies’, in identifying ‘the concept of borders as an idea of consequence in American Studies scholarship’, one of the contributors Opperman’s observed and raised a

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1 This article is developed from the author’s unpublished dissertation titled Representation of Female Detective in American Police Procedural Drama Series *The Closer* (TNT, 2005-2012). [2]
concern that the World Wide Web and digital culture may have become a new border digitally dividing ‘those who have begun to engage with new technologies in teaching or research (or both) from those who tend to ignore or avoid any involvement with new media that goes beyond the use of email and Google’ (p. 334). Opperman [3] saw the need ‘to change the status of new media from being something outside the field to something that advances the rigorous, problem-driven intellectual work that lies at the heart of the New American Studies project’ (p. 347). Likewise, in his article ‘Next Times: The Futures of American Studies Today’, Rowe [4] himself acknowledged that there has been ‘dramatic changes in [American Studies] teaching, research, and institutions wrought by new digital technology’ (p. 267). While his main concern was on the problem of book publication, Rowe [4] did call for the need to experiment with what he called “new web genres online” in American Studies scholarship (p. 268).

To overlook the proliferation of the new media in the twenty-first century in American Studies research negates the fact that American Studies today is American Studies in the era of the new media. The transformation of the ‘old media’ to become ‘new media’ in the twenty-first century is ubiquitous. The production, distribution, and use of ‘old media’ experience changes on a regular basis to become ‘new media’ that are digital, interactive, hypertextual, virtual, networked, and simulated. [5] (p. 30) Prints, photographs, films and newspapers have now turned digital. The viewers of film and television or readers of literary works may become ‘users’ for having the ability to make use of their access to images and texts to directly intervene in and change the images and texts. The readers become ‘users’ as they choose the way they navigate hypertext poems or fiction through clicking the hyperlinks embedded in the words, phrases, or lines. More and more individuals around the world start to get used to roaming, out of personal need or necessity (especially during Covid-19 pandemic), ‘[t]he World Wide Web, corporate intranets, Virtual Learning Environments, MPORPGs [Multi-Player Online Role Playing Games], ‘persistent worlds’, Social Network Sites, blog networks, online forums of all kinds, and humble email distribution lists [that] are ultimately connected in a vast, dense and (almost) global network (the Internet itself).’ [5] (p. 31)

The new media proliferation should be taken as expanding data sources availability that requires more accommodating methodology of American Studies as a field of study. More varieties of sources of data are available in the study of American experience. This is so because, according to Beer, [6] ‘[m]illions of people on a global scale are engaging with [American] culture via these new media forms as they enchant, distract, entertain, reveal and occupy’ (p. 1). In underlying the intersections of popular culture and new media, Beer [6] further asserts that ‘…. when thinking of new media, we should be thinking of the popular forms of culture that are a central part of their use and incorporation into everyday practice’ (p. 1). As data sources availability expands, the interdisciplinary nature of the field of study’s methodology needs to incorporate approaches and theories developed in emerging fields of study such as New Media Studies, Technology Studies, Cyberculture Studies, and also Fans Studies. According to Opperman, [3] it should be American Studies, not Media Studies, Cyberculture Studies, or other fields in the digital humanities, that will need to tackle inquiries about the impact of new cultural forms for American society by incorporating the new media to advance the teaching and research of the New American Studies (p. 347).

This article is written to fulfill the calling for incorporating the new media in the American Studies research by offering an alternative textual research on the
representation of American television female detectives. In the twenty-first century, as a medium, television itself has entered what Spigel (2004) calls the ‘phase that comes after TV’ or what Lotz (2009) calls the ‘post-network era’ [7]. In this era, television and its cultural experience have been reshaped by the most encompassing technology—digitalization. [7] Researching a TV series that is not on air anymore is made easy by the availability of the series recording in Digital Video Disk (DVD) format. While such research can be considered utilizing television as new media, another textual research that connects television and the internet can be taken as an intriguing alternative.

The Closer is an American police procedural drama series that has a long lasting popularity. It was created as an original series to be on air on TNT cable television for seven years from 2005 to 2012. The police procedural is the new variant of the detective genre suitable for the complex and organized contemporary America. Police procedural drama series has recently been a trend on American television, but The Closer is distinct because the protagonist is a female detective who is very capable of doing the male job while still retaining her feminine look, demeanor, and utterance. The popularity of The Closer’s female detective protagonist among her vast middle class female viewers shows that the viewers have taken a dominant-hegemonic reading position towards her representation on television. It is interesting to analyze how the representation of the female detective protagonist of the American television police procedural drama series The Closer (TNT, 2005-2012) is read by the fanfiction writers in The Closer Fanfiction. In re-writing the female detective protagonist of The Closer TV series as the original text to know what reading position is taken by the writers. In this way, further understanding of the life experience of American women can be obtained.

2 Discussion

This main part starts with discussing how the American police procedural drama series The Closer (TNT, 2005-2012) as a genre associated with male viewers is produced to appeal female viewers by representing its female detective unlike the common female detective representation on American television. The discussion continues with how this unique representation is eventually given meaning by the fanfiction writers in The Closer Fanfiction.

2.1 The Closer (TNT, 2005-2012) : Masculine Text, Feminine Response

From its early development, the heroes of the detective genre were exclusively, or almost exclusively, white heterosexual male. Even all Hard-boiled detectives are male [9] (p. 13). Cooper [10] suggests that the idea of the detective genre as the embodiment of the American male myth has been widely taken by scholars (p. 30). Mizejewski [11] points out that the detective genre is also taken as ‘contemporary male epic’ with the plot line that revolves around the notion of ‘male sexuality as power, knowledge, entitlement; the female body as the site of seduction and death’ (p. 15). In other words, detective genre is a masculine genre, and

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[2] This phrase is originally used by Handley in her chapter ”’Distressing Damsels:’ Narrative Critique and Reinterpretation in Star Wars Fanfiction.” [8] The feminine response is the same for both Star Wars Fanfiction and The Closer Fanfiction as cultural texts, but what makes the response feminine is not similar.
this means that the police procedural as the contemporary variant of the detective genre is also a masculine subgenre.

Female detectives as protagonists have been on American television since 1970s, but their representation has been stereotypical to reflect the dichotomy of male and female occupation. Policing is always considered a male job. Therefore, according to Mizejewski,[12] both in real life or as a cultural representation, the female detective is seen as transgressing male space, identity, and narrative (p. 7). The same idea has also been suggested by many scholars, in particular who used feminist perspective in their research. The similar finding of the scholars’ research is that the cultural representation of female detectives always involves the question of how to represent the women as authorities who hold a gun, but still have popular appeal. Therefore, the cultural representation of the female detectives always requires certain textual strategies that are confined within the ideologies of femininity to solve the problems around issues of gender role and female sexuality. These strategies are needed to prevent cultural anxieties from emerging within American society, and this becomes a necessity to secure the popularity of the cultural texts. [11,12, 13, 14, 15, 16, 17, 18, 19]

The protagonist of The Closer solves every high profile crime case with the help of her mostly male detective subordinates, but her brilliance and competence in closing the case are conspicuous, and so is her leadership skill. For such a strong representation of a masculine female detective, creating feminine psychological vulnerabilities to counterbalance her masculinity and creating her to be a more integrated heroine by combining the masculine and feminine characteristics in her [16] (p. 101) become the natural textual strategies to deal with the problems around issues of gender role and female sexuality. Being represented as a female detective who is also a brilliant interrogator and an effective team leader, she needs to be created less masculine by making her stay feminine. This proves to be an effective strategy to create the female detective protagonist’s stronger popular appeal that successfully becomes an important aspect of the series’ long lasting popularity. [20]

Her femininity is made conspicuous from her look, demeanor, and utterance. Her dress style is conspicuously different from other female detectives on television. She rarely wears trouser and blazer combination that produces masculine look, instead she almost always wears a colorful blouse with ruffles underneath a blazer or cardigan matched with an A-line or half circle skirt or a one-piece dress in lightweight flowery or patterned fabrics underneath a blazer or cardigan. What makes her appearance more conspicuously feminine is that it is occasionally completed with a women’ fedora hat and always with a big black purse and kitten-heels shoes. In fact, her big black purse becomes her signature style. It is more usual to find her without her gun and badge than without her big black purse. Her feminine appearance is accentuated by her unique style of giving instructions or getting her subordinates to do things by incorporating southern hospitality. The southern hospitality makes her directives and instructions softened and attenuated. Her use of the words please and thank you, according to Holmes, [21] shows a feminine style of doing leadership (p. 39) Since the normative style is the masculine style of leadership, the decision to represent a female detective protagonist as a woman leader with a feminine leadership style is able to produce a stronger popular appeal of the female detective protagonist.

The popular appeal is proven to be strong by the expanding of the demographic of the series’ viewers to include female viewers as expected. Based on Kelly’s observation, Kyra Sedgwick’s fan site is clearly dominated by middle class women, Kelly suggests that the bond between the cast of The Closer’s protagonist and her vast middle class female viewers centers less on her representation as a tough female detective and more on her representation as a common woman with common feminine psychological vulnerabilities. This can be seen from
the hundreds of messages of these fans discussing Brenda Leigh Johnson’s big black purse and love relationship with Fritz Howard (Jon Tenney). Kelly’s concludes that Kyra Sedgwick, like her character Brenda Leigh Johnson, has successfully gained trust of the female viewers who follow her fan site from the magic combination of masculine qualities and feminine psychological vulnerabilities. [22]

In other words, the police procedural drama series *The Closer* as a masculine cultural text has successfully transformed itself into a feminine cultural text by representing its female detective protagonist as a highly masculine protagonist who maintains her feminine sides in doing a male job. This well received transformation has expanded the viewers demographic to include female viewers who eventually give their feminine response. It turns out that the feminine response can be seen not only in Kyra Sedgwick fan site, but also in *The Closer* Fanfiction. The next part is the analysis of how the representation of the female detective protagonist of the American television police procedural drama series *The Closer* is read by *The Closer’s* fanfiction writers in re-writing the female detective protagonist of the TV series as the original text. Do the writers take similar dominant-hegemonic reading position of the representation of *The Closer’s* female detective protagonist with the series’ female viewers?

### 2.2 *The Closer* Fanfiction: The Celebration of Femininity

This part of analysis used the data taken from the sources of data in the form of fiction works found in *The Closer* Fanfiction in the Archive of Our Own or AO3 site. The main reasons this site was chosen is because it is very active and has a huge library of fiction works and also because it has a very sophisticated search engine that makes it very easy to find certain fiction works. This sophisticated search engine is particularly useful for the data collection and selection process of this research. The search engine has made it very easy to pinpoint the exact type of fiction works needed as the data sources of the research and then to sort and filter the sources of data to meet the objective of the research, which is to find out what reading position is taken by *The Closer’s* fanfiction writers in *The Closer* Fnfiction towards the representation of the female detective protagonist of *The Closer* (TNT, 2005-2012) in re-writing the female detective protagonist of TV series as the original text.

Thus, the sources of data were sorted and filtered by date posted from 2009 to 2016 to include *The Closer’s* female detective protagonist Brenda Leigh Johnson and complete works only and exclude explicit content and crossovers. The sources of data must then include the fiction works that re-write Brenda Leigh Johnson as the female detective protagonist of the TV series. The posted date has reached the year 2020, but this research only focused on the fiction works posted from 2009 when the first works started to be posted in the AO3 site to 2016 so that the span of time is similar with the seven year span of time the series was on American television. Besides that, this research decided to exclude explicit content, but still include mature content for the reason to get fiction works that focused more on the character and characterization instead of the plot, which is basically referred to what the characters do. This research also decided to focus on *The Closer* TV series so that it excluded crossovers, which combine two or more fandoms in some way, for example *The Closer* and its spin-off *Major Crimes* or *The Closer* and other TV series. Last, but not least, the fiction works were all in English.

Among the ten ways to re-write a TV show proposed by Jenkins, [23] the writers of the fiction works in *The Closer* Fanfiction mostly chose to employ recontextualization, in which they wrote “short vignettes (“missing scenes”) which filled in the gaps in the broadcast
material and provided additional explanations for the character’s conduct”; to expand the series timeline to fully explore “the hints or suggestions about the characters’ backgrounds provided by the primary texts, but not fully explored within the episodes”; to employ emotional intensification, in which the writers as fans “relish[ed] episodes where relationships [were] examined, especially those where characters respond[ed] in a caring fashion to the psychological problems, professional turning points, personality conflicts, and physical hurts of other major characters”; and to utilize eroticization to create mostly “slash” fiction, especially Female/Female or F/F or “femslash”, in which “the homosocial desires of series [female] characters erupt[ed] into homoerotic passion” (p. 180).

Some of the writers employed recontextualization in their early posted “slash” fiction works. They paired Brenda Leigh Johnson and Fritz Howard and Brenda Leigh Johnson and Andy Flynn. In the series, Brenda and Special Agent Fritz Howard were lovers who then became husband and wife, while Brenda and Lt Andy Flynn were foes to each other. In the early episodes, Lt. Flynn became Brenda’s biggest adversary after Commander Russell Taylor who resented her for taking away his promotion to be the Head of Priority Homicide Division (PHD). Before Brenda saved his nearly ended career that made him request a permanent transfer to her team, Flynn often conspired with Taylor to sabotage Brenda’s cases. Surprisingly, judging from the number of the fiction works, the from foe-to-friend-relationship of Brenda and Andy is apparently more attractive to re-write than the love relationship of Brenda and Fritz.

The writers recontextualized an episode and at the same time they employed emotional intensification technique to represent the characters’ response to the psychological problem of another character in the episode. Get Him Back written by mammothluv, [24] for example, recontextualized episode 3 of season 2 titled “Slippin’”, in which Brenda juggled responsibilities for entertaining her mother who came to visit from Atlanta and solving her murder case, and in the process she had Fritz to temporarily move out of her house because she was not ready to tell her mother that they had moved in together. The emotional intensification technique was used to represent Brenda’s response to Fritz’s upset and annoyed feeling to be forced to temporarily leave Brenda’s house and put all of his stuffs in a rented U-Haul. In Get Him Bad, Brenda is represented in the private, domestic sphere of her home and thus, it is her feminine qualities that are well explored. Two readers gave good responses. Each response shows that the writer has successfully met the readers’ expectation of how the female protagonist should be represented in the fanfiction works.

jennylovescastle : Great story. I love it!! And totally in character. Thanks for writing :):):) [24]

LittleRiza ; That was great ! I totally see it happening on the show ! X) [24]

The phrase “in character” in the first response signifies that the representation of Brenda and Fritz in the fanfiction resembles their television representation. The second response basically underlines the fact by saying that the stories can be more than just a “missing scene”. It has the quality to be picked up as an actual scene in the TV series.

Another example is part 1 of the Nemesis series titled Nemesis written by Abraxas, [24] which recontextualized episode 13 of season 5 titled “Elysian Field”, in which an old police veteran Joe Olin became a vigilante to get the information of the graveyard of a murderer’s victims, and the emotional intensification technique was used to represent Brenda’s and Flynn’s responses to Olin’s act, acknowledging the urge to commit a vigilant act when they
were forced to let go of the criminals and how they needed to constantly control the urge. In *Nemesis*, the emotional intensification technique allows the writer to deeply explore Brenda’s emotional restless to be haunted by the criminals whom she failed to get confessions from. The exploration allows the writer to represent Brenda in her vulnerable state, in which she felt the strong urge to go into chocolate and sweets to reduce her stress. In the TV series, Brenda’s sweet tooth problem has been used to counterbalance her masculine qualities. [2]

She needs the taste, the rush of sugar, the thing to take her to that other place where none of this exists; and her hand moves to open the drawer but then stops because she remembers the mixture of pleasure and pain she's keeping in there now and she can't see his face again, not now, not tonight. [24]

The emotional intensification technique works well in “femslash” fiction works. Brenda Leigh Johnson and Sharon Raydor were the most chosen and well received pair. In the series, Capt. Sharon Raydor also started with a hostile relationship with Brenda for doing her job as the Head of Force Investigation Division (FID) to investigate Brenda’s conduct of unbecoming. The incidents that involved Raydor in Brenda’s professional life were full of “moments of narrative crisis”. Fans got lots of opportunities to relish episodes where Brenda’s and Sharon’s relationship was examined, especially those where Sharon responded in a caring fashion to Brenda’s psychological problems, professional turning points, personality conflicts, and physical hurts. [23] This explains why the pairing is the most chosen and well received. Before joining Brenda’s team permanently in season 7, Sharon became a recurring character in season 5 and 6. Therefore, some of the fanfiction writers started to pick up her romantic and sexual relationship with Brenda in 2010. After that, almost all of the “slash” fiction works in *The Closer* Fanfiction were the “femslash” of Brenda and Sharon. Starting from 2012, there were seventeen to nineteen “femslash” of Brenda and Sharon in twenty fanfiction works. If Brenda and Sharon were heterosexual in the original text, they were represented as lesbians and/or bisexuals in the fanfiction works. When the represented relationship was sexual, the writer tends to employ eroticization technique.

In many of the “femslash” fiction works involving both romance and sex, Brenda and Sharon are represented in the private, domestic sphere of their home, and thus, it is their feminine qualities that are well explored. Some examples can be taken to support this argument. *The Taste of Her Cherry Chapstick* by sarken centers on Brenda’s and Sharon’s conversation about Brenda’s flavored lip balm when spending time together. *Toothbrush* by sarken simply tells about Brenda confronting Sharon about borrowing her toothbrush when they spent time together. *Stupid and Endless Nights* by UbiquitousMixie focus on Brenda’s inner thoughts and feelings about her relationship with Sharon. *A Night Like This* by surena_13; part 2 and 3 of the Reboot *The Closer* titled *Balcony - Season 3 Ep 4* and *Kitty* by ultragirlvb750; *Chocolate Covered You (or, In Which Brenda and Sharon Have a Conversation)* by cptraydorsgf; and *And All Things Nice* by parcequelle are among the many “femslash” fiction works that tell about Brenda and Sharon spending their night together in Sharon’s house; watching TV and eating pizza, sipping a cup of coffee or beer or a glass of merlot, cooking and having breakfast or dinner, or just talking before or after having sex. [24] The readers loved the exploration. In fact, it is the “femslash” that usually gets many comments. The following comment can well represent the readers’ good responses.
Phantomlistener: HI I'm in Brenda/Sharon hell and its all your fault! This is so goodddddd I love the domesticity and the tension and the flirting-disguised-as-banter...and basically everything about this [love eyes emoji] [24]

In the “femslash” fiction works taking the public sphere of the office, the plot or the sequence of events revolves around personal matters more than office matters. Some examples that can be taken to support this argument are Ding Dongs and Doors by surena_13, which ends with how Brenda’s need to indulge herself in Ding Dong chocolate to release her stress after her interview for the LAPD Chief of Police was miraculously gone after she kissed Sharon; Like a Heartbeat Drives You Mad by missparker, which consists of 5 chapters narrating Brenda’s and Sharon’s undercover task as a couple that brings out the decaying marriage of Brenda and Fritz and the romantic attraction between Brenda and Sharon; 'Cause You Control the Floodgates by parcequelle, which picks up Brenda’s and Sharon’s hostile relationship by representing their banters and changes them into romantic hints of their attraction to each other; I Need Your Body From Dusk Until Dawn by sarken, which involves a stakeout and an accidental kiss; and etc. [24] Since personal matters become the focus, the overall tone of these “femslash” fiction works is often soft. It is often humorous too, but the soft tone is stronger that it creates the impression of reading feminine texts. One of the comments for 'Cause You Control the Floodgates represents the reader’s good response of this mix of tone.

newgame: … I think you captured Brenda and Sharon perfectly. I love the way you wrote their banters, I love their ridiculous plans, and I love that they're just helpless against the attraction they can't quite deny. … [24]

Two comments, one for chapter 2 and the other for chapter 4, of In Like a Heartbeat Drives You Mad highlight the joy of reading a feminine text. In chapter 2, the writer delivered her promise to write about clothes, about “WHAT ARE [THE CHARACTERS] GONNE WEAR?” [24] One of the comments she received shows that she delivered it successfully.

zoethart: This is getting very exciting! And I so love Brenda in protective mode but I'm very very worried about Sharon. Oh no! And I love how you dressed them! And the whole awkward scene in the bedroom: delicious! Thanks for the yummy juicy update. [My italics] [24]

For the other reader Dominicque, the joy of reading chapter 4 is the way the writer wrote the characterization.

Dominicque: I enjoyed that you kept them true to their character, all changes were smooth and credible, it's not a happy girly story, it's just life happening and that's what I loved about it.
Thanks for sharing your imagination. [24]

In Dominicque’s opinion, although it’s not a happy one, it is a girly story, and this opinion signifies the fact that this reader enjoyed reading a feminine text very much.

Either taking the private, domestic sphere or the public sphere, these “femslash” fiction works indeed celebrate femininity. It can be argued that most of the fanfiction writers in The Closer Fanfiction are women because in all of the slash fiction, particularly the “femslash”,
the writers’ use of the third person point of view allows them to delve into their characters’ mind and feeling in representing their characters and to emphasize on the need to obtain tenderness, slow process, and exclusive commitment in representing the characters’ relationship. This argument is well supported by Handley and Jenkins, who suggest that the majority of the writers of fanfiction, especially “slash” fiction are women so that “slash” fiction is an exclusively feminine genre. [8, 23] Jenkins further highlights Joanna Rush’s findings on female writers’ style of writing the Male/Male fiction that basically represents “a projection of female sexual fantasies, desires, and experiences onto the male bodies of the series characters”. [my italics] [23] Analyzing the “femslash” fiction works in The Closer Fanfiction, it can be argued that the female writers of the Female/Female or F/F or “femslash” fiction also use the same style of writing that represents the projection of female sexual fantasies, desires, and experiences onto the female bodies of the series characters.

Femininity is also celebrated through exploring not only the feminine sides, but also the feminine vulnerabilities of the female detective protagonist in the fiction works and the readers’ comments show that the representation fits their expectation. That Pink Cardigan Must Go by ultragirlvfr750 is a perfect example. The writer’s summary shows that she also employed recontextualization.

Set firmly in the Closer Universe. Season 5 - ep 15 - the iconic scene where Brenda and Sharon finally admit to the fact that they don’t like one another. Except I call bullshit because there was enough unresolved sexual tension in that scene to ruin a thousand pairs of panties. This fic takes place directly after Sharon awkwardly walks out of Brenda’s office and is my imagining of what happened next. [24]

The writer picked up Brenda’s feminine appearance and her sweet tooth problem in the series in re-writing the character and her characterization.

And why was she still sitting in her office, apparently mesmerized by the way the younger woman tossed her blonde ponytail or brought her hand up to scrub at her furrowed brow? Why, the longer they investigated the case of Ally Moore, had she made up reasons to stand close to the Chief just to catch a whiff of her perfume? Something flowery, like the hideous skirts she insisted on wearing.

And speaking of hideous, someone should really tell Brenda that there was everything wrong with a pink double-knit cardigan. Except she couldn’t seem to tear her eyes away from the front of it. She coughed and shook her head.

....

She should be packing up. Heading home. Getting back to worrying about why Fritz seemed so angry and distant these days. Instead she pulled open her candy drawer, yanked out a twizzler and jammed it in her mouth. The sugar hit her system immediately, momentarily drawing her attention away from the aching between her legs.

She splayed back in her chair, pushing the liquorice slowly back and forth in her mouth, feeling it slide against her lips, tasting the sweetness and wondering absently
what it would be like to kiss Sharon Raydor. What it would be like to taste her. Would she be sweet?

Another good example is Kitty by ultragirlvfr750. Kitty was written as “a part of [the writer’s] Reboot the Closer series” that employed recontextualization of “the deleted scene from Season 1 - episode 3 - The Big Picture”. This “femslash” particularly explores Brenda’s feminine vulnerability.

She’d just wanted the damn cat to stop crying.
She’d just wanted to stop missing Atlanta and her mother’s home cooking.
She’d just wanted to stop pretending for a moment that she was fine with the fact that she was hated by everyone she worked with.
If she were honest what she’d really wanted was to simply bury her head in Sharon Raydor’s chest and have herself a damn good cry.

If in That Pink Cardigan Must Go one of the comments focused more on the writer’s use of the recontextualization and eroticization techniques, in Kitty, one of the comments specifically addressed the writer’s exploration of the female detective protagonist’s feminine vulnerability and it signifies that the exploration fits her expectation.

Amanda: I absolutely LOVE this series, and this new addition is no exception <3 <3 Absolutely perfect characterization, storyline, and descriptions. Just completely all around perfection <3 <3 <3 <3 [24]

The “perfect characterization” for both Brenda and Sharon, particularly in the “femslash” fiction works, signifies the way the television representations of Brenda and Sharon were read by the fanfiction writers. In the “femslash”, Sharon is represented with a more masculine characterization, while Brenda is with a more feminine characterization. This is more clearly perceived in some examples in which Sharon is represented as Brenda’s “saviour”. In Death Wish by UbiquitousMixie, it was Sharon who saved Brenda by shooting the criminal who pointed a gun to Brenda in her house and became the female hero.

It’s Raydor who takes the final shot, in the end—Raydor who saves the day, who shakes Brenda’s shoulders so hard that the deputy chief has to blink and remember that she’s still alive. Brown eyes focus hazily on Sharon’s service weapon and then on the body, observing the tableau as if she’s not a part of it. It’s not until the acrid scent of gunpowder fills her nostrils that she’s there, grounded in the startling reality of it all. The bile rises in her throat and tears sting her eyes, and she allows Sharon to pull her tightly into her arms in front of her team, her husband. [my italics][24]

In Undone by Averita, Brenda was a mess after the loss of her mother, husband, and team and Sharon provided a shoulder to cry on.
“It's okay,” [Sharon] says, trying to sound reassuring. “I understand. Everything's falling apart, I know it is - your mother, your husband, even your team.” Brenda flinches as though she’s been slapped, but Sharon continues as gently as she can, speaking around the lump in her own throat. “And I’m here, and I’m convenient. And that’s okay,” she insists before Brenda can interrupt, “it really is. But - let’s not make it more than that.” [24]

In Dead Men Die, a Zombie Alternate Universe (AU), by surena_13, Sharon saved Brenda and her team from Zombies and became the female hero.

…. [my italics][24]

The readers’ good responses signify that the contrast characterization of the two characters have met their expectation. KittyKait gave her comment in Undone and little_ruby gave hers in Dead Men Die.

KittyKait: Thus almost had me in tears. My little shipper heart aches for Sharon in this story l. So so sad. But also so fabulously in character and real. I loved it.
My only question now is why have you only written two The Closet stories? You are so flipping good at it!!! [my italics][24]

little_ruby: this is just perfect. and just the way it would go with these characters. at least in my opinion. and I really hope you get some cheap merlot anytime soon. because this needs more chapters. waaaaaaaay more chapters XD [my italics][24]

Both readers highlighted their love of how the writers developed the characters and their characterization. “In character and real” in the first comment signifies that in the reader’s opinion, the way the characters and their characterization is represented in the “femslash” matches with their television representation.

It has been mentioned in the previous part of this discussion that in the TV series, although Brenda is conspicuously represented as a brilliant interrogator and an effective team leader, her feminine look, demeanor, and utterance are as conspicuous so that she is seen as an integrated heroine. Upon a closer analysis of the combination of the development of the characters, the narration of the sequence of events, and the juxtaposition of the scenes in the
TV series, however, the female detective protagonist’s feminine sides and vulnerabilities are represented to counterbalance her masculine qualities so that her feminine image stays strong.[2] This can explain why Brenda’s image tends to be more feminine than Sharon’s, and apparently it was the image that was read from the representations of Brenda and Sharon by the fanfiction writers in re-writing the characters and their characterizations and by their readers who claimed to love the in characters and their true characterizations.

In other words, the fanfiction writers and the readers of their fiction works also took the similar dominant-hegemonic reading position of the representation of The Closer’s female detective protagonist with the other female viewers of the series. They have taken the message in the exact way the producer of The Closer TV series sent it. It means that because they, as consumers, accepted the intended meaning, the fanfiction writers and their readers shared the same ideological background, which basically was the ideologies of femininity, [14] with the producer. This signifies that the fanfiction writers and their readers comply with the idea that what is accepted as normal for women is to stay feminine even when they are able to perform great masculine qualities. The compliance proves that the producer of The Closer TV series has successfully used its institutional power to articulate and reinforce the continuation of discursive formations about female detective, television police procedural drama series, and female leadership by making its female detective protagonist a spectacle. [2] Together with the other female fans of the TV series, the fanfiction writers and their readers have taken “the pleasures of self-recognition, of finding women placed center-staged in ‘masculine genre’”, of participation in a shared “women’s culture”, but have been unaware of being “contained within the accepted bounds of femininity” [14] (p. 7) in their viewing, writing, and reading activities.

3 Conclusion

In conclusion, the fanfiction writers and their readers in The Closer Fanfiction in the Archive of Our Own (AO3) site took the similar dominant reading position of the representation of the female detective protagonist of The Closer TV series with the other female viewers of the series. It is shown from the maintaining of the female detective protagonist’s basic characterization in the re-writing of the character in the fanfiction works. As a result, the female detective protagonist’s feminine sides and vulnerabilities were explored more in her representation in the fanfiction works, particularly the Female/Female or F/F or “Femslash” fiction works. Taking the dominant reading position means that together with the other fans, the fanfiction writers and their readers share the same ideologies of femininity with the producer of The Closer TV series in taking the pleasures of recognizing themselves and their own life experience, of watching a badass, but still a woman placed center-staged in a masculine television police procedural drama series, and of participating in a shared “women’s culture” while viewing, writing, and reading the representation of the female detective protagonist of The Closer TV series on TV and in the fanfiction works. However unaware these fans of having complied with what is accepted as normal for women in American society, in which the masculine is the norm, in this way the ideologies of femininity is continuously maintained in the life experience of American women.
References


Transforming Culture Through Education

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Abstract. Education as a system has been considered as an effective platform for cultural transmission from the older generation to the younger generation. Critical literature identified that the dominant group in society tended to use education for imposing its cultural values to the entire society. In many cases, the group is less likely to make room for other cultures and perceives others’ culture as threats to its cultural hegemony. Such an approach to a certain degree will lead to cultural homogeneity that is associated with intolerance and oppression. In this keynote speech, I offer a different perspective on how education should be tailored to accommodate different cultural values and to transform society’s way of life and way of thinking. This thought promotes cultural transformation that is drawn from Durkheim’s three-fold of cultural values in schooling and my understanding of the current global trends in educational reform. Educators in official and pedagogic recontextualisation fields need to reconsider for introducing their students to different cultures and the values inherited from the community and global society. Regarding the trends in educational reform, my research on educational policy, that I present in this paper, has outlined the dual goals of education: cultivating local culture and preparing youth to face global competition. These two opposing goals and the three-fold of cultural values then can be the basis for educators to build a positive, inclusive culture in our community and a developed society’s way of life/thinking through schooling.

Keywords: cultural values, educational policy, educators, global society, recontextualisation

1 Introduction

The literature in social science so far has identified that education is one element of culture alongside religion, political system, and values. As the smaller element of culture, education is believed to be strongly influenced by the culture in which it is embedded and infiltered by other elements such as religion and political system. In this regard, education—including educational institutions and practices—is potentially used by the dominant group in society as a political tool for maintaining their cultural domination.

Despite the smaller element, the high expectation is given to education to shape culture, and education is even seen as a panacea for social illnesses. The introduction of character education in many different countries such as the U.S, the U.K and Indonesia, is the best example to illustrate how education is aimed at curing societal problems. With this policy, education was aimed at erasing societal problems such as corruption, the internal/racial conflict...
and troubling youth trends. Besides, educational reforms in terms of curriculum have been made to address demands for development of the governmental system, development in a way of life and thinking, and the establishment of social justice.

As one element that is nested in culture, education is arguably challenging to shape and transform culture. At least it is time-consuming since it requires broad and serious efforts undertaken by the ruling government and society at large. The question of how education could shape and transform culture and how Indonesia’s education transform culture will be the focal point of this paper. Before addressing the question, however, it is important for us to narrow our discussion on what we call as culture and what we call as education here, and to outline an understanding of how education and culture are related to each other.

2 Literature Review

Culture can be defined as a society’s way of life and way of thinking. The elements of culture such as language, religion, arts, and values consistently interact through migrations, the influence of travellers, merchants, philosophers, rulers and many more. The more dynamic the society, the faster the change in society’s culture, in this case, society’s ways of life and way of thinking. More importantly, education is expected to bring about change in society’s culture in the ‘right’ direction.

Meanwhile, education has been defined by scholars differently depending on their research focus. Scholars’ view on what an ideal education is also pluralistic. For example, some believe education ideal if it focuses on developing students’ knowledge related to the subject taught and improving their character. Some others believe educational ideal relates to the development of critical thinking. One scholar could agree that educational ideals entail all these developments. The pluralistic of views on educational ideals offered in the literature describe its importance in society as well as showing its complexity. Education that I describe here is the one that deals with a system that redefines what formal education is. Regarding cultural change, I need to underscore that as a system within a culture, education should benefit and give a positive impact on culture.

2.1 The roles of education in society

Regarding the functions of education in society, Bernstein, a sociologist of education, has termed education as “Symbolic control”. This term suggests that education has been used by the ruling governments to control their human resource quality symbolically according to the standards they made. Through education, the ruling government introduces what deemed valuable and less valuable to learn at schools, what particular conduct and values they think necessary for the younger generation. In this regard, education is used by the government to attain the imagined society in the future. Their imagination of the society in the future will, in

turn, inform what particular cultural aspects they want to maintain and the aspect they want to alter.

As the system operated by the ruling government in a society, education has least two different functions: as cultural reproduction and as cultural transformation. As a means for cultural reproduction, education is aimed at maintaining values and norms of the dominant culture in society. Foundational sociologists in education, such as Durkheim⁵ and Pierre Bourdieu⁶ also confirmed that education serves an effective platform for cultivating the culture, including its values and norms of a society. Reproduction theorists, unfortunately, identified the unfair share-out of the benefits of education and that the dominant groups in a society moulded the content and material of education to meet their interests⁷. When education is aimed at cultural reproduction, there is a tendency among dominant groups in society to use education as the institution that focuses transmitting their cultural values to the younger generation in preparation for their social participation.

Additionally, education is also supposed to be a means of cultural transformation. In this view, education, including educational institutions, educators, and school materials, count among the most effective agents of cultural change, development and transformation⁸. Rather than viewing education as a means for transferring and maintaining cultural values, contemporary scholars in this field perceive education should empower and transform society⁹. However, since education is one element embedded in culture and its practices being dependent upon culture, cultural transformation is always on the risk. It is challenging for education to transform culture because ‘education for cultural transformation’ can effectively happen if education is autonomous from the culture in which it is embedded.

2.3 Educational agencies: dilemmas between transmitting and transforming culture

Since conservative and progressive thoughts have always existed side by side in society⁷, education is fully bound with the forces and tensions between means of cultural reproduction or cultural transformation¹¹. As a consequence, the process of curriculum reform becomes a battleground between these conservative and progressive forces. The two paradigms might be competing and they might be complementary. This theory aligns with Bernstein’s concept of ‘recontextualisation fields’ that explains how the different groups in society involved in the construction of educational policies and its implementation. The ‘field’ means the arena in which the different agents or groups, whether they are conservative or progressive, compete to impose their culture, including habits and values to the entire society. These groups determine the objectives and the standards of education; planning; education management system,

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⁹ Meşeci Giorgetti F, Campbell C, Arslan A. Culture and education: Looking back to culture through education.
instruction modes, as well as the values to prioritise in the school curriculum. The agents who contest the ordering/disordering principles of a curriculum include authoritative interpreters who drive how policies are selected and understood; transactors who work to make texts into action and render actions into outcomes; and copers/defenders who are at the receiving end of the policy in classrooms. In a similar vein, Bernstein classified these three agents into two: Official Recontextualisation Field (ORF) and Pedagogic recontextualisation fields (PRF). The ORF that includes authoritative interpreters and transactors is represented by the Government or the Ministry of education and local educational department. Meanwhile, defender/PRF can be identified as teachers in the classroom. In the process of recontextualisation, these agents experience dilemmas on what forces dominating, conservatism or progressive thoughts that, both tend to use education as cultural reproduction and education as cultural transformation respectively.

The question is which one more applies in many societies: Whether education as cultural reproduction or as cultural transformation? Of course, the answer is it really depends on several aspects because each context has its own story and which one is more dominating, conservative or progressive forces.

To understand how education is aimed at transmitting or transforming culture, we need to see what previous studies have identified. Previous research on the educational policy has indicated that in the level of official recontextualisation field, tensions/dilemma is evident. Most of the educational policy in many countries are marked with two opposing agendas. Rather than considering the two forces as a choice, the educational curriculum was also considered as part of a continuum between conservative and progressive approaches. The educational curriculum is constructed both to retain national culture and to prepare students for the nation’s global competitive advantage. The former reflects education to transmitting culture as it promotes traditional values, national identity, and narration on the nation’s history. The latter reflects education as cultural transformation as the nations’ attempts to their participation in global economic, politic and development of science. These opposing goals have made the governments embrace not only traditional and national cultural values but also universal values in the educational curriculum.

The literature also shows that cultural reproduction is needed and favourable for a number of reasons. First and the foremost, we need to note in advance that we cannot easily judge that older culture is old fashioned and no longer useful for our society in the future. Some culture inherited from the older generation might signify universal values. Secondly, Cultural transmission from the older to the younger generation is demanded as it is an essential basis of social cohesion and stability. Thirdly, people of the dominant group who take advantage of the cultural hegemony will attempt to use education as cultural transmission. In many cases, education is aimed at maintaining their power and status quo. Finally, newly established nations

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12 Mazur, P. Yazykova, I. Tendencies of pedagogical process development in higher engineering school of Russia, 2016.
15 Collins, S. Can we tell who we are without a history war?: Australian curriculum: History in the media. Teaching History. 2013, 47(4), 13.
need to transmit and cultivate a national culture for strengthening their people’s national identity.\textsuperscript{17}

The ideas of cultural transformation in educational policy is also indispensable and should underpin the decision making of educational change/policy. It is because the philosophical conception of education is to give positive impacts on society. To do so, education should not be seen as a residual system or institution to maintaining things as they are\textsuperscript{18}, but should be a social process for social construction through developing people/individuals who live in a society.

Learning from the dual goals in the curriculum, we need to understand that education should not only be seen as a residual system or institution to maintain things as they are (Gowda, 2015) but to anticipate changes in the future. Education, therefore, should equip students with capacities to determine whether to maintain or to change particular culture, tradition and values. To do so, education should promote learners to have:

1. Intellectual freedom that is the capacity to think independently and clearly
2. Intellectual curiosity, the desire to extend the process of learning after leaving schools
3. Intellectual honesty, the disposition to reason out and arrive at a judgement without a yielding to propaganda and prejudice
4. An understanding of other values and universal values
5. Critical thinking

It is important to teach our students about multiculturalism as we are living with many different cultures around us. Knowledge of other cultures could benefit students to be more open mind and to be more inclusive. Also, an understanding of universal values is important for them for sharpening their global citizenship. There are at least three values nested in our society that include the values rooted from our family, values from our community, and the values that apply to any one in the universe. Besides, developing students think critically is crucial so that students can decide what cultural values to maintain and what values to change. Our students in the future will face a problem that might be different from the problem that we are facing now and different from the problem that we predict. Critical thinking helps them to be more confident whether they want to alter/maintain cultural values.

3. Case in Indonesia: transforming or transmitting culture

My study on educational policy and cultural values explores how the ideas of conservative cultural reproduction and progressive thought of cultural transformation contribute to Indonesia’s curriculum recontextualisation. The study traced back to Indonesia’s educational policies in the last two decades, starting from the 2000s. Since the educational policy is political by which different agents intend to impose their values to the entire society, my study addresses the question whether education in Indonesia is aiming at transforming or transmitting culture and what challenges it encounters in transmitting and transforming culture. More specifically,


\textsuperscript{18} Gowda, N. S. Learning and the learner: Insights into the processes of learning and teaching. 2015. PHI Learning Pvt. Ltd.
my study seeks to understand how the different agents have used educational policy in curriculum recontextualisation by looking at how the curriculum is made and implemented in the classrooms.

### 3.1 Research Design

The study was undertaken in the frame of qualitative research that generated data such as fieldnote, classroom observation and document analysis. The documents were Indonesia’s education Acts and policy as well as the participant teachers’ lessons plan. The observation was also used for seeing how teachers recontextualise the policy in classrooms. The data then was analysed based on the themes drawn in the previous literature regarding curriculum recontextualisation, values in the curriculum, teachers’ beliefs, and goals oriented in the curriculum.

### 3.2 Findings

3.2.1 **Two contrasting Goals of transmitting and transforming culture.** Education in Indonesia is fully bound with conservative and progressive thoughts. From the values instilled by the Indonesian government in the education policies, my analysis suggests that education in Indonesia is made to attain these two different goals as it imposes the national cultural values as well as universal values in the society. National values include polite, friendliness, patriotism, and nationalism. Other values such as respect, democracy, honesty, independence, social awareness, eager to learn, responsibility, environmental awareness, and supportive can be classified as both national and universal values. “Universal” here means that the values can apply to any society. The list of values instilled in Indonesia can be seen in the list below:

<table>
<thead>
<tr>
<th>No</th>
<th>Values</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Religiosity</td>
</tr>
<tr>
<td>2</td>
<td>Honesty</td>
</tr>
<tr>
<td>3</td>
<td>Tolerance</td>
</tr>
<tr>
<td>4</td>
<td>Discipline</td>
</tr>
<tr>
<td>5</td>
<td>Hardworking</td>
</tr>
<tr>
<td>6</td>
<td>Creativeness</td>
</tr>
<tr>
<td>7</td>
<td>Independence</td>
</tr>
<tr>
<td>8</td>
<td>Democratic</td>
</tr>
<tr>
<td>9</td>
<td>Motivation to learn</td>
</tr>
<tr>
<td>10</td>
<td>Patriotism</td>
</tr>
<tr>
<td>11</td>
<td>Nationalism</td>
</tr>
<tr>
<td>12</td>
<td>Supportive</td>
</tr>
<tr>
<td>13</td>
<td>Love to read</td>
</tr>
<tr>
<td>14</td>
<td>Peace-maker</td>
</tr>
<tr>
<td>15</td>
<td>Friendliness</td>
</tr>
<tr>
<td>16</td>
<td>Environmental awareness</td>
</tr>
<tr>
<td>17</td>
<td>Social awareness</td>
</tr>
<tr>
<td>18</td>
<td>Responsibility</td>
</tr>
</tbody>
</table>

Plus values relevant to the school context
Source: Indonesian Ministry of Education (Kemendiknas, 2011)

The introduction of universal values in Indonesia’s character education aligns with Durkheim’s argument that the goal of moral conduct extends beyond the nation-state. According to him, humankind lives in the midst of family, the nation, and the humanity, and the three social
settings represent “phases of one’s social and moral evolution, stages that prepare for, and build upon, one another” (page 74). By introducing national values and universal values, education help students developing their identity and help them to be aware of their global citizenship.

My analysis in the subjects selected also suggests that the Indonesian educational curriculum comprise the two different goals: aimed at nurturing the national culture and preparing the younger generation to participate in global competitiveness. The former can be illustrated by the Citizenship subject, national history and religion subjects, while the latter can be illustrated by the English language subject, ICT and natural science subjects. However, the debate on the proportion of the two classified subjects is always evident so that the proportion of the two types of subject experienced changes in the history of Indonesian education. For example, national history made lager proportion in the 1970s to the 1980s than its proportion in the 2000s.

### 3.2.2 The strong religion infiltration.

Besides national and universal values, the religious value appears to be significant in Indonesia as it underpins Indonesia’s education and curriculum. It can be seen from the document of Indonesia’s Education Act, issued by the Ministry of National Education.

> National Education functions to develop the capability, character, and civilization of the nation for enhancing its intellectual capacity, and is aimed at developing learners’ potentials so that they become faithful and pious to one and only God; who possess morals and noble character; who are healthy, knowledgeable, competent, creative, independent; and as citizens, are democratic and responsible.\(^\text{19}\)

From the Act above we can see that 'religiosity' is admitted as the significant values to introduce in Indonesia's education. That is, Indonesia's education is aimed at developing students' character and potentials to become religious, and it implies that all the efforts made in the educational system are directing the students to be religious. This phenomenon also happens in other Asian countries. However, since religion has played a central role in the national identity debate, Asian countries such as Malaysia, India and Pakistan encountered complicated efforts to address the challenges of both national identity and internationalism in their educational institutions.\(^\text{20, 21}\)

### 3.2.3 The gap between the values instilled in educational policy and teachers’ values.

Learning from the 2003 Educational Act, the national and universal values, as well as religious values, influenced Indonesia's education in the level of policymaking. Furthermore, religiosity infiltrated the pedagogic recontextualisation field since teachers as the curriculum implementer tended to introduce their personal values of religiosity in classes rather than introducing

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\(^{21}\) Thomas, E. ‘Reverse! Now play fast forward’: Education and the politics of change in Malaysia. In Education as a political tool in Asia 2009 (pp. 134-152). Routledge.
universal values. This finding has made the conservative approach is evident in Indonesia’s education.

From teachers’ lesson document, I found that teachers understood how to implement the character education policy. That is, they must select three or four values out of the 18 values that comprise national and universal values. They selected different values that are suitable for the English subject that mostly introduced other values or universal values. Although the teacher participants inserted the values in their lesson plans, teachers in this study, however, tended to teach the value of religiosity in classes. In addition to teachers’ tendencies, the school determined class activities that strongly reflected religious values, such as starting the day with reciting Holy Qur’an. Such tendencies can be seen from the Appendix that presents the data from observation of there classroom activities.

Teachers in Indonesia, therefore, are mostly religious conservative since they continue transmitting the values of the dominant group of the Muslim community. This finding confirms the previous study conducted by PPIM Syarif Hidayatullah State Islamic University of Jakarta involving 500 teachers of state and private schools throughout Java. The study found that most of the respondents opposed pluralism and tended toward religious conservatism22. Although the survey was not mainly about EFL teachers, my research suggests that Indonesian EFL teachers tend to be conservatives rather than progressives.

3.2.4 The gap between what to plan and what to teach. My research participants are varied regarding their professional status. I categorised them into three: curriculum developer, curriculum servant, and curriculum abstainer. Those who are in categorised as curriculum developer tend to recontextualise the curriculum following the guideline. Meanwhile, curriculum servant tried to do coping mechanism by which they only copied lesson plans from other teachers. Lastly, curriculum abstainer did not implement the policy.

From teachers’ lesson document, I found that teachers who are curriculum developers and curriculum servant understood how to implement the character education policy. That is, they must introduce the 18 values that comprise national and universal values. However, rather than selecting the values suitable to the topic, they tend to teach the value of religiosity in classe.

3.3 Discussion
My study has identified that education in Indonesia have been used as both cultural reproduction and cultural transformation. In the first level of the agency, the policymakers seemed to embrace the two thoughts of conservatives and progressive respectively. They made educational objectives and the standards with reference to the scholars from universities and research bodies who are experts in the related fields. Therefore, the ideas and values in this first stage mostly reflect esotericism, ideal, and to a certain degree, utopia. In the level of the pedagogic field, however, classroom teachers interpret the curriculum using their lenses and decide what cultural values are suitable with them and their students.

In addition to the balanced national and universal values in educational curriculum, education in Indonesia is very much infiltered by religious values in the level of policymaking and teaching practice. Hence, in terms to the causal effect of education on culture, the intervention of various groups, including central government, religious community and teachers

in the processes of educational reform and its implementation has been made evident in my studies.

Education and its curriculum ultimately become a political matter and is never ideologically free. As mentioned before, reform in educational policies involves contestation that engages the cultural selection, values and aspirations of dominant social groups\(^\text{23}\)\(^\text{24}\), and there are always questions regarding what groups initiate a change, what values are weakened, and "what values remain strong". The embracement of religiosity in the education act has illustrated how religious dominant groups impose transmitting their values and belief to the younger generation. Such tendency will cause the esoteric knowledge proposed by the authoritative to be distorted or misunderstood by agents in pedagogic fields. My studies on teacher's dilemmas shows how teachers tend to prioritise their values and believe in introducing to students\(^\text{25}\).

4. Suggestions and conclusions

My suggestion is that the Indonesian government must reshape its education for cultural transformation, alongside cultural transmission. Therefore, more efforts need to be undertaken, especially in the introduction of educational policies. Any policy should be made for the sake of developing the whole community regardless of their cultural background, i.e. from the dominant or less dominant culture. Idealism and the balance the government has outlined in the level of policymaking needs to be relayed by teachers to students. Also, the school culture that allows learners to think critically and objectively need to be nurtured. In doing so, the government needs to invoke the recontextualisation agents' awareness, including teachers, regarding the objective of any reform in education.

As my closing statement; we, as educators, need to realise that to a certain degree, education is essential for transmitting the existing culture. More importantly, however, education for cultural transformation is indispensable. Herewith, I need to quote statements from inspirational people such as Nelson Mandela, George Washington and W.B Yeats regarding education.

"Education is not the filling of a bucket, but the lighting of a fire (W.B. Yeats)"
"Education is the key to unlock the golden door of freedom." (George Washington Carver)
"Education is the most powerful weapon which you can use to change the world" (Nelson Mandela)

Acknowledgement:
My immense gratitude to all my lecturers and colleagues in Universitas Sebelas Maret, Indonesia, for organising this international conference.

References


### Appendix: Class observation, School 2, Teacher’s name: Budianti

<table>
<thead>
<tr>
<th>Class</th>
<th>lesson</th>
<th>Value in lesson document</th>
<th>RD—what kinds of activities did the class involve</th>
<th>Selected moments</th>
</tr>
</thead>
</table>
| 1     | Narrative text | communicative, democratic, and precise | Salam (Greeting), praying before starting the day, Teacher exposition, interactive explanation, pronunciation drill, Seat Work, media presentation, Salam (greeting for closing) | • Teacher asks students to conclude the moral values of the story to obey and respect parent especially mother  
• In Interactive explanation, teachers keep asking students to express their feeling.  
• Teachers modelled democratic values by having students answer her question without fear. No matter the answer was right or wrong  
• pronunciation drill taught students to be ”precise”  |
| 2     | Narrative text | cooperative, creative and precise | Salam (Greeting), taking attendance, review, teacher Exposition, triadic dialogue, pair work, teacher check, seatwork, pronunciation drill, reading aloud, Salam (greeting for closing) | • Teacher touches a student hair smoothly while asking him to have his hair cut  
• Pair work—modelling the cooperative  
• pronunciation drill taught students to be “precise”  |
| 3     | Narrative text | love to read and precise | Salam (Greeting)  
Teacher Exposition, group work, seat work, Board-work, Teacher check, teacher summary, Triadic dialogue, Pronunciation drill, Salam (greeting for closing) | • Reading a story (to instil ‘love to read’ value)  
• reprimand → T asking a student to tidy up his uniform (dress)  
• In teacher-student dialog, teachers remind students to perform prayer on time.  
• teacher sums up the moral values of the story in order to succeed, we need to work hard, pray to Allah  
• Money is not everything, don’t be materialistic  |

- Visible/invisible pedagogy of morality  
- Teaching morality through reading stories  
- Transmitting values: respecting parents  
- Transmitting religious values: prayers
Covid-19 Pandemic in Indonesian Indigenous Literary Works: Promising Cultures to Develop into a Before and After

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Abstract. This study is to deal with the covid-19 pandemic as seen in Indonesian indigenous literary works, highlighting their roles in the lives and cultures of the country. Not only is it to highlight the genres of the works, but it is also to reveal the deeper meaning of the disease seeping into the very works. The data used are selected from those works such as Dhandanggula, Ketoprak, and Geguritan produced during the pandemic in the country (December 2019 - May 2020). Looking into them using Stuart Hall’s Cultural Studies (1964) and Herujiyanto’s Wayang and Brechtian Strategy (2016), it is revealed that the pandemic and literary works in question promise to transform cultures in many uncertain different ways. They might be a makeover of the saying that l’histoire se répète; when it takes place, however, it is rarely gentle but promising lives and cultures to develop into a BAA (Before_and_After).

Key words: Covid-19, literary works, indigenous, Before_and_After, wayang strategy

1 Introduction

It is admitted that the COVID-19 pandemic has, indeed, caught people’s attention all around the world including Indonesia. The pandemic is not only deteriorating health and mortality (a health crisis), but there has also been the devastating effects brought about from the no-more masks in the chemist's and/or supermarkets, the international travel restrictions, the sudden bull-to-bear stock market transition and to a lot of uncertainty. The level of such a situation seems to rise and be like a never ending song of misery.

Instead of being panic, fear, hopelessness, it is strongly recommended to do otherwise, preventing for just sitting back, getting worried, watching or waiting. It is a must, therefore, to quickly decide not to let such circumstances dictate the reality. This is precisely the aim of the study: revealing the meaning of such a situation as portrayed in the literary world. Instead of stepping in and stopping to let things happen to them, they make it happen for them. The question of the study can, therefore, be formulated as “What is the deeper meaning of the Covid-19 Pandemic seeping into Indonesian indigenous literary works?”
This is in line with the idea proposed by Gillespie et al in their World Literature: Connecting Nations and Cultures [1]. Quoting Edward Said, they point out about the persisting continuities of long traditions and that survival is about connections between things. To be more precise, this research is to deal with the nature of the pandemic depicted in Indonesian indigenous literary works, highlighting that the works tend to promise cultures (and, indeed, lives) to develop into such a connection, a before and after.¹

The study is not only to portray the reality of Indonesian people in facing the pandemic as seen in their literary works, but it is also to describe the public awareness of the disastrous uncertainty of the pandemic. This appears to be a positive and natural response to the so-called another Indonesia’s “year of living dangerously.” According to Will Daren, the other such discouraging years which have taken place in the country are the riots and protests after the presidential elections in May 2019, those 1997-1998 epochs of the end of President Suharto’s regimes and the beginning of the country’s Reformasi and a new era of democratic values.²

2 Research Method, Theories and Activities

In order to achieve the goal of this study, the essential steps to take are to gather the data by selecting the Indonesian indigenous literary works such as Dhandanggula (one of the 11 Indonesian Javanese Macapat songs), Ketoprak [a theatrical genre of Indonesian plays featuring actors who may also sing to the accompaniment of the gamelan], and Geguritan [Indonesian Javanese verse/poetry] produced and carried on printed and online media from December 2019 - May 2020 in the country.

Having gathered the data obtained by surveying many different libraries and those of the internet, the next step is to provide the primary data of this study with one selected work of each genre. They are “Dhandanggula Corona”³ of Edi Dharmana and Totok Pamungkas to represent

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¹ In their book, Sheena Gillespie, together with Trezinha Fonseca and Tony Pipolo talk about engaging in colloquium among cultures to comprehend the meaning of community in the multicultural society (2005, pp xxiii-xxiv).


³Carried on many different social media esp. youtube and printed papers; “Dhandanggula Corona” was sung by Edi Dharmana and Totok Pamungkas [https://www.youtube.com/watch?v=9RjT6zRrfbw], accessed on 22 April 2020.
Macapat, “Pagebluk”\(^4\) of Ketoprak Srawung Bersama (KSB), while Coro Ireng’s “Sekaring Bawana Langgeng”\(^5\) is to represent Geguritan, respectively. The secondary data are those related texts, journals, books including criticism of the earlier works and of those carried on the internet.

The analysis activities are commenced by taking a critical approach involving previewing, highlighting and annotating to look into the very three works. The approach applied is that of Stuart Hall’s Cultural Studies [2] and in the lights of Herujiyanto’s Wayang Strategies [3] and the theories proposed by Tompkins and Simpson [4]. The next thing to do is to find the deeper meaning of the findings.

Admittedly, literary analysis and cultural theorists have been strongly influenced by historical approaches since the 1980s. In the 21st century, however, Cultural Studies influence history, sociology, communications and media. Mentioning New Historicism criticism, Alison Booth et al. (2006, pp.1204-1213) point out that, their method, style, and subject matter may be similar: attending to historical context, political commitment, and textual analysis. This study applies, combining both the spirit of American movement with Foucault’s strong view of state domination through discourse, and that of the British school (such as that of Stuart Hall’s Contemporary Cultural Studies) represented by Raymond Williams’ concept of the structures of feeling [5].

3. Result and Discussion

The matters highlighted by Booth are similar or rather cotextual with that of Stuart Hall’s Cultural Studies. Both, New Historicism and cultural studies are concerned with historical context, political commitment, and textual analysis. The differences may be pointed out that Booth is strongly influenced by one of Foucault’s views, saying that discourse has been inappropriately treated as the main tool implemented by the state or the government to establish its power to controll, while Hall tends to adopt Raymond William’s concept on the publics’


\(^5\) “Sekaring Bawana Langgeng” is written and read by Coro Ireng [www.youtube.com/Watch?v=ZLDb4x8ZN4, accessed on 3 May 2020].
important roles represented by ordinary people, resisting dominant ideology attended by the state.

Without disagreeing with Foucault, however, the deeper meaning of the three works discussed in this study may be depicted in the light of their limited intrinsic aspects followed by their overt meaning. The covert meaning is the outcome of looking into them by implementing Hall’s concept. It is only obvious, thus, that the nature of each work is to show their typical intrinsic world, not that of their deeper meaning. Examining that of their intrinsic is to lead to find their surface meaning, while the deeper meaning may be revealed through that of their extrinsic one.

3.1 “Dhandanggula Corona”

*Dhandanggula* is one of the 11 genres in Javanese Indonesian *Macapat* song. Besides its rules such as the numbers of lines, the numbers of syllables within one line, and its rhyme, it is created as a kind of poetic song expressing one’s beautiful, sweet and hopeful dream. It is also often used to describe the up and down life filled with the upbeat and downbeat mood.

Looking into the ten lines of “Dhandanggula Corona” presented by Prof. Edi Dharmana (ED) and Ki Totok Pamungkas (TP), reminds us of Horatius’s *dulce et utile* (entertaining and educating). Not only is the very piece of literary work an expression of their *ketercekaman* (restlessness) of the present situation taking place in the country, but it also depicts the social reality which is instructional.

It is started with its very first line, “Bebenduking salumahing bumi” (The whole world pandemic disease--trans. mine), pointing out straightforward the topic of the work, the pandemic. This “before’ moment is clarifying and explaining the unacceptable stigma “beating around the bush” style of Indonesian culture.

The “after” actions are represented in lines 6 (*Mula ayo dibrasta*--We shall completely erase and destroy it) and 7 (*Golong ghilik tuhu*--United are we supposed to be).

The surface (overt) meaning of the last three lines (*Ora usah dho salaman*--No shaking-hands to cut off transmission; *Ojo dolan nang omah iku kangbecik*--Not to go out, stay-at-home instead; *Sregep wijikan asta*--Do frequently wash) talk about the technical things to do. Their deeper meaning is to represent their belief in the saying that actions speak louder than words.
Dhandanggula Corona

Prof. Edi Dharmana [ED] and Ki Totok Pamungkas [TP]

(Translated by Antonius Herujiyanto)

[ED:] Bebeduking salumahing bumi  
(1) The whole world pandemic disease  
Sumebar wabah virus Corona  
(2) With spreading out Coronavirus pandemic  
Covid Sangalas arane  
(3) The Covid-19 by name  

[TP:] Tan katon in pandulung  
(4) Designed to be invisible  
Nanging tandange nggegirisi  
(5) with its disastrous power  

[ED:] Mula ayo dibrasta  
(6) We shall completely erase and destroy it  

[TP:] Golong ghilik tuhu  
(7) United are we supposed to be  

[ED:] Ora usah dho salaman  
(8) No shaking-hands to cut off transmission  
Ojo dolan nang omah iku kang becik  
(9) Not to go out, stay-at-home instead  

[TE:] Sregep wijikan asta  
(10) Do frequently wash hands with soap

3.2 Kethoprak

Kethoprak is a theatrical genre of Indonesian plays featuring actors who may also sing to the accompaniment of the gamelan orchestra. It is the modern Javanese stage plays with historical mythological themes [5]. The Kethoprak group from Solo, KBS (Ketoprak Srawung Bersama) with its recent performance named “Pagebluk (Black Death).”

The play was written by Winarso and directed by St. Wiyono. The Gamelan orchestra was chaired by Lumbini. Not only has it been staged in their village studio named Banjarsari, but it was also aired through live streaming at 7.00 p.m., on Sunday, April 19, 2020.

“Pagebluk (Black Death)” tells about the struggles of the victims of human rights violation during the Covid-19 pandemic. Their condition and the situation faced is similar to that of the 1965 mass murder of the (defunct) Indonesian Communist Party members with their following problems of seeking justice to be given (to the victims and their families).

The situation is filled up with a lot of uncertainty. When the people happen to suffer from the Covid-19 or SARS-CoV-2, they have to be quarantined and isolated in the hospitals. It is as it was in 1965 when the people had to hide in their own homes worrying the soldiers to come, arresting and putting them in a jail and/or even killing them.

The play consists of three acts and its surface meaning is easily followed as it adopted the so-called Javanese tradition of comic performance style. It is similar to that mentioned in Herujiyanto’s Understanding Indonesian Plays: Wayang and Brechtian Strategy, saying that the first act consists of three scenes, Paseban, Bedolan, and Sabrangan. During the Paseban, the main characters talk about the problems they are to face. It also depicts the setting of the play. This is followed by Bedolan and Sabrangan, depicting the actions to do. The very Act is, however, still blur in the sense that the problem to be depicted through the play is not clear yet. The second act, consisting of Gara-gara and Begalan, is to depict the life problem and conflict ending up with the exploration of life in order to see the meaning of the Covid-19 pandemic in the sense of both spiritually and physically. The final one consists of two scenes, Perang Brubuh and Kedatonan, dealing with the victory of the good deeds and the expectation of grasping the glory and justice.

This is not the same as the so-called French tradition of comic performance style between 1870 and 1910 nearly exactly duplicates the movements, gestures, tics, grimaces, and speech anomalies found in nineteenth-century hysteria; the characteristics of hysteria became a new aesthetics.

The deeper meaning of the play might be still difficult to digest by thousands of Indonesian young people watching it online. Most of them were not born yet when the 1965 tragedy took place. It would be different, however, for those who are interested in Indonesian political affairs. There have been many books and papers in a more transparent ways exposing the situation in Indonesia in 1965. The covert meaning of such a satirical play is crystal clear.

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7 According to Herujiyanto (2017, pp.12-15), the three acts consist of three scenes similar to that of wayang, respectively, Paseban, Bedolan and Sabrangan; Gara-gara and Begalan; Perang Brubuh and Kedatonan.
They would understand, for example, when people talk about KSB is echoing an article entitled, for example, “Indonesia and Covid-19: Living Dangerously Once Again.” The play is not far different from portraying the reality of Indonesian people in facing the pandemic; they are aware of its disastrous uncertainty is similar to the so-called another Indonesia’s “year of living dangerously.” It is similar to the discouraging years during the riots and protests after the presidential elections in May 2019, those of the 1997-1998 epochs of the end of President Suharto’s regimes and the beginning of the country’s Reformasi and a new era of democratic values.

KSB would have, indeed, indirectly invited the audience to recall that such a horrible uncertainty had taken place before with many of the victims have been forgotten. The play, as the director himself said, implicitly reminds him of the suffering political situation taking place 55 years ago in the country. It is a kind of wondering a before and after, portraying the present deteriorating health and mortality as reminding the probable weird paranoia about the past “years of living dangerously.”

3.3 Geguritan

Unlike “Dhandanggula Corona”, Coro Ireng’s “Sekaring Bawana Langgeng (The Lasting Fragrance)” is a Geguritan (a Javanese poem) narrating the present (May 2020) discouraging atmosphere in Indonesia due to the Covid-19 or SARS-CoV-2 pandemic. The two meanings of the very Javanese poem may, indeed, be depicted as the surface and deeper meanings. Its overt or surface meaning may be seen from all the 22 lines, describing that the pandemic has, indeed, taken place in the country with all those thousands of victims (lines 1 up to 11). The calling to end the situation is, however, expressed through lines 12 – 15, followed by proposing the easiest ways to do so (lines 16-22). The deeper meaning of the work may be beautifully revealed by analysing the rich metaphorical title of the Geguritan.

The words Sekaring Bawana Langgeng depict their many possible meanings. The word Sekaring is derived from sekar, meaning “flower”. In Javanese, the word also means kembang which may be associated with tembang or “song.” It may also mean “fragrance.” The word sekaring would, therefore, mean “blooming” or “the song of” or “the fragrance of.”

The word bawana means “the world”, while langgeng is “forever” or “lasting.” The deeper meaning of the Guritan “Sekaring Bawana Langgeng (The Lasting Fragrance)” is that life must go on, that the pandemic would not make the end of the world. By looking into the work with its cross cultural translation, it might clarify such findings.
**Sekaring Bawana Langgeng (The Lasting Fragrance)**

Coro Ireng [translated by Antonius Herujiyanto]

<table>
<thead>
<tr>
<th>Line</th>
<th>Translation</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Pirangane sasi wus kalampah</em></td>
<td>[1] (Months have passed by)</td>
</tr>
<tr>
<td><em>Walak tan sigra paripurna</em></td>
<td>[2] (Pandemic with no end)</td>
</tr>
<tr>
<td><em>Kebangeten .... Kebangeten...!!</em></td>
<td>[3] (Too much to bear... too cruel to be true)</td>
</tr>
<tr>
<td>* Embuh saka endi dumadine kahanan iki*</td>
<td>[4] (Not about its unknown origin)</td>
</tr>
<tr>
<td><em>Pertiwi gonjang-ganjing, jagad saya semrawut</em></td>
<td>[5] (but suffering mother land, chaotic world)</td>
</tr>
<tr>
<td><em>Yen wus kadung ngene, njur kepriye</em></td>
<td>[6] (too late to question why)</td>
</tr>
<tr>
<td><em>Kawuningana!!</em></td>
<td>[7] (Let it be known)</td>
</tr>
<tr>
<td><em>Wus ewon nyawa muntab saka raga</em></td>
<td>[8] (thousands victimized souls flying away)</td>
</tr>
<tr>
<td><em>Apa kudu nambah tumbal</em></td>
<td>[9] (should be there more to sacrifice)</td>
</tr>
<tr>
<td><em>Utawa arep dipungkasi</em></td>
<td>[10] (or the will to end it all)</td>
</tr>
<tr>
<td><em>Gumantung sadaripun manah</em></td>
<td>[11] (but up to awakening hearts)</td>
</tr>
<tr>
<td><em>Gugahen manahira, sentaken jiwanira</em></td>
<td>[12] (Wake your heart, shout at your soul)</td>
</tr>
<tr>
<td><em>Pungkasi walak iki</em></td>
<td>[13] (To end the Covid-19 pandemic)</td>
</tr>
<tr>
<td><em>Pagebluk kang wus dumadi</em></td>
<td>[14] (The intolerable weird plaque)</td>
</tr>
<tr>
<td><em>Yen wegah luwih rekasa</em></td>
<td>[15] (Otherwise more misery will be there)</td>
</tr>
<tr>
<td><em>Jumenenga ing griya</em></td>
<td>[16] (Just stay home)</td>
</tr>
<tr>
<td><em>Jumeneng in griya</em></td>
<td>[17] (Just work from home)</td>
</tr>
<tr>
<td><em>Aja tumindak kang siya-siya</em></td>
<td>[18] (Not other useless efforts)</td>
</tr>
<tr>
<td><em>Dedonga, mring Kang Maha Kuasa</em></td>
<td>[19] (Stay close to the Almighty)</td>
</tr>
<tr>
<td><em>Mugiya enggal waluya</em></td>
<td>[20] (Recovery be returned)</td>
</tr>
<tr>
<td><em>Nirmala temah jati, jati temah mulya</em></td>
<td>[21] (As before and after with ending well)</td>
</tr>
<tr>
<td><em>Sura Diva Jayaningrat lebur Dening Pangastuti</em></td>
<td>[22] (Establishing victorious patience and compassion)*</td>
</tr>
</tbody>
</table>
4. Conclusion

The covid-19 has, indeed, seeped into Indonesian indigenous literary works such as Dhandanggula, Ketoprak and Geguritan. Not only do they portray the reality faced by the people from the uncertainty to health crisis, but they also provide the people with many other different perspectives. As seen in Dhandanggula “Corona”, Ketoprak “Black Death”, and Geguritan “Sekaring Bawana Langgeng”, for example, the meanings of the seeping of SARS-CoV-2 pandemic are that “beating around the bush” is an unacceptable stigma of Indonesian culture, injustice cannot be forgotten, and that life must go on, respectively. Admittedly, the indigenous literary works are pleased to be a makeover of l’histoire se répète'; and when it takes place, they promise lives and cultures to develop into a BAA (Before_and_After).

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References

A Content Analysis of An ISIS‘ Article of Hatred

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Abstract. This current research is to expose the grammar of mood in a Rumiyah’s article entitled ‘The Kafir’s wealth is halal for you, so take it’. A content analysis is implemented. This research is done qualitatively. The results of the research indicate that the author mostly uses the declarative mood that function as a statement of opinion, a statement of fact, and an indirect directive. The mood types that are utilized indicate five strategies of persuasion namely (1) ‘Nature of situation’ to express his opinions; (2) ‘Authority appeal’ to express that the arguments are from an influential sources; (3) ‘Duty’ to indicate that taking the wealth of a kafir (non-Muslims) is an Muslim’s obligation to fulfill; (4) ‘Logical empirical’ to clarify the statements from Allah or the Prophet; and (5) ‘Assertion’ to deliver strongly the obligation to do something.

Key words: ISIS, persuasion, hatred, wealth, non-Muslim

1 Introduction

Al Hayat Media Center which is a media wing of ISIS has been making many online propaganda magazines. Rumiyah is one of the prominent ISIS’ online magazine written in various languages including English. The magazine is to target the readers outside middle east countries. Rumiyah is used as one of the media to recruit foreign sympathizers from many countries and nationalities [23]. According to European Union, ISIS one of the most successful jihadist group to recruit young people from Western countries compared with other jihadist groups such as Al-Qaeda, [2].

One of the prominent narrative in ISIS propaganda is hatred toward non-Muslims (mushrikin). But how does ISIS use language in their propaganda in order to arouse the hatred of the Muslims toward non-Muslims? An influential linguistic strategies must be applied by ISIS to have the readers act in accordance with them. According Wardhaugh [4] an alteration of topic of discussion needs an alteration in the language that is used. It implies that different topics of persuasion needs different linguistic techniques or strategies to apply. For example, convincing someone to dislike another one will probably require linguistic strategies that are different from convincing the same person to perform everyday tasks as a Muslim.

This present paper was to disclose the grammar of mood of the clauses employed by ISIS to persuade their readers to hate mushrikins (non-Muslims) as the foes of Islam. An article entitled ‘The Kafir’s wealth is halal for you, so take it’ that exists in Rumiyah the 8th edition was selected for analysis because it is a very provoking article persuading the readers not to be hesitant in taking the wealth of their enemies. The author convinced the readers that the wealth of mushrikin can be taken as ghanimah. Through this article, ISIS followers throughout the world were called out to take any mushrikin’s wealth. This is because the mushrikins are real enemies for the Muslims (p. 13). Rumiyah gives the readers many examples of hadith and the
Qur'an where the wealth of the mushrikin who lost on the battlefield can be taken as ghanimah (spoils of war). In this article Rumiyah also explains the principles of the distribution of ghanimah (p. 14).

2 ISIS Language of Propaganda

ISIS' language has been the focus of study around the world such as those done by Vergani & Bluc [1], Georges [5], and Fanani et al. [23]. Unfortunately, mostly they were concerned with the word level instead of grammar. They talked about certain words that become so influential in ISIS language. However, one cannot just rely on power words to persuade others. One should be able to compose the words in a powerful clause or sentence to make them more influential in persuasion. To be powerful in ordering, directing, guiding, or convincing others right choices of grammar should be concerned with.

3 Mood System

In the Hallidayan interpersonal meaning, mood system is strongly connected with the language of persuasion, because a clause's mood indicates the author's view of the state of being [6]. For example, the imperative mood is likely to indicate the author's / speaker's wishes something to happen. In the interpersonal meaning, the use of language to relate with each other and their use to convey views and attitudes is analyzed at the clause level [6]. The clause can be to inform or question, order or offer, and judge something and express attitudes towards whoever we are talking about [7].

Indicative and imperative are the basic terms in the mood system [6];[22]. The indicative clause deals with an information exchange (negotiation of a proposal), while the imperative clause deals with the application of an action to give services or exchange goods.

In the indicative mood, two terms exists, namely declarative and interrogative. A declarative has a typical speech function of statement (facts, opinion, etc.), giving information. The interrogative is typically to function as a request of information [6]. The imperative Mood is typically used to order, request, and direct someone or something [8] [9]. However, a mood type is not always corresponds to its typical speech functions. For instance, a declarative may function as a directive as in 'You should sit here'.

Some researchers (e.g., [10];[11]) has done an analysis from a mood point of view on the language of political propaganda. The analyzes, though, usually apply only to the exposing of mood styles and the explanations for their persuasive application. Ayoola [10], for instance, has worked out a analysis of chosen advertisements of two political groups in the last national election in Nigeria. Eight separate adverts were analyzed to see how language was utilized by the Nigerian political leaders to communicate their viewpoints through advertising. Ayoola discovered that the interpersonal sense of a system was not really one on one with its lexicogrammar interpretation. This is because the political advertisers liked using various styles of mood to connect, compromise, build and maintain positive relationships with the readers and change their behaviour. He found that the disparity of mood styles in both political parties' adverts as well as their interpersonal meanings was influenced by contextual factors such as the need to reflect the nation's conditions of economy and socio-political situation. He did not, however, describe how the components of the mood influenced the persuasiveness of the advert text.
4 Method

This present research uses a discourse analysis. This research was done qualitatively to identify how certain patterns of mood were utilized to persuade the readers to hate mushrikins. The data (clauses) were taken from an article entitled ‘The Kafir’s Wealth Is Halal for You, So take It’. The article was issued in Rumiyah magazine the 8th edition. The article was then broken down into clauses which eventually became the data of this research. The article was made up by 48 major clauses, which became the data to analyze.

To get the data, a simple sentence or a complex sentence was regarded as one clause because it is composed by one major clause only. Whereas a compound sentence was treated differently. A compound sentence which consists of three major clauses, for example, is counted as 3 clauses. The collected major clauses (the data) were then examined by applying Spradley’s cultural theme analysis which includes domain, taxonomy, componential, and cultural theme analyses. The discussion (the cultural theme) was to see how the mood reflected the strategy of persuasion for specific purposes.

5 Results

The following table shows the domain, taxonomy, and componential analysis of the clauses in the text.

1. Domain analysis of the mood in the text

In the text there are 48 major clauses in. All of the clauses are group in accordance with their speech functions.

<table>
<thead>
<tr>
<th>Domain</th>
<th>Number of clause</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement of fact</td>
<td>44%</td>
</tr>
<tr>
<td>Statement of opinion</td>
<td>42%</td>
</tr>
<tr>
<td>Indirect directive</td>
<td>13%</td>
</tr>
<tr>
<td>Optative</td>
<td>2%</td>
</tr>
</tbody>
</table>

Table 1 shows the domain analysis of the mood in the Text. In general, the clauses in can be grouped into four domains. They are statement of fact, statement of opinion, indirect directive, and optative.

In the text the statements of fact and the statement of opinion are the dominant domains. As many as 42% of the clauses in the text are categorized as statements of opinion.
while 44% of the clauses belong to the statement of fact. In the text one more domain exists that is optative which consists only one clause.

2. Taxonomy Analysis of the Mood

Table 2 shows that all clauses in each domain are delivered in the declarative mood, as indicated by the S + F construction of the clause as in “Ash-Shafi’i said, “…” (Clause 12). In this clause, ‘Ash-Shafi’i’ is the Subject (S) and ‘said’ is the Finite+Predicator (F+P).

<table>
<thead>
<tr>
<th>Domain</th>
<th>Mood Type</th>
<th>Technique of presentation</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement of opinion</td>
<td>Declarative</td>
<td>giving an evaluative opinion of something</td>
<td>84</td>
</tr>
<tr>
<td>Statement of fact</td>
<td>Declarative</td>
<td>Presenting prohibition of doing something</td>
<td>25</td>
</tr>
<tr>
<td>Indirect directive</td>
<td>Declarative</td>
<td>Giving suggestion</td>
<td>12</td>
</tr>
<tr>
<td>Indirect directive</td>
<td>Declarative</td>
<td>presenting the obligation to do something</td>
<td>63</td>
</tr>
</tbody>
</table>
In the text, in the domain of statement of opinion, 84% of the declarative clauses are presented by using the technique of giving an evaluative opinion of something (GEOS), while the other 16% of the declarative clauses employ the technique of presenting the characteristic of something (PCS). However, in the text, all the declarative clauses (100%) in the statement of fact domain are written by using the technique of telling someone saying something.

7 Discussion
The results show that the declarative mood dominates the text which is separated into three domains. They are the domain of statement of opinion, the domain of statement of fact and the domain of indirect directives. Those different domains have particular roles in the persuasion of hatred.

The abundant use of the declarative mood indicates that the author would like to put himself as an information provider rather than a commander. The author avoid using pronouns such as 'I' or 'we' (inclusive) to make the information sounds more objective. The declarative mood helps the author reduce his gap with the readers so that the information can be received by the readers straightly. This is definitely unlike the interrogative or imperative mood that need responses from the readers or audiences to know the effectiveness of a proposition[6].

Many of the clauses gives some opinions and facts in this text. The author commonly provides his evaluative opinion to arouse hatred towards the kuffar. The clauses of facts usually quote the statements from Allah, the Messenger, or Muslim scholars. Some of the clauses in the texts also explicitly present the duties of a Muslim, which is an indirect order to do something. Again, the author acts as an advisor or an information bearer of the messages of Allah or the Prophet instead of as the commander.

Though the declarative mood is dominantly found in the text, the mood does not essentially serve as a statement. This is as what Ayoola revealed in his study[10] which told that the mood type does not always correspond to its lexicogrammar. For example, a certain declarative mood in this text, instead of functions as statement, functions as an indirect command by which the speaker gives an order to do something. Clause 45, for example, tells the readers about the duty of a Muslim as represented by the modal 'must'. This clause is certainly an order to the readers to hate and hurt the kuffar in their own territories.

This text is also characterized by indirectness which is influenced by some factors. The first factor is the author's relationship with the readers which is relatively separated, because they do not know each other. Theoretically, the less intimacy with the readers will make the author resort to indirectness[14]. This is to avoid what is known as Face Threatening Actions (FTA)[15]. Besides, the level of the risk is another factor that may influence the choice of indirectness. The greater the risk, the more indirect the language utilized[16]. In this text, the risk of taking the property of the kuffar is very high. Therefore, the author resorts to use indirectness in the form of a recommendation to the readers. The author commonly utilizes the word 'permissible' or 'halal' to make a suggestion.
In the text, the statement of opinion is also commonly found which is commonly utilized to arouse the readers' emotions. For this aim, the author uses some emotional words put in the elements of subject, predicate, complement, or adjunct. This is as what Vergani & Bluc revealed in their study[1]. They found out that ISIS’ language increasingly uses emotions for mobilization. In this text, the author tries to arouse the readers’ negative emotions to the kuffar by using many words that negatively characterize them, hence give permissibility of harming them.

This opinion-making (giving a negative opinion to the non-Muslims) indicates the application of the 'nature of situation' strategy of persuasion[17]. It is due to the fact that the author puts himself as the person who has a good knowledge about the matter of discussion, hence the nature of something. By acting as an expert, the author makes definitions or gives meaning to something, or even interprets the statements of Allah and the Prophet. As an expert, his definitions or evaluations on something will look convincing or accurate since they are grounded on strong facts[18].

The declarative mood whose function is as a statement of fact is used by quoting the statements from Allah, the prophet, or Muslim figures. This is as revealed by Georges in his research [5] that ISIS’ propaganda frequently utilizes the words from Allah and the prophet. By citing the words from Allah and the prophet, the author in fact uses the strategy of persuasion of 'authority appeal'[17].

This strategy of persuasion is very operational because people incline to do what authorities ask them to do. People tend to believe whatever they say. The principle of authority is an instance of the human incitation to use judgment heuristics. It means that people in the authority position may possess better understanding and power. This further implies that doing what they ask to do will surely result in a positive outcome [19]. In this text, the application of this strategy implies that the author want to tell the readers that taking the wealth of the mushrikin is an order from a strong authority (i.e., Allah and His messenger). Therefore, observing it will be a sign of iman (strong belief). Mulholland[20] said that powerful authorities would help a persuader do his/her job by minimizing any disagreement. To be powerful, the authority must be the one who are well respected by the audience/readers. For example, one may cite Allah or Prophet Muhammad to Muslims, or Chomsky to linguists.

This strategy also shows the application of another persuasion strategy, that is 'duty'[17]. The author, in this case, would like to explain that taking the wealth of the a kafir is a honorable duty that must be observed earnestly. Duty is mainly related to law or regulation. Straker[21] explained that much of our lives are guided by law, rules or regulations, from the national law and regulations to religious law, company policies, social norms, personal values, and family ways. Adhering to any of these rules or regulations is a duty to fulfill. In other words, we can say that disobeying the rule, will certainly cause bad consequences.

Citing a Muslim scholar’s statements is aimed at explaining the words of Allah or the Prophet. Thus, this is an implementation of the Kellerman’s and Cole’s staryegy of ‘logical empirical’[17]. The power of an argumentation may be increased by using a direct citation from a powerful authority[18]. Within this strategy, the author quotes an explanation from Muslim scholars to give a powerful basis to the propositions presented. In this case, the Muslim scholars whose statements are commonly quoted are the prominent figures in Islam whose opinions and explanations are commonly obyed and observed.

In the declarative mood functioning as an indirect directive, the obligations doing something are strongly offered to the readers. In persuasion strategy, it is involved in the 'assertion' strategy[17] where the author compellingly states an obligation of doing something.
An assertion is a stylistic approach including a strong statement, a powerful, and positive statement regarding a belief or a fact. An assertion is frequently a covered appeal to authority in that it makes the assumption that the person making the assertion is an expert or has a position of indisputable formal authority [21]. Assertion with the directive function will make the readers act more quickly and observe more faithfully, specifically when the order comes from a very powerful source (e.g., Allah, the Prophet).

In sum, from the types of mood and their speech-function realizations, it can be inferred that the author put himself in the position of information giver and usually uses declarative clauses to function as an indirect directive, a statement of fact, and a statement of opinion. Commonly, the author in this text give a suggestion to the readers to do something in certain ways.

Overall, the results indicates that ISIS does not only rely on the power words like *khilafah*, Allah, etc. to persuade their potential recruits as proposed by Georges[3] but also on the grammar of the mood. The author skillfully uses grammar in persuading the readers. For example, in persuading them to do something, the author resorts to a softer grammar (i.e., declarative clause) rather than to the blatant grammar (i.e., imperative mood). It means that the author has understood that a particular form of grammar will have particular consequences on the readers, which may make them agree or disagree with him.

8 Conclusion

The results as well as the discussion indicate that the author mainly utilezes softer clauses in persuading the readers. He positions himself as an information giver as indicated by the abundant use of declarative mood in the text. With this type of mood, the author can shorten the distance between him and the readers. Therefore the information can be instantly received by the readers. The declarative mood is commonly used by the author to present opinions, facts, and indirect instructions. Emotive words characterize the author’s opinions in this text, which is to arouse the readers’ negative emotions to non-Muslims. The facts are mostly presented by directly quoting the statements from powerful sources. The author uses the indirect directives by using the declarative mood that shows obligation and prohibition.

The author uses five strategies in this text, namely 'nature of situation' strategy to deliver his opinions; the ‘authority appeal’ strategy to indicate that they are an order from very influential sources; the ‘duty’ strategy to say that taking the wealth of *mushrikin* is a noble obligation of a Muslim; the 'logical empirical' strategy to clarify and explain the statements from Allah or the Prophet; and the 'assertion' strategy to state convincingly an obligation or a prohibition of doing something. In this text, the statement of fact (direct quotation) becomes the key element in persuading the readers.

References


Mental Intelligency and the Ability of Children with Autism in Producing Verbal Expressions: A Case Study at State School of Exceptional Children in Surakarta City

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Abstract. The article discusses the ability of children with autism to produce types of language units and types of utterances. Data in the forms of language units and utterances were collected from interaction performed by teachers and students with autism at State School for Exceptional Children in Surakarta. The former is represented by words, phrases, and clauses, while the latter is related to types of speech act the students can exploit in their interaction. The results show that the ability in producing language units and types of utterances depends on the mental condition of each student. Students who are classified as verbal children and have good mental condition tend to be able to produce more various language units and utterances; whereas those with lower intelligence tend to have limited varieties of units and utterances.

Keywords: children with autism, language units, utterances, pragmatics.

1 Introduction

Children with autism basically have limited nerve function, mind and development so that they tend to be different from normal children who have complete nerves and thoughts. Yuwono states there are three types of disorders, such children generally experience, i.e. behavior, social interaction, and communication (language).¹ Previous research showed that children with autism who attend special schools are able to produce language units in the form of words, phrases and clauses.² Moreover, each of these language units actually represents speech act that is used to respond to stimulants given by the teacher. In connection with this phenomenon, this article presents two things related to the productivity of these children, namely the type of language units and the types of speech acts that are accommodated by these language units. The uniqueness of the verbal language of autistic children is interesting to study because each child with this condition has different verbal abilities. To have an interaction with the children requires the focus of eye contact from teacher—without it, the communication process tends not to run smoothly. The child is unable to pay attention, or to respond to a stimulant if it is not preceded by first eye contact, as they experience problems in aspects of behavior and social interaction.

When the focus of the child's eye contact is established, the child can produce language in accordance with the desired goals. Children are able to produce language in the form of words/phrases/clauses/sentences. In addition, each language unit they produce in general
accommodate illocutionary meaning in the form of utterances or speech acts. The children’s ability to produce these verbal expressions cannot be separated from the role of the teacher in giving verbal as well as non-verbal stimulants for such production.

2 Literature Review

2.1 Language Units

The form of language units is expressed syntactically. According to Verhaar (2012: 97-161), syntax is a grammar that discusses the relationship between words in utterances. Put in other words, syntax involves grammatical relationships between words in sentences. A word is a language unit in the form of a free morpheme. There are two types of words, such as lexical and grammatical words. Moreover, according to their categories, words are classified into ten. Meanwhile, Ramlan suggests that a phrase is a grammatical unit consisting of two or more words and has a unit that does not exceed the limits of the elemental clause functions. A clause is a grammatical unit consisting of subject and predicate accompanied by object, supplement, and description or not. Sentences are grammatical units that are limited by a long pause accompanied by a final note down or up.

2.2 Speech Acts

Utterances are accommodated by clauses, even though they can be expressed in the form of word, phrase, clause, or sentence. Utterances are accommodated by clauses, even though they can be expressed in the form word, phrase, clause, or sentence. There are five major classifications for speech acts according to Searle which are followed by various experts, i.e. assertive, directive, commissive, expressive, and declarative speech acts. DJatmika describes the five major classifications, as follow.

a. Assertive speech acts are related to propositions, both true and false propositions.
b. Directive speech acts are speech acts that aim to make the speech partner do something or not do something.
c. Commissive speech act is the opposite of directive. Commision speech acts are speech acts carried out by the speaker by making a commitment to take action in the future.
d. Expressive speech act occurs when a speaker expresses his feelings and emotional condition to the second person (speech partner).
e. Performative speech act is exploited to change the word such as declaring, baptizing, naming, marring, appointing, sentencing, and so on.

3 Method

Data for the research were utterances performed by children with autism and their teachers in a learning process. The class was observed and recorded, and then the utterances were transcribed. They were then analyzed to reveal the types of language units they produced and what types of speech act the units have. The results of the analysis then would represent the verbal quality of the children in the forms of types of language units and illocutionary meaning behind each of the unit.
4 Result and Discussion

4.1 Language Units and Speech Acts

There were five students with autism in the observed class. Three students were classified as students with active verbal abilities, while the two were classified as passive verbal. Two teachers were involved in the learning process. Parts of interactions that occur in this class are presented to show the verbal abilities of students in producing language units and what types of speech acts are accommodated by each of these language units.

Interaction 1
Miss Erni: *Iya, siapa yang pernah naik becak ya?*  
“Somebody has gone somewhere by pedicap?”
Lucky: *Saya.*  
“I have”
Galih: *Saya.*  
“I have”
Miss Erni: *Naik apa?*  
“by what?”
Adrian: *Naik becak.*  
“by pedicap”
Miss Erni: *Seperti ini nih becak. (memperlihatkan gambar becak)*  
“Like this. A pedicap (showing a picture of pedicap) Lucky, make a sentence using a pedicap. Can you do it?”
Miss Wulan: *Gimana Luk?*  
“Can you do it, Luk?”
Miss Erni: *Gampang lho. becak itu kan buat dinaikin.*  
“It is easy, a pedicap is made for travelling”
Miss Wulan: *Lucky naik.*  
“Lucky rides....”
Lucky: *Lucky berangkat sekolah naik becak.*  
“Lucky goes to school by pedicap”
Miss Erni & Miss Wulan: *Owh pintar. Hebat.*  
“Wow, great!”

The first language unit performed by two students, named Galih and Lucky was a pronoun saya “I”. This words was executed by the children to respond to Miss Erni question whether they have had taken a pedicap or not. Another utterance was represented in a verbal phrase *naik becak* “ride a pedicap” performed by Adrian as the next response for the initiating question about riding a pedicap. For the same question, another student who showed best mental quality provided a sentence “*Lucky berangkat sekolah naik becak* “Lucky goes to school by pedicap”, even though this production was stimulated by the two teachers. Miss Erni read a text from a book and asked who ever rides a pedicap followed by commanding Lucky to make a sentence with the word pedicap. Verbal expressions produced by children in this interaction were performed after the teachers read a short text, gave examples of pedicap pictures, stimulated them to produce and made eye contact to the children.

Interaction 2
Interaction 2 presents a noun phrase Bahasa Jawa “Javanese Language” produced by one of the students, named Adrian for a stimulant provided by Miss Wulan in an utterance questioning the next lesson for the class. Miss Wulan asked Adrian to stimulate him to interact with her and to make him participate in the learning process. Similar to what the teachers did in Interaction 1, verbal expressions produced by the children were the results of encouragement in the forms of verbal as well as verbal exploitation.

Interaction 3

Miss Erni : Hari ini belajar apa?
           “What are studying today?”
Galih      : Belajar...
           “Studying....”
Lucky     : Belajar naik puncak gunung
           “Studying to hike a mountain”
Miss Erni : Belajar pergi bersama keluarga jalan-jalan naik?
           “Studying how to have a trip with family, by...?”
Lucky     : Naik. Naik becak
           “by pedicap”
Miss Erni : Kemana? Keliling kota
           “Where? Wandering the city”
Lucky     : Keliling kota
           “Wandering the city”

This interaction presents verbal production performed by the students in the form of verbs, i.e. belajar “study”, and naik “ride”; verbal phrases keliling kota “go around naik becak “ride a pedicap”, and belajar naik puncak gunung “learn to hike a mountain” which were produced by Lucky and Galih as responses to Miss Erni learning evaluation on that day. All of these elliptic expressions represent utterances with illocutionary meaning of answering the children
provided for the teacher’s questions. Multimodal stimulating strategies were applied by the
teacher in this part of the learning process. Meanwhile, the following short interaction displays
only word production performed by the students.

Interaction 4
Miss Erni : *Tangannya dilipat. Tirukan!*  
“Cross your hands. Copy me!”
Miss Wulan : *Tirukan yuk!*  
“Copy me, please!”
Miss Erni : *Becak.*  
“Pedicap”
Lucky : *Becak.*  
“Pedicap”
Adrian : *Becak.*  
“Pedicap”
Miss Erni : *Tirukan be..*  
“Copy me, be...”
Fahri : *cak.*  
...”cak”
Miss Erni : *Iya. Be..cak. Apa?*  
“Yes, pedicap. What?”
Rafa : *Be..cak.*  
“Pedicap”
Miss Erni : *Yang kedua. Kota.*  
“Next, Town.”
Lucky : *Kota.*  
“Town”
Adrian : *Kota.*  
“Town”
Galih : *Kota*  
“Town”
Miss Wulan : *Kota.*  
“Town”
Miss Erni : *Ko..*  
“Ko.”
Fahri : *ta.*  
...”ta..”
Miss Erni : *Pintar. Ko..ta. Apa?*  
“Smart. Town. What?”
Rafa : *Ko..ta.*  
“Town”
Miss Erni : *Pintar.*  
“Smart”

As Miss Erni just stimulated the children to copy what she uttered, they only produced words
to respond to what the teacher wanted. They imitated words the teacher provided to them, such
as *becak “pedicap”* and *kota “town”*. Everybody performed well for these words except Rafa
and Fahri who are classified as having passive verbal performance. They got difficulty in
imitating the words provided by the teacher. Put in other words the language production of each
child in Interaction 4 is different. The language production showed by Lucky, Adrian, and Galih when speaking the word *becak* and *kota* was very clear and precise in responding without having to be repeated. In contrast, Rafa and Fahri needed more stimulation from their teacher to produce such words. Even though they only imitated a language unit presented by the teacher, the words they produced represent an act of imitating.

**Interaction 5**

Miss Erni : *Fahri ya pimpin doa ya.*
   “Fahri lead the prayer, will you?”
Miss Wulan : *Yuk Fahri.*
   “Come on Fahri”
Miss Erni : *Fahri pimpin doa.
   “Fahri is leading the prayer”
Lucky : *Fahri.. bisa bicara.
   “Fahri can talk”
Miss Erni : *Ma..ri te..man-te..man ki..ta ber..doa.
   “Friends let’s pray....”*
Fahri : *Ma..ri te..man-te..man ki..ta ber..doa. (suara yang sangat lirih)
   “Friends let’s pray....”*
Bareng-bareng : *Ya Tuhan lindungi kami dalam perjalanan pulang. Terima kasih.
   Aamiin.. “God save our journey home. Thank you. Amen.”*

The same cases happened to one of the passive verbal child, named Fahri in Interaction 5. He only can imitate what his teacher said. In this short interaction, the teachers wanted Fahri to lead the class for praying to go home. He did what the teachers ordered him, imitating expression to lead the class. The expression was in the form of sentence. Meanwhile, Lucky the active verbal one supported the teachers by telling that Fahri can talk. He said *Fahri.. bisa bicara.* In saying this, Lucky actually also supported his mate Fahri to do the teachers’ order, as in the execution Fahri got difficulty in accomplish the order, so that the teachers must encourage him by cutting the expression in syllables to accommodate the proces of imitation.

**Interaction 6**

Miss Wulan : *Adrian Adrian melihat apa?*
   “Adrian..Adrian.. what are you looking at?
Adrian : *Lampu.
   “Lamp”*
Miss Wulan : *Lampu? Tidak memperhatikan Miss Erni tadi to.
   “Lamp. You did not see Miss Erni?”*
   “Lamp. This is the key”*
Adrian : *Emoh-emoh.
   “No...no...”*
Miss Wulan : *Yuk.
   “Come on...”*
Adrian : *(berteriak)
   “Screaming”*
Two types of speech acts were performed by a student named Andrian in Interaction 6 such as answering and rejecting. The first was executed by the child to respond to a question delivered by his teacher. The second was produced by Adrian to refuse an offer given by the teachers by saying *Kuncinya di situ* “The key is over there”. The key was offered by Miss Erni as a form of warning so that Adrian would pay attention and not daydream. They already have an agreement if a student does not pay attention or daydream during the class s/he will be put into a room and being locked. The warning from Miss Erni and Miss Wulan was responded by Adrian by rejecting the key—and this speech act was repeated when the teachers teased him by inviting him to go into the room. Adrian screamed aloud to represent his rejection. The speech acts performed by the child in this interaction were accommodated by words.

**Interaction 7**

Miss Erni : *Adrian pernah naik becak belum?*  
“Have you ever ridden a pedicap Adrian?”

Adrian : *Belum.*  
“No”

Miss Erni : *Waduh, belum pernah naik becak.*  
“Oh... haven’t ridden a pedicap”

Lucky : *Naik motor.*  
“Ride a motorcycle”

Miss Erni : *Naik motor ya ini ya.*  
“So ride a motorcycle. Is this a motorcycle?”

Interaction 7 presents two language units, i.e. word and phrase which were produced by the children. The word was performed by Adrian to respond to a question delivered by the teachers, while the phrase *naik motor* “ride a motorcycle” was performed by Lucky to tell the teacher that his friend, Adrian has ever ridden a motorcycle. In such a case, the word and the phrase represent elliptic utterances, as each can provide meaning as “*No, I have never ridden a pedicap*”, and “*Adrian has ever ridden a motorcycle*.”

**Interaction 8**

Miss Erni : *Naik motor ya ini ya. Galih sudah pernah naik becak?*  
“Ride a motorcycle like this? Galih, have your ridden a pedicap?”

Galih : *Belum*  
“Not yet”

Miss Erni : *Owh kamu sudah pernah naik becak ya.. Putra juga pernah naik becak. (sambil mendekati Putra yang sejak tadi berteriak sendiri)*  
“Oh.. you have never ridden a pedicap. Putra has also ridden a pedicap. With his father”

Lucky : *Jose naik becak*  
“Jose rode a pedicap”

Miss Wulan : *Jose, owh ya.. Jose pernah naik becak*  
“Jose, Oh ya. Jose rode a pedicap”

Lucky : *Jose pergi ke sekolah naik becak*  
“Jose goes to school by pedicap”

Miss Wulan : *Becak itu rodanya ada? Tiga*  
“How many wheels does a pedicap have? Three”
Statements and questions were delivered by the teachers to stimulate the children to give responses. Two active verbal children made responses in the form of word and clauses. The word was given by Galih and the clauses were presented by Lucky—the best student in the class. The former child produced the word to answer the teacher’s question, while the latter child deliberately and initially produced two clauses to tell the teacher about his friend’s experience. Similar to other previous interactions, the stimulation presented by the teachers to the children was carried out multimodally. They mainly exploit verbal expression and supported by other modes such as body language, facial gestures, and learning aids.

4.2 Discussion

The ability to produce language units and speech acts of students with autism in this study is related to the condition of their mental intelligence. In other words, there are three aspects that can be linked in describing the ability of children with autism to interact in the classroom learning process, namely the level of student intelligence, language units, and the types of speech acts that are produced. To describe these three aspects, the table below can be seen as a reference.

<table>
<thead>
<tr>
<th>Name</th>
<th>Classification</th>
<th>Language Units</th>
<th>Types of Speech Acts</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lucky</td>
<td>√</td>
<td>4 4 4</td>
<td>- answering (4x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- accomplishing an</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- order (1x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- acknowledging</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>- (1x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- imitating (2x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- tellin (4x)</td>
</tr>
<tr>
<td>Galih</td>
<td>√</td>
<td>6</td>
<td>- answering (3x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- acknowledging</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- (1x)</td>
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<td></td>
<td></td>
<td></td>
<td>- imitating (2x)</td>
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<tr>
<td>Andrian</td>
<td>√</td>
<td>5 3</td>
<td>- answering (5x)</td>
</tr>
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<td></td>
<td></td>
<td></td>
<td>- (2x)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- rejecting (1x)</td>
</tr>
<tr>
<td>Fahri</td>
<td>√</td>
<td>2 1</td>
<td>- imitating (2)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>- asking (1x)</td>
</tr>
<tr>
<td>Rafa</td>
<td>√</td>
<td>2</td>
<td>- imitating (2x)</td>
</tr>
</tbody>
</table>

The table above shows that there are five (5) students involved in the learning process observed in this study. Although all students are classified as verbal students, in the class three students can be categorized as active verbal students, while the other two can be called as passive...
verbal students. This active and passive status is identical to their intelligence level - active tends to have a higher level of intelligence compared to passive verbal students.

As presented in the table above, three active verbal students showed a greater number of language units produced than passive verbal students. Each of them produces 12, 6, and 8 language units - thus, the three students produce an average of 9 language units. Furthermore, the level of language units is also influenced by this level of intelligence. Active verbal students tend to be able to produce three units — words, phrases, and sentences, while passive students tend to produce low-unit language (words). There is a passive verbal student who produces a sentence, but this language unit is produced through the process of imitating the teacher expression, not an independent production.

Furthermore, when it is associated with the type of speech act that is accommodated by the language unit, then the role of the intelligence level of these students is increasingly clear. Because the language unit accommodates the meaning of utterances or speech acts, active verbal students tend to be able to produce greater number of utterances than their passive peers. In addition, active verbal students are able to produce more various utterances—they can make three to five different types of speech acts. Meanwhile, two students who are passive are only able to imitate utterances. More than that, there is an active verbal student who is also able to produce an imitating utterance, that is to tell, whereas the other utterances produced by his mates are responding ones. This quality can indicate that the student has the highest verbal intelligence. This phenomenon should be an input for teachers in designing teaching techniques for students with autism. Stimulating action still needs to be done to encourage students involved in the process of producing units of language, which contains the illocutionary meaning of a speech that is accommodated.

5 Conclusion

The results of this study indicate that the language and speech production of each child is different. Lucky and Adrian are able to produce language units at the level of words, phrases, sentences. Galih was only able to produce language units at the level of words and phrases, while Fahri and Rafa only produced words with stimulation from the teachers. All language units produced by the children actually represent three classifications of speech acts, namely assertive as they tell, acknowledge, imitate, and answer question; commissive as one of the child rejected an offer and an invitation; and a directive as one of them asked the others to pray.

References

Constructing Iranianness: A Discourse Analysis of the Diasporic Reality Show Befarmaeed Sham

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Abstract. In the past decade the popularity of the diasporic reality show Befarmaeed Sham has presented audiences in Iran, particularly the youth with an alternative definition of Iranianness. Filmed in Canada, Europe, and Australia, this television program portrays regular Iranians living abroad and dealing with the Western culture. Since Befarmaeed Sham is transmitted via non-terrestrial broadcasting system, the representation of Iranianness in this reality show is held to be in contrast with the one promoted by the state. Using a critical discourse analysis this study reveals some of the key discourses and their dominant meanings employed by Befarmaeed Sham to construct Iranianness. The study’s findings suggest that through an exemplary popular cultural form Befarmaeed Sham constructs Iranianness, ultimately providing audiences with an alternative view on their Iranian selves.

Keywords: Iranianness, satellite TV, reality show, discourse analysis, counterhegemonic representation.

1 Introduction

Since the naissance of the Islamic Republic in 1979, Iran has undergone a devastating political, economic and social period, transforming the country from a mighty US confederate to a secluded country [1] frequently referred to as an anti-West nation in the major world’s news and media outlets [2]. Accordingly, the beginning of the post-Revolution era marked the structural shift in the state’s ideological disposition [3] which has had a wide range of overwhelming effects on the country and its people both at national level [5] and also internationally [4]. Throughout the past four decades or so, however, Islamic regime has been maximizing its investment on ideological and repressive state apparatus to maintain its position in the Middle East and increase its control over its people [6 pp 197-8]. Parallel to such attempts, the state-run national media has been constantly striving for construction of Iranian identity centred on Shiite, revolutionary, and anti-West ideologies, with the hope for ensuring the nation-wide unity and thus safeguarding the regime’s power [7 p. 6].

The entrance of the free-to-air cross-border broadcasting technology and subsequently the upsurge of the Farsi satellite TV channels (FSTCs) during 1990s, however, marked a pivotal era for the nation as these exilic and therefore commonly anti-regime TV networks presented an alternative outlook on the Iranian identity [8]. Disturbed with the spread of FSTCs and their nationwide popularity, the Iranian authorities utilized a number of methods to block the inflow of these so-called ‘invading signals’ while alerting families about their depraving impacts on the ‘pure Iranian culture’ [9].

Yet, in spite of the authorities’ preemptive attempts to interrupt the pervasion of satellite broadcast and to prevent people of Iran from receiving and consuming their contents, this new means for television viewing has been more popular than before [10]. The reason for
this is generally seen to be the outcome of the national television’s inability to provide interesting and high-quality programmes as well as the excessive level of censorship on the TV imports [11].

On the other hand, satellite TV has provided people of Iran with a wide range of television channels with a profusion of programs, liberating them from being limited to national broadcast to satisfy their entertainment and information needs [12]. The Iranians’ bond with satellite TV has also been widely reported in the media and studied by scholars, and while there is uncertainty about how many households in Iran possess satellite dishes on their rooftops, the government has already acknowledged that the number of satellite users exceeds 70 percent of the total population [13].

Nevertheless, as FSTCs become more and more popular across the nation, the younger generation in particular, as the major audiences of satellite TV, are presented with opposing definitions of Iranianness [14]. However, recently, the explosion of FSTCs and the escalation of rivalry between them for possessing the market and audience as well as raising their incomes have resulted in these TV networks to adopt a number of strategies [15]. To do so, some of them tried to follow the latest developments in global television production and programming and to pay more attention to the youth and their growing needs for entertainment [16]. In so doing, exilic television network Manoto TV with its headquarter in London premiered Befarmaeed Sham, a copied version of the UK’s popular reality cooking game show Come and Dine with Me [17].

Just like the original reality show, Befarmaeed Sham gathers four Iranians who do not know each other to compete for a cash prize by exhibiting their cooking and hospitality abilities. Yet, unlike the original version, Befarmaeed Sham presents contestants not in the context of their homeland but in diaspora. In this way, Befarmaeed Sham portrays regular Iranians in the setting of day-to-day life in a Western country while facing the repercussions of their exile or migration. While contestants competing against each other, as part of their performance, they also briefly introduce themselves usually at the outset of the initial episode of each group. Other than personal introduction, contestants occasionally involve in deliberations with others in the group, discussing various political/social matters at certain points at time throughout an episode.

Together with visual features of the show, these mono-/dialogues often centre on the contestants’ connection to homeland, highlighting subjects such as nationhood, belongingness and cultural identity which ultimately raise the questions about representation of Iranianness in this reality show. Although similar to other productions of FSTCs, the representation of Iranianness in Befarmaeed Sham is assumed to be in contrast with the one that prevails the state-run mainstream media in Iran [18] what remains unclear is the particular ways in which the meanings of Iranianness are constructed in this reality show.

2 Conceptual Framework

The concept of Iranianness or in the same sense Iranian identity, as already pointed out by a number of authors [19, 20, 21], has been a source of frustration and a subject for endless contestation particularly within scholarly works [22] and historical accounts [23, 24]. Such definitional ambivalence about Iranianness, therefore, has resulted in the concept being defined variously across the vast literature in Iranian studies or other fields depending on who uses the term and for what purpose. Hence, in order to avert the impediments of unduly engaging in pursuit of an accurate definition for Iranianness, this study considered it in its less-problematical sense: interchangeable with Iranian identity and conceptualized simply as a
perceived or imagined repertoire of common national traits that characterizes Iran, Iranians, and their culture.

Furthermore, this study is based on Foucauldian strand of discourse theory and considers Iranianness as a discursive discourse constructed through language (in its broadest sense). In this way, although a discourse circulates through a range of social sites and institutions, the media remains as a significant “system of dispersion” of discourse [25 p. 37] with their own appropriated rules of language, functioning in a wider framework that also affects their own capabilities and affordances. The media, therefore, do not simply reflect or express the social world but indeed are imperative and “specific machineries that produce, reproduce, and transform social phenomena” [26]. Although such idea, albeit with different degrees, is at the heart of almost all studies of discourse, yet, it particularly characterizes the macro-textual/contextual approaches.

As such, and following the Barthes [27] tradition, the study adopts a macro-textual/contextual approach to discourse. Using a wider definition of text and considering it as manifestation of meaning and ideology, in this approach “discourse becomes discourse-as-representation, or discourse-as-ideology”, and “the focus is placed on the meanings, representations, or ideologies embedded in the text, communicated through language, and not so much on the language itself” [26]. The focus of macro-context approach, however, unlike micro-context where the approach is confined to the specific and immediate social settings, is more on social macro level of the context where discourses are circulated.

Subsequently, the purpose of this study was to look at some of the key discourses of Iranianness in Befarmaeed Sham and to uncover their preferred meanings. In so doing, a critical discourse analysis (CDA) was conducted on a corpus comprised of purposively selected pieces of language spoken by various contestants in the show. Discourse analysis in this sense was concerned with what Burman and Parker called “the ways language produces and constrains meaning” [28]. Therefore, with a focus on the representation aspect of the discourse, this study set out to uncover some of the dominant (preferred) meanings that contributed to the discursive construction of Iranianness in Befarmaeed Sham, ultimately accounting for this reality show’s counterhegemonic ideology.

In this way, the outwardly innocent and unscripted spoken language of the contestants in this television programme functions as what Jurgen Habermas (cited by Wodak) called “a medium of domination and social force [that] serves to legitimize relations of organized power” [29]. This implies that power is embedded in language, and language, regardless of its source, form or nature is almost always ideological; it functions to win the consent of the majority by naturalizing certain version of reality and disregarding others. In this sense, power is the control over the meaning, and can take on both oppressive and liberating forms. In the case of this study, however, the former refers to the mainstream media and other state-controlled social institutions in Iran, while the latter describes what is generally known as new media including free-to-air transnational satellite TV and Internet. In other words, CDA is employed to examine the knowledge structure in Befarmaeed Sham and to uncover the dominant meanings of Iranianness in this seemingly nonpolitical ‘reality’ form of entertainment television.

3 Methodology

Discourse analysis is a method for investigating the use of language in social contexts and has been employed differently within a range of disciplines and depending on one’s theoretical perspective [30, 31, 32, 33]. This study uses critical discourse analysis (CDA) as it
was thought of within the poststructuralist theories of Foucault. From this perspective, discourse discursively constructs people’s meanings which consequently influence their social practices discourse [25]. At the language level, discourse is a series of statements that make it possible to talk about a particular topic at a particular space and time with an ultimate goal of representing the knowledge [34]. Thus, discourse acts as a framework to debate “the value of one way of talking about reality over other ways” [32 p 5] through enabling or constraining what can be said, by who, where and when. Discourses, therefore, are more than just communicating channels but meaning-making systems and ways of creating reality; they are the “structures of knowledge that influence systems of practices” [35 p 57].

Discourse analysis generally is concerned with the investigation of texts (in its broadest sense) for providing “insights in to the way speech and texts shape and reproduce social meanings and forms of knowledge” [36]. The texts for analysis in this study were pieces of spoken language extracted from various episodes of Befarmaeed Sham available in YouTube. These selections were based on whether or not a piece of language spoken by contestants in the show contained information that is relevant to any aspect of Iranianness. Therefore, such information, in one way or another had to include some description or attribution in regard to Iranian nation, their country and/or their culture. In this research, however, every piece of spoken language is referred to the unit of analysis which consisted of a number of sentences so long as it could exclusively communicate a particular concept relevant to the study.

Nevertheless, despite individual pieces of spoken language were analyzed, the study’s focus was not on what every individual contestant was thinking or meaning at that time. Rather, the study’s interest was in the structures of knowledge that were represented in these individuals’ statements which became a discourse only in their relation to each other and to broader institutions and ideologies. Likewise, the study aimed to reveal and characterize the many different ways in which Iranianness as a set of beliefs, values and attitudes was constructed in Befarmaeed Sham.

Although there are many hundreds of episodes of Befarmaeed Sham available in YouTube, due to the scope of this study only a limited number of them were viewed and examined for possibility of containing the discourses of Iranianness. In this way, the method for sampling involved a process through which several episodes of Befarmaeed Sham were sifted through until 3 major topics around the concept of Iranianness were identified for further analysis. In so doing, after searching ‘Befarmaeed Sham’ in YouTube, the first episode of each group (every group consists of 4 episodes) were selected for a quick check for the content. The reason for this was to expedite the process of searching since generally the contents relevant to the study is more likely to be found in the first episodes as they contain introductory, self-narratives, and often discussions among contestants. Following a cursory examination of the selected episodes’ contents, only 3 scenes with relatively more relevant mono/dialogues were chosen for discourse analysis. Therefore, while it should be acknowledged that such sampling did not provide an exhaustive survey of all the available episodes, some of which might have equally relevant contents, there was also little possibility for the study’s scope to include more discourses for analysis as it would be at the expense of an in-depth and detailed account for them. Consequently, the sampling process was not meant to provide representativeness or a percentage breakdown of the ways in which Iranianness had been represented throughout multitude of the episodes of the programme. Rather, each sample represented a different line of constructing Iranianness which taken together established a less equivocal contour of Befarmaeed Sham’s ideological modus operandi. However, the identification and analysis of these 3 major topics seemed to form a sensible baseline that
could adequately address the purpose of the study in providing insights on constructing Iranianness in Befarmaeed Sham.

Nonetheless, after the pieces of language were extracted from selected scenes, they were translated from Farsi into English with the help of a local graduate student and then were transcribed for further analysis. At this point, the Fairclough’s discourse analysis model that considers the investigation of a text within the sociocultural context of its production, circulation and consumption, was applied on the transcribed texts. In doing so, each unit of analysis was separately described as how it exactly appeared as it was spoken by the contestants in the show. The text was then interpreted in order to find what it is that the contestants trying to convey as a meaningful message. Finally, these interpretations were explained in terms of their meanings’ implications for social practice, which consequently enabled the revelation of these texts’ dominant meanings and provided insights into construction of Iranianness through the discourse in Befarmaeed Sham.

In regard to the analysis of the transcribed text, however, it should be noted that utmost emphasis was neither unduly on the style and structural patterns nor on the formatting and syntactic orders as it is practiced in conversation analysis method. Instead, the study’s main focus was on the preferred meanings and capturing the essence of each unit of analysis (or a number of sentences uttered in a specific scene and centered on a specific topic). In so doing, more attention was paid to issues such as concise translation of the contestants’ utterances, what meanings such utterances were set to convey, and the most likely (dominant/preferred) interpretations of such meanings. The emphasis of the analysis was also on clarifying the opacity in representation politics through looking at what had been said and meant by the contestants which formed a discourse in connection with their wider sociocultural context.

4 Findings

4.1 Warm and affectionate nation

The first scene, in which the spoken language was extracted from, introduced Sepideh (Dawn), a British middle-aged female contestant who hosted the three Iranians in the group. Recorded in Manchester, England, this sequence was selected from Group 11 Season 10 UK. In an earlier scene, Sepideh who was fluent in Farsi, provided a brief introduction of herself and told that she was married to an Iranian and lived ten years of her life after marriage in Iran more than thirty years ago. In one of the subsequent scenes, however, she engaged in a conversation with other contestants while having dinner. This dialogue started with a comment by Elham, a female contestant who referred to Iranians as a friendly and affectionate nation:

Iran is a great country, the people there are all affectionate, you know, they all want to progress, and really why not?!

Next to this, and in order to continue the conversation Sepideh tried to make a small but sentimental talk as she asked Amir if he had missed Iran:
Don’t you ever miss Iran; you left your country like that and came here (Sepideh, female contestant)?

Of course I do. After all we grow up in that country (Iran). Most of our memories and pleasures in our life were in there (Iran). Personally since I came here I’ve been busy with work that there wasn’t left any time to spend on myself or for leisure (Amir, male contestant).

When I was in Iran, the people whom I met, like friends and relatives, used to ask me “why you came here?! England is a great place! What a pity!” Then I told them “No, that’s not true”. They thought here (England) is heaven. After all here has its own hardship (Sepideh).

Throughout the dinner scene, however, some other discussions were brought up when Amir asked Sepideh:

What are the things that you like the most about Iran, the things that are different than here, those things that really attract you a lot?

And Sepideh responded:

For example, the warmth that you have, we don’t have in here, indeed Iranians like their families so much . . . Likewise I also liked my husband’s family, but you see, unlike Iranians, people in English families are distanced one from another, they are ‘cold’.

As exemplified in the above excerpts from the contestants’ dialogues, at this point of the show the overall conversations were directed towards thinking of Iranians as a warm, friendly and compassionate nation. In so doing, the contestants collectively created a binary opposition of western-Iranian in correspondence to another cold-warm or unfriendly-friendly one. Such idea was also reaffirmed when Sepideh who presumably represented western people, acknowledged that as opposed to westerners, Iranians are warm and affectionate. Although there are convincing accounts that describes Iranians as highly welcoming and hospitable [37], raising such a topic in Befarmaeed Sham forms an essentialist view on the nation. More importantly, the formation of such essentialist view on Iranians in Befarmaeed Sham is achieved through juxtaposition of the nation against the West and its culture. In so doing, by attributing certain positive mannerism to Iranians while considering westerners deprived from such optimistic and humane qualities, Befarmaeed Sham succeeded in offering a subjective view on Iranians and their culture which set them apart from the West and their cultural norms. Through an attempt in attributing such a buoyant virtue to the Iranian culture while causing damage to the West’s moral image, this conversation illustrated how gaining advantage over their imagined oppositional binary offered them some sort of ideas for reflecting on their identities and an easy way to describe themselves as Iranians.
4.2 Glorious pre-revolution

In another scene from the aforementioned group, after guests’ arrival and just prior to having dinner, the contestants were involved in some discussions about Sepideh’s most unforgettable family photos which she chosen from her album to show to other contestants. These photos which were taken decades ago when Sepideh used to live in Iran, incited the emotions of other contestants who started to express their feelings about both pre-revolution Iran and also Sepideh’s persona. In this relatively poignant scene, Sepideh described the photos one after another. The scene was then cut a number of times into other scenes showing a close-up shot of other contestants individually talking in a private corner of the house to the camera about Sepideh and her personality:

As we arrived, we saw that she had laid some old photos of Iran on the table, taken almost 30 years ago when she was with her husband (Elham, female contestant).

I was very glad to see that an Englishwoman, who lived in my country, comes to us and proudly shows us those photos and says “these are old pictures of Iran” (Amir, male contestant).

The ambience shown in the photo was so overwhelming that one hardly could believe that it was Iran. For a moment I thought it was Switzerland or some ski resort in Austrian Mountains. It was very interesting for me (Saviz, male contestant).

The above comments which came with great surprise for Iranians in the group, clearly indicates that on the one hand, these contestants were flabbergasted as they did not expect an Englishwoman to have reverence and respect for Iran as a Third World country. On the other hand they seemed to be proud of having their country praiseworthy enough to be admired and therefore kept memory of by a westerner who is perceived to be far more modern and knowledgeable to notice such merits. Yet, what should be noticed here is that photos featured pre-revolution era Iran which invoked contestants’ admiration. Hence, from these comments one could construe a clear but indirect distinction between pre-revolution and post-revolution Iran which was made by the contestants.

In this way, by marking the 1979 Islamic Revolution as an epoch-making political and cultural turning point for the nation, a binary opposition was moulded through discourse which emphasized Iran’s backward shift from previously westernized and well-thought-of country to a disappointingly below average and internationally isolated one. The tactful inclusion of such cynically poignant articulations in Befarmaeed Sham, therefore, patently conjured up a nostalgic and mesmerizing image of the pre-revolution Iran with all its tributes and glories, while bringing about a belittling and less desirable repute for the country at present time. Hence, despite the fact that the contestants in the show did not seem to be admonitory and showed no sign of vilification towards Iran’s current situation in their comments, yet, such apparently contrived absence of criticism countervailed by their adulation of the country’s bygone status.
4.3 Drinkers but not drunkards

In another scene from this group Sarah (the guest contestant with the same name as the host) is shown alone in a quiet corner of the house while expressing her displeasure about the host serving too much alcohol throughout the night and during the dinner:

One thing is very unusual in tonight’s gathering, you see, we don’t drink this much liquor in Iran. Liquor is good and I like it, but, well, so much liquor and so many varieties of it doesn’t seem to match our culture. I didn’t like it. There were more liquor than food and I wasn’t really satisfied with this part of tonight’s gathering.

In looking at the expression made by Sarah, and without making any sided judgment about contestants’ individual (dis)likes about alcohol consumption, and regardless of considering whether the host was serving her guest alcohol in excessive amount or not, what might be remarkable is the work of such discourse in naturalizing the idea of ordinariness of alcohol consumption among Iranians. In this way, such discourse would suggest the alcohol consumption among Iranians is a common social practice and a cultural norm, leaving little room for materializing any thought that Iran is an Islamic nation which prohibits alcohol consumption whatsoever [38]. The Befarmaeed Sham’s portrayal of Iranians in diaspora as they freely drink alcohol is one of the most prominent sights all throughout the episodes of this reality show. Such visual aspects are considered to signify prestige, modernity and an association with civilized western world. They also significantly assist the dialogues and conversations in the show in crafting a discourse that embodies Iranians’ innate and illusive desire in identifying themselves as civilized and modern as people in the non-Muslim western societies.

5. Conclusions and Discussion

The people in Iran are constantly surrounded by reminders disseminated from mainstream media and other state-controlled social institutions about what it means to be Iranian. These meanings, however, have been challenged by competing discourses of Iranianness which came into being since the emergence of FSTCs during 1990s. Nevertheless, due to the proliferation of entertainment televisions among FSTCs in recent years, the dissemination of such opposing discourses has considerably shifted from news and anti-government productions to seemingly nonpolitical popular cultural programs. Produced by exilic television network MANAOTO TV, the reality cooking game show Befarmaed Sham exemplifies such shift and the subtle ways that discourse is used for constructing and representing Iranianness. Through conducting a CDA this study looked at how contestants’ spoken language worked as a discourse that contributed to the construction of Iranianness in this reality show. In so doing, the study took on three key sites through which some aspects of the country, the nation or the culture of Iran were represented in various episodes of Befarmaeed Sham. Although the analysis did not fully cover an exhaustive list of possible discourses deployed by Befarmaeed Sham in representing Iranianness, the limited number of aspects analyzed in this study exemplified the representational work of the discourse in this relatively new form of television programming.
In this way, the study’s findings revealed Befarmaeed Sham’s inclination in extending the ideologies which in most part seemed to be inconsistent with the dominant discourses of Iranianess upheld by the state. In summary, according to such ideologies, Iranians, unlike westerners, are warm and affectionate people who disregard Islamic principles and drink alcohol but not in excessive amount. In addition, this view holds that contrary to the present conditions in the country, Iran had a modern and glorious past during pre-revolution era. In line with the foremost premise of CDA, these findings illuminate Befarmaeed Sham’s obscure predisposition in constructing the meaning of Iranianness and the ways in which such meanings reflect or reaffirm the ideologies that prevail across FSTCs. Moreover, unlike some of the FSTCs’ solely political programs which directly put forward their adversarial views on Islamic regime, Befarmaeed Sham advocates similar views in a subtle and inconspicuous way by naturalizing its ideologies through discourse in an apparently non-political and candid reality-entertainment format. Hence, while the findings of this study shed some light on Befarmaeed Sham’s representation politics, they also highlight the idea that such seemingly neutral and innocent reality shows are indeed deceptively political in nature. Consequently, the representation of Iranians and their culture in Befarmaeed Sham, as this study suggests, functions as a counterhegemonic ideology that challenges the dominant discourses of nationhood and national/cultural identity in Iran, which in turn provides audiences with an alternative view on their Iranian selves.

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Strategies for Using Social Media in Reducing Dissemination of Hoax Information by the Public Relations of the South Sulawesi Regional Police

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Abstract. The spread of hoaxes on social media is increasingly prevalent, some of which have had social impacts which have caused social unrest. The police force as the state apparatus has the main task and is responsible for the realization of public security and stability. This study aims to find out how the police implement the strategy of using social media in reducing the spread of hoaxes. Through a qualitative descriptive method by conducting in-depth interviews with South Sulawesi Regional Police public relations. The results showed that the police applied three strategies, namely conducting cyber patrols, then clarifying immediately if any information was identified as containing hoaxes, and making efforts to spread the danger message of hoaxes through pictures and memes accompanied by the word persuasive danger hoaxes. This strategy is in line with the four pillars of social media strategy; communication, collaboration, education and entertainment.

Keywords : Social Media Uses, Social Media, Hoax.

1 Introduction

The emergence of new media in this era greatly influences how information is disseminated, received and enjoyed by the public. According to Vivian (2008) in [1, p. 13] writes that the existence of new media such as the internet can go beyond traditional media message distribution patterns. The nature of the internet that can interact obscures geographical boundaries, interaction capacities, and most importantly can be done in real time. One part of the new media is the "network society" which is a social formation that is structured from groups, organizations and mass communities that emphasizes the initial form of organization in all aspects (individuals, groups, organizations, and social groups). In other words, the fundamental aspects of the formation of this theory are all that have a broad relationship collectively. (Van Dijk 2006 in [2])

The audience of new media is not merely placed as an object of the message. The audience and changes in media technology and the meaning of the medium have renewed the role of the audience to be more interactive with information. Therefore, the information is more abundant and triggers the birth of incorrect information or hoaxes. Hoax is information that contains false or untrue news that is intentionally spread by certain persons who intend to mislead. Hoax itself has several types, namely fake news (fake news), clickbait, confirmation bias, misinformation, satire, post-truth, and propaganda. All types of information on this hoax can trigger the emergence of anxiety, insecurity that could have social impacts in the community.

The Indonesian Internet Service Providers Association (APJII) noted that in 2018 active internet users in Indonesia had reached 171.17 million users from the total Indonesian population of 264.16 million. They are the main target of hoax production and circulation. These
various social media platforms allow information to flow super fast, complemented by interactivity and interconnectivity, making hoax production and circulation, false news and hate speech in cyberspace uncontrolled. [3]

As the largest province in eastern Indonesia, South Sulawesi is recorded to have as many as 6,333,290 internet users coming from 3.7% of 171,170 million internet users throughout Indonesia based on the 2018 APJII survey data [4]. With such a large number, the people of South Sulawesi also cannot avoid hoax information. SUBDIT V Cyber Crime of the South Sulawesi Regional Police shows, since 2011 there were 357 cases, including in 2017 until February 2019 there were 37 cases related to hoaxes, statements of hate speech or SARA and concerning assaults of honor or reputation of someone on social media. The latest data compiled by the South Sulawesi Polda cyber crime from early 2019 to July 2019 there were at least 25 cases that were detected as hoax and contained other negative content. Based on this data in at least eight years from 2011 to July 2019 there were 382 cases related to Hoax, statements of hate speech, negative content, and about assaulting one's honor or reputation on social media.

This phenomenon deserves special attention not only from the general public, but also from the government, especially the state apparatus, namely the police who have the main task and are responsible for the realization of security, stability and public order. One of the efforts made by the police is to actively use social media. The public relations sector as the field that handles social media management is required to be able to formulate the right strategy in reducing the spread of hoax.

2 Research Method

This research is qualitative research. Qualitative research includes research and collection of various types of empirical material such as case studies, personal experiences, introspectives, life stories, interview, observation, historical, interactional, and visual texts [5]. This research approach is qualitative with using in-depth interviews research methods. This research was conducted in depth and in detail on a particular institution with an objective observation in this case the researcher wanted to see how the use of social media carried out by the South Sulawesi Regional Police in reducing the spread of hoax. This research is classified as a descriptive study that is to describe and present facts systematically about the actual state of objects regarding how the South Sulawesi Regional Police in formulating strategies for using social media to reduce the spread of hoax.

The data in this study were obtained based on direct and in-depth interviews with several informants that the researchers had chosen based on certain criteria. After the data is collected, then data analysis is conducted based on [6, pp. 31-32] which suggests three steps in data analysis, namely condensing data, displaying data, and drawing conclusions.

3 Result and Discussion

The Hoax were translated by Tempo News Magazine [7] in the January 2017 edition as false/lying news and mentioned several characteristics of hoax, namely; (1) news that is presented is false or false; (2) the event is overblown or certain parts are removed; (3) the writing or text does not match the picture; (4) the title does not match the contents of the news; (5) reloads old events and makes them appear as if they were actual events with the aim of supporting the issues
that are being discussed; and (6) deliberately includes photos of other events that have been altered in such a way as to support the issue that is currently being discussed. The understanding of this hoax is justified by one of Public Relations of the South Sulawesi Regional Police charge of public information who said the characteristics of hoax that must and must be known by each person is a persuasive message to be shared as much as possible, both of which the picture is ugly usually edited and also the picture is usually the result of pictures of other events, the three writings are not good enough and don't make sense.

As a state security apparatus, the police are demanded to always be present in the midst of society in order to create harmony and order. For this reason, in the use of social media, the police are present as monitors on social media as well as a reminder to the public about the dangers of violations of the ITE Law. The establishment of the multimedia sub-field is expected to be more specific in the distribution of information conveyed by the police to the public through social media, and to bring the police in the midst of the community in cyberspace, especially on social media.

In terms of spreading hoax messages that are rife on social media, the public relations field of the local police applies a cyber patrol method to track the existence of messages and information that contain hoaxes and expressions of hatred as well as those related to violations of the law in accordance with applicable ITE Law. An excerpt from an interview with one of South Sulawesi Police Public Relations officials said that

"The form of handling hoax news that we do is doing what is called cyber patrol. That is to trace the existence of information that is indicated hoaks and contains expressions of hatred. Every day by using sophisticated tools, we trace information identified as containing hoaxes and expressions of hate. Then we submit it to the Criminal Investigation Unit of the cyber media to follow up on the findings. " Informant B

Informant C also added that

"Anticipating cyber crime such as counteracting the spread of hoaks and hate speech we routinely conduct cyber patrols every day for 24 hours"

This virtual patrol is conducted 24 hours a day, not infrequently in a day they succeed in finding some information on social media that is identified as a hoax and expression of hatred. In addition to being present as a social media monitor, the regional police public relations also utilizes the use of social media to convey a variety of information, especially information relating to the dangers of spreading hoax news. This is based on interviews with a number of South Sulawesi police public relations officers, they revealed that other types of information that are often given to the public are information about appeals to obey and comply with police regulations, information on internal and external activities of the police, information on the success of police performance in disclose specific cases, and of course information about the dangers of spreading hoax and threats of violations of the ITE.

In addition to paying attention to what information will be shared on social media, the public relations department of South Sulawesi Police also pay attention to the background of the majority of followers. Hastag placement on each post, is expected to spread the information quickly and easily found. Similarly, the contents of the caption are in line with the message displayed on the image. Tagging or mentioning the accounts of the police station is one of the contents of the caption so that the message or info to be conveyed can be understood and useful.

In line with the above statement, several posts on the social media accounts @polda_sulsel and @humas_polda_sulsel display messages about the danger of spreading hoax. One of them is a post that reads "hoax spreading results in imprisonment", "don't spread hoaxes in South Sulawesi", "Beware of hoaxes, hoaxes can divide unity, let's be wise to socialize the media".
The main task of the Republic of Indonesia National Police institution as a state apparatus institution is to be responsible for the realization of public security and order stability, in addressing the problem of the widespread dissemination of hoax information on social media, the police, especially the public relations sector, has a role as a supervisor and information to the public regarding the dangers of the spread of hoax, bearing in mind that the ITE Law was issued which required the public to obey the law so as not to become ensnared and get legal sanctions. This was revealed by South Sulawesi public relations officials who explain how social media is managed in preventing the emergence of information hoax.

Strategy is intended as a step or method used to achieve certain goals. In this research it is expected that the dissemination of hoax information on social media can be reduced, therefore an optimal strategy from the South Sulawesi regional police is expected to be realized.

Based on data analysis from interviews conducted with regional police public relations officials, it is known that the strategy implemented is in line with the concept of social media strategies written by [7] in his book "The Social Media Bible" states that there are four main pillars that support a social media strategy, which researchers then associate the four pillars with the results of the study; 1) Communication, everything that is done on social media cannot be separated from the communication process therein, equipped with various features on the social media, its users can easily carry out the process of interaction, exchanging messages, thoughts and opinions to other parties. As is the case with the public relations department of South Sulawesi Police who use social media to interact with the community. Comment, like and direct massage features on Instagram, Facebook and Twitter make it easy for the public to directly respond and respond to information posted on the social media accounts of the South Sulawesi regional police; 2) Collaboration, the various types of social media currently allow social media users to mutually connect their accounts to other social media accounts. Likewise with the use of social media by the public relations field of South Sulawesi, which utilizes collaboration between social media accounts, to further facilitate the dissemination of information; 3) Education, the characteristics of social media that are mass, fast, anonymous, and heterogeneous make social media as a means of education to the public. The South Sulawesi Police Public Relations Department also uses social media as an educational tool, by conveying various information, various solutions that can be used when facing problems. The application of the #saringsebelumsharing hastag voiced by the South Sulawesi regional social media can be an education for followers and the public who see the hashtag on the dangers of spreading hoax on social media; 4) Entertainment, one of the things that makes people want to use social media is the pleasant nature (entertainment) in every use. Rely on visual effects, audio and writing combined into one in the form of an application with various features in it makes people not want to stop using it. The same is done by the public relations field of South Sulawesi, which always slides comforting words in each of its posts, especially posts that are persuasive so that people can easily participate in participating in these posts.

4 Conclusion

The strategy of using social media carried out by the public relations department of the South Sulawesi regional police in reducing the dissemination of hoax information is first, the South Sulawesi public relations field applies a cyber patrol system that is monitoring messages on social media that are identified as containing hoax information, secondly conducting immediate
clarification if there is information that is identified to contain hoax, third, make efforts to disseminate information and messages of hoax danger through pictures and memes accompanied by words of persuasion danger of hoax.

The strategy of using social media that has been implemented by the South Sulawesi regional police public relations sector is in line with the four pillars in the social media strategy, namely Communication, optimizing the features available on social media to respond to each other and respond to information that has been posted. Collaboration, utilizing collaboration between accounts on various other types of social media by directly linking various accounts in order to facilitate the dissemination of information. Education, making social media as a means of education to the audience by conveying various information, various solutions that can be used when facing problems. Entertainment, by slipping words that are entertaining in each of his posts, especially posts that are persuasive so that people easily participate in these posts.

References

Active Learning in Teaching English for Young Learners

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Abstract. The goal of this study is to find out whether or not there is a significant impact of Active Learning Strategy on the young learners’ learning outcomes in English and how the students’ and teacher’s perceptions on applying Active Learning in English class are. The study design is mixed study with one group pre-test and post-test design and structured interview. The sample consisted of the primary 3 students and the English teacher selected using the cluster random sampling technique. The result indicated that the post-test mean score (75.3962) was higher than the pre-test mean score (70.8524). The t-test value (10.272) was higher than the t-table (2.0860) at 5% of the significance level and the t-Table at 1% of the significance level. The alternative hypothesis (Ha) was then accepted and the null hypothesis (Ho) was rejected. It could be concluded that there is a significant impact of Active Learning Strategy on the students’ learning outcomes in English. Furthermore, the structured interview showed that Active learning gives positive impact in the teaching and learning process. However, the teacher also encounters some challenges in conducting active learning in the matter of lesson plan, teaching aids and time allocation.

Keywords: Active Learning, English, Young Learners

1 Introduction

English becomes the common language of international communication in the era of globalization[1]. One of the world's most popular languages is English, as it is a core means of communication in technology, business, information, culture and entertainment. That’s why, it’s necessary to help the students to acquire English and get a long-life learning in order to help them survive in this globalization era. Kids are special social beings with their own way of doing things [2]. In order to survive in the globalization era, children must get exposure consisting new learning experiences, new information to draw from, new skills to be mastered, new facts to be taught, new feelings to be felt, new ideas to be discussed, new problems to think about and new ways to understand. To master these challenges, a teacher must design a lesson plan which provides students the learning strategy where the students learn by listening, behaving, responding, reflecting and communicating with others through the process that teachers direct and encourage.

These ideas are suitable with Active Learning. Active Learning is the mechanism by which students participate in certain activities that encourage them to think about concepts and how they use certain ideas[3]. In addition, active learning defines any teaching strategy that incorporates students through important and thought-provoking exercises in the learning process[4]. While conducting active learning, students are required to assess their previous experience and skills to handle concepts or problems in particular discipline on a regular basis. Furthermore, active learning puts the student at the forefront of the learning process. The teacher offers opportunities for students to learn independently and trains students in the skills they need to successfully do so. In short, active learning is designed to provide students meaningful learning activities and triggers the students to think about the action that they do. The
characteristic of active learning is to place learning as the core of education and to provide
children with a children friendly platform in order to continually explore the world around
them[5]. Moreover, active learning offers a series of activities in which students participate in
the course actively, including problem solving and critical thinking, in order to help them learn
the material and accomplish the learning objective. Most strategies consist of a lecture, followed
by activities that serve to clarify and improve what the student has learned. This was usually
done just after the lecture while students are still in the classroom[6]. Examples of active
learning activities are think-pair-share, treasure hunt, debate, questioning, group discussion,
surveying, role-playing, teach ok, etc[7].

English teaching and learning has been considered for a long time as an important
aspect of in Indonesia educational system[8]. In Indonesia English is taught and studied more
commonly as a foreign language. This means the students barely get English exposure in their
daily communication, they primarily learn English only at schools. English students in Indonesia
cannot yet use English as a communication tool outside the classroom during their daily lives.
According to Shearin in Sulistiyo, a language that is only studied through formal education is
called a foreign language[9]. English teaching in Indonesia therefore presents a challenge which
are not faced in countries such as Singapore, Malaysia, Netherland etc. that use English more
often daily.

A number of factors create difficulties in Indonesia for EFL teaching[9]. First of all,
not all students are encouraged to learn English. In the Indonesian curriculum, English is a
required subject, meaning that students have to learn the language for tests, but their exposure
to English lasts for only two hours a week. Students ’ low motivation and the minimum amount
of English learning time are obstacles not just for teachers but also for students. Next, the
emphasis of English teaching is mainly on reading ability in school and university. The emphasis
on teaching is on the premise that students can properly understand the structure and vocabulary
of an English text. One effect of this is that other skills like speaking, writing and listening are
largely overlooked[10]. English is one of the compulsory subjects taught in primary, secondary
and tertiary Indonesian schools. In these schools, teaching and learning tasks primarily include
learning vocabulary, grammar and reading English texts. Instead of using English for
communication, it tends to focus on learning English norms of language[11].

Given that English is learned and taught primarily as a foreign language in schools in
Indonesia, the role of teachers is especially important because they are the main source and
facilitator of the knowledge and skills of this language. An English teacher shall play two roles
simultaneously. First, the teachers must teach English and then create the course as exciting as
possible to engage the students[12]. Students have limited access to the use of English in an
EFL setting, and the classroom is typically the only place where they can use English. Guidance
and clarification from teachers may also be the only way students can learn the language for
communication[13].

Teachers are responsible for providing children with the best possible world and for
giving children the chances to completely understand their cultures, inspiring them to one day
strive for the return of the world to them as they move forward[14]. Nevertheless, teachers must
also ensure that our young learners' creative spirit and many essential works and attributes that
the teachers usually combine with the learners never fail to give us strength. Vygotsky’s point
of view also supports this argument as he states that children attempting to do stuff and capable
of thinking are both supported by engaging with an adult. Vygotsky considered the child to be
the first to do something in society, to help others in various ways and to progressively shift
from reliance on others to independent thought and action [15].
In addition, Cameron states that Piaget has a point of view that said that the a kid is an active learner. Therefore, Piaget's is interested in how young children act and influence their mental development in the world around them. The child is seen to interact continuously with the world around him/her, and to solve the problems presented by the environment. It is through experience that learning comes about to solve problems. Children also seek the motivations and implications of what they see others do, applying their awareness and experience to their attempts to make sense of others' behaviour and words[15]. Next, young children are now considered competent, active agents of intellectual development of their own. In brief, the imagination of the young child has come to life[16]. It can be concluded, on the basis of the hypotheses discussed above, that the emphasis is placed on the importance of children as active learners who can set, plan and revise goals. Children are considered to be students who collect and arrange material. Cognitive development involves the formation of formal understanding structures including biological concepts, early numerical sense and early basic physics knowledge. In addition, cognitive development also requires the incremental development of memory, understanding, and strategies for problem solving. Children often strive to make sense of what adults tell them and order them to do, for example, seeking and creating a meaning and intention. Children can only make sense with respect to their minimal and partial awareness of the universe. In order to decide whether pupils will understand what to do or will make sense of a new language, teachers must also evaluate classroom interactions from the point of view of the students.

That’s why active learning is suggested in this paper. Active learning is a learning process in which all students work together in the classroom to acquire knowledge of truth, ideas and skills through teacher-led assignments and activities relevant to the course materials [17]. Actually, active learning is also described as a learning process that encourages the students to be active during instructional process so they can understand the materials easier.

Bonwell and Eison note that students are engaged in the process in active learning, and that they engage when they do something other than passive listening [18]. So active learning is more likely to take place as students are doing something other than just listen everything what the teachers say. Therefore, active learning might take the form of a learning strategy in which learners are actively or experientially engaged in the learning process and where, depending on student participation, various levels of active learning occur. [18]. It can be recognized that students are expected to use content knowledge, not simply gain it in active learning. [19].

Moreover, Benjamin refers to the concept of active learning, which is: in the classroom, students do more than just listen, Less emphasis is placed on information transfer and more on improving students' skills, students use higher-level thought (analysis, synthesis, evaluation), students participate in other tasks (e.g. reading, writing), and the discovery of students' own attitude[20]. In addition, Douglas Barnes has proven the fundamental concepts of active learning[21]: Purposive, which means the relevance of the work to the needs of the students, Reflective which is the reflection by students on the nature of what is learnt, Negotiated meaning Negotiation of learning objectives and methods between students and teachers, Critical where students appreciate and study the different ways and means to learn the material, Complex that means Students equate learning activities with real-life problems, and evaluate reflectively, Situation-driven and Engaged where real life tasks are expressed in the activities carried out.

Mckinney states that within language classrooms there are many kinds of active learning methods such as, mind mapping, composing a newsletters, creating a journal, analysing case studies that is related to the materials, conducting a mini research, debate, analysing a video, games, enabling cooperative learning and collaborative learning[22].
Those methods can be adjusted in the class according to the students’ needs, class proportion and the materials that are learnt.

For years, educators, researchers, and policymakers have debated whether active learning is an effective way to teach young children in many disciplines, including English. Active learning has caused a paradigm shift from conventional teachers focused on teaching methods to a more inclusive, child-friendly student-centered learning strategy that aims to inspire, improve, shape and reward them (children) as active learners through an engaging process based on their ability to observe, explore, listen, understand, ask and ‘find out’ support in creating competent skills and potentially productive workforce to meet 21st century gruesome demands[23].

Taking into account the above explanation, the present paper aims to answer these study questions:

1. Is there a significant effect of Active Learning Strategy on the students’ learning outcomes in English?
2. How are the students’ and teacher’s perceptions on applying Active Learning in English class?

2 Methods

The type of the study was mixed study (quantitative and qualitative). The quantitative study was conducted by using one group pre-test and post-test design to see the significant effect of Active Learning Strategy on the students’ learning outcomes in English. The design of the quantitative study is described as follows[24]:

<table>
<thead>
<tr>
<th>Group</th>
<th>Pre-test</th>
<th>Treatment</th>
<th>Post-test</th>
</tr>
</thead>
<tbody>
<tr>
<td>Experimental</td>
<td>O1</td>
<td>X</td>
<td>O2</td>
</tr>
</tbody>
</table>

O1 : Pre-test of experimental group  
X : Treatment  
O2 : Post-test of experimental group

The participants of this study are a total of 21 third-graders aged 8 on average in an private primary school in Pekanbaru, Riau. Participants are English as a foreign language learner. The writer used cluster sampling methodology to only take one class as the sample to be observed. Gay and Mills states that random sampling is the method of selecting a sample so that every person has the same and independent probability of being chosen for the sample in a given population. In cluster random sampling, groups are randomly selected.

In doing this research, the students were given the pre-test and post-test. Pre-test was performed prior to treatment and post-test was performed after treatment. The T-test was used to analyze the data using SPSS version 23.0. The T-test was used to compare the pre-and post-test discrepancy effects.

Furthermore, the qualitative study was also conducted by doing a structured-interview with the teacher and the students to know the students’ and teachers’ perception about Active Learning strategy. This qualitative study involved 1 English Teachers from the class where the writer took samples for the quantitative study, 2 high-performing and 2 low-performing students. They were chosen randomly as participants of this study. This small number of participants is considered sufficient for a small scale qualitative study as a qualitative study typically does not usually aim to address issues of representativeness, in qualitative study, the
richness of the data is more important. In addition, the findings are not intended for
generalization.

The questions that are given for the teachers are: (1) How do you define the Active
Learning Strategy in the context of teaching English? (2) What kinds of benefits and problems
do they encounter during the implementation of the strategy? Meanwhile, the question for the
students is: How do you feel during the learning process?

3 Findings and Discussion

Findings

The result of the pre-test is presented in the following table:

Table 1. Descriptive Statistics of Pre-test Score

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-test</td>
<td>21</td>
<td>41.67</td>
<td>91.67</td>
<td>70.8524</td>
<td>14.91127</td>
<td>3.25391</td>
</tr>
</tbody>
</table>

Table (1) shows that the mean of students’ score was 70.8524. Meanwhile, the
minimum score that students reached in pre-test was 41.67 and the maximum score was 91.67.

The result of the post-test is shown in the following table:

Table 2. Descriptive Statistics of Post-test

<table>
<thead>
<tr>
<th></th>
<th>N</th>
<th>Minimum</th>
<th>Maximum</th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-test</td>
<td>21</td>
<td>44.44</td>
<td>94.44</td>
<td>75.3962</td>
<td>14.22566</td>
<td>3.10429</td>
</tr>
</tbody>
</table>

According to the table (2), the mean of students’ score was 75.3962. Meanwhile, the
minimum score which students got in post-test was 44.44 and the maximum score was 94.44.

Table 3. Paired Samples Statistics

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>N</th>
<th>Std. Deviation</th>
<th>Std. Error Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-test</td>
<td>70.8524</td>
<td>21</td>
<td>14.91127</td>
<td>3.25391</td>
</tr>
<tr>
<td>Post-test</td>
<td>75.3962</td>
<td>21</td>
<td>14.22566</td>
<td>3.10429</td>
</tr>
</tbody>
</table>

Table (3) shows the total number of pre- and post-test students is 21. Pre-test mean
score is 70.8524, and post-test mean score is 75.3962. The difference of the mean score between
pre-test and post-test is 4.5438.

The final stage of analyzing the data was hypothesis testing. The t-test formula for
comparing pre- and post-test results was used in this study to determine whether the hypothesis could be accepted, and whether the treatment could influence the learning outcome of the student in English.

Table 4. Paired Samples t-test

<table>
<thead>
<tr>
<th></th>
<th>Mean</th>
<th>Std. Deviation</th>
<th>Std. Mean</th>
<th>Error</th>
<th>95% Confidence Interval of the Difference</th>
<th>t</th>
<th>df</th>
<th>Sig. (2-tailed)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pre-test</td>
<td>-</td>
<td>2.02701</td>
<td>.44233</td>
<td></td>
<td></td>
<td></td>
<td>20</td>
<td>.000</td>
</tr>
<tr>
<td>Post-test</td>
<td>4.5438</td>
<td>1</td>
<td>.44233</td>
<td>20</td>
<td>-5.46649 -3.62113 -10.272</td>
<td>20</td>
<td>.000</td>
<td></td>
</tr>
</tbody>
</table>

Finally, in order to prove the hypothesis, the data were computed with the following assumptions using t-test method:

1. If t-test > t-table, the alternative hypothesis (Ha) is accepted and the Null Hypothesis (Ho) is rejected.
2. If t-test < t-table, the alternative hypothesis (Ha) is rejected and the Null hypothesis (Ho) is accepted.

Table 4 shows that the result of t-test is 10.272. Meanwhile, t-table is 2.0860. It means that t-test has higher value than the t-table. Therefore, it can be concluded that Ha is accepted and Ho is rejected. It’s proven that there is a significant effect of Active Learning Strategy on the students’ learning outcomes in English

Discussion

It may be claimed, according to the description of the data, that the Active Learning Strategy is appropriate to teaching English in Primary 3 class. The results can be proven by comparing the student pre-test score and the student post-test score. The result shows that the student post-test score is higher than their pre-test score, which indicated an increase in the learning outcomes of students in English since using Active Learning.

Furthermore, the writer also did structured-interview with the teacher and the students. One of the questions asked during the interview with the teacher was ‘How do you define the Active Learning Strategy in the context of teaching English?’ This question was intended to explore the basic understanding and perception of the teacher. The teacher’s understanding and positive perception on the strategy would not only guide the teacher in applying the strategy but also could greatly influence the quality and efficacy of the teacher’s way of teaching in the classroom.

Ms. E, the English teacher of Primary 3 class, points that active learning is a learning process that applies some stages in learning such as observing, finding information, associating, communicating, etc. Moreover, she mentioned that students are expected to be active in all
activities since the teacher gives chances for them to be independent. The teacher must provide teaching aid that can support the learning activities and maintain the process to reach the learning objectives.

The next question is ‘What kinds of benefits and problems do they encounter during the implementation of the strategy?’ According to Ms. E, there are so many benefits of applying active learning but she also encountered some problems during the learning activity.

“In active learning, Students take full responsibility for their learning, take an active part in the lessons and understand more meaningfully what has been learnt.”

That’s the first thing that she mentioned about the benefit of Active Learning. Then she states that by doing active learning, students tend to ask questions and be curious about something they are learning so it can develop their critical thinking skills. Furthermore, students feel themselves learning, not only because they can find the information independently but also they can explore and solve a problem. In addition, students are engaged and competitive because the active learning invites them to DO something. In active learning, a teacher has a role as a facilitator who doesn’t have to explain all things but the one who helps and supervises the students. Finally, the most important benefit and can be obtained by doing active learning is Long-life learning. The students tend to memorize the material well and the knowledge they get will stay longer in their cognitive area.

“Active learning strategy does not emphasize the provision of information, rather it enhances the skill and capacity of the students. This view is in accordance with the most dominant educational theorist who states that the object of education is to promote differences between individuals and to develop their independence in order to empower them to know each other. Active learning is then more modern and ideally suited to good and mediocre students in good classes. Students in active learning will develop strong thinking skills and, at the same time, become self-sufficient, learn to share their opinions among friends and come up with ideas to solve problems.”

Ms. E adds that statement in the end of the interview It can be concluded that active learning has so many benefits in learning process. It helps students to gain the knowledge easier and the memories of the learning material will stay longer in their brain.

Yet, despite all of those benefits, Ms. E also states that active learning also has some flaws. In Active Learning, students have to be discipline with time allocation. If it is not planned, the learning objectives will not be reached as what’s expected since the time is limited. Moreover, Ms. E states that

“In active learning, teachers will have to be well-prepared with teaching aids, lesson plan, and various activities. If the teachers are out of ideas, the active learning will be boring and you know what? Designing a good active learning lesson plans and teaching aids consume much time and kind of tiring..”

She further mentions that

“Active learning is a good strategy but I don’t think it will be a good idea if you apply it in a big class with big amount of students because its hard to control the students and the time allocation.”

It can be see clearly that Ms. E also encountered some problems while using Active learning especially in constructing the lesson plan and teaching aids. She also mentions that active learning isn’t suitable for a class that has too many students because it’s hard to control a lot of students by doing active learning. The class might be chaotic and the time allocation would be messed up.

After the writer was done doing the interview with the teacher, the writer continue to do the interview with 4 students. The question was the same for all of the students, it is ‘How
do you feel during the learning process?"
The students that were interviewed were J, K, M, and C. J and K are high performing students and M and J are low performing students.

"It’s fun to learn English this way! This is the first time that I enjoy learning English this much. I hope in the future will often use this method!"

That’s the first thing that came out of J’s mouth when the writer asked the question. Moreover, she states that learning English by using active learning makes her doesn’t feel sleepy at class and it feels like learning while playing. In the assessment, she can answer and remember the learning material easily.

After that, the writer asked K, he states that

"well, active learning is fun but hmm sometimes I just feel too tired to do the activities because it makes me move a lot in the class. I prefer to stick on my chair and do the activity there, I don’t like to move a lot and sometimes if ms. E didn’t give clear instruction, I got confused. But after all, it’s not bad. It’s fun as long as it’s not too tiring or ms. E give a clear instruction and it helps me to memorize the learning material well."

According to K, active learning is tiring because he doesn’t like to move a lot but overall active learning still helps. K also states that it depends on how clear the instruction that is given by the teacher.

Next, the interview session was continued to M.

"It’s fuuuum and the materials becomes easier. It’s the first time that English become such an easy subject and it’s the first time for me got 9 in the assessment. I feel happier studying English this way."

From what M said, it can be seen that Active Learning helps a lot in learning process. It makes the learning material is easier to understand. C’s opinion is almost the same as M’s opinion. C further mentions that Active learning does make him thinks harder but he enjoys the learning process. C is the last one that the writer interviewed.

4 Conclusion

This is a mixed study that aims at finding out whether or not there is a significant effect of Active Learning Strategy on the students’ learning outcomes in English and How the students’ and teacher’s perceptions on applying Active Learning in English class are. Based on the result of the data analysis, it can be concluded that there is a significant difference between the results of pre-test and post-test. Hence, it can be stated that the alternative hypothesis (Ha) is accepted and the null hypothesis (Ho) is rejected. In conclusion, this study has answered the study question namely that, there is a significant effect of Active Learning Strategy on the students’ learning outcomes in English.

Furthermore, based on the interview that was conducted, it can be concluded that Active learning gives positive impact in the learning process. It helps students to think critically, memorize and understand the material easier. If the teacher can construct the lesson plan with good ideas, the class will be fun. Yet, the teacher also encounter some problems in applying active learning in the matter of lesson plan, teaching aids and time allocation.

References


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Construction of Social Media Messages and Follower Reactions

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Abstract. Grebeg Sudiro celebration is a celebration of the renewal and acculturation of Chinese culture and Javanese culture which is held in "gede" market Area, Surakarta City. As a tradition, this celebration is held every year and is a cultural tour that is awaited by the people of Solo and surrounding cities. The aim of this research is to explore the construction message and follower's reaction during of Grebeg Sudiro celebrations on Instagram especially from the @visitsurakarta and @kotasolo_fp as business accounts. In this qualitative descriptive study the method (1) observation in 2 Instagram accounts, (2) recording messages and communication dialogs between the admin and his followers, and (3) message construction. Implications of the results of the study, messages compiled by the Instagram account admin apply persuasive communication to achieve one or three attitudes at once from followers. The initial effect is cognitive, conative and affective outcomes from followers.

Keywords: Message, social media, follower

1 Introduction

Grebeg Sudiro celebration is a renewal celebration of the Buk Teko tradition. Buk Teko derived from the word "Buk" in Javanese means a cement seat on the edge of a bridge or in front of a house, while the word "Teko" is a teapot, a place for tea) is a thanksgiving tradition before the Chinese New Year. Reporting from [1] this celebration has been celebrated since Sampeyan Dalem Ingkang Sinuhun Kanjeng Susuhunan Paku Buwono X (1893-1939). The cultural event "Grebeg Sudiro" has a long history in the events of Mataram Kingdom. Acculturation of past event with the displacement of Chinese communities around the Surakarta area which is spread in the Ketandan area in front of the Gedhe, Balong, Mijen, Kepanjen, Samaan, Sudiroprajan, and Limolasan Markets. One of the Chinese communities is in a lower class economy area which makes it easier for this community to interact with Javanese people. It is community of balong that has been finally able to realize harmonious interaction making intermarriage occurs.

This year’s event Grebeg Sudiro began on January 15, 2020, with a potential bazaar in "Gedhe" market area and it ends with Chinese New Year's Eve on January 24, 2020. During the series of Grebeg Sudiro celebrations, interesting phenomena can be seen through Instagram social media. The account of @visitsurakarta and @kotasolo_fp on Instagram post about the agenda and social messages that occur during the Grebeg Sudiro celebration in 'gedhe" market area. From various posts or messages delivered by the account administrator it turns out to be able to bring up responses or actions from followers.
Social media can become a bridge between humans and the outside world. Various types of events present on social media with a variety of communities and interests. In the use of social media [2], it can observe the health and well-being, the economic behavior of its users, the relationship between online social network ownership and compulsive disorder, and online consumer purchase intentions. It can also analyze their friendship on social networks and integrate social networks and theories of behavior or other planned activities. In the article[3], social media make it easy to share word by combining photos and videos. With its simplicity, social media becomes indispensable and as a powerful tool for communicators to attract the attention of the audience. Instagram is an image /video sharing social media application where users take pictures, post and share images online instantly. Instagram was able to reach more than 500 million users in 2016[4]. Writing words as a caption in social media cannot be separated from language as a communication component. Language has a role that can influence society from various social circles. With this view, discourse sees that language is always involved in power relations, especially in subjects’ formation, and multiple representation act in society. Seeing the urgency of using language in this study, the appropriate analytical technique used to find out the concept and persuasive meaning of the message is the analysis of critical discourse. The critical discourse analysis model has each version, but there are essential characteristics of critical discourse analysis that are interrelated namely action, context, historical, power, and ideology. From various versions of the critical discourse analysis model, Teun A. Van Dijk's method, according to the researchers can reveal the meaning behind the production of texts posted on Instagram. The Teun Van Dijk Method [5] explained a text or discourse having a connection between the reason for producing a message as intended by the communicator. In this study, the researcher aims to identify the topic of message construction formed in the context of Grebeg Sudiro's celebration which is interesting for followers and how the construction of the message can elicit reactions from followers.

2 Literature review

2.1 Language Social media

Language in social media is called by crystal with Netspeak[6]. The term speaks not only leads to the meaning of speaking but also to writing (listening and reading). Net refers to the media used to communicate. Another phenomenon in the use of language in social media [7] is the use of media images or illustrations to represent the ideas and feelings of communicators. The use of images or illustrations can be represented by emoticons, stickers, and memes. Emoticons, stickers, and memes can represent the use of images or illustrations. Emoticons and stickers are the same in representing feelings of sadness, happiness, crying, etc. Another illustration is the meme series of illustrated stories that are designed based on the latest public opinion so that readers will also laugh.
2.2 Context

Writing captions in social media remains based on the context created by the communicator. According to Cummings [6], the context in the background is why the production of utterances, which include social, linguistic, and epistemic factors. Another opinion was expressed by Eriyanto [8] the context in a critical discourse consists of the setting, situation, event, and conditions. The context in communication examines matters related to who is communicating with whom and why, what types of audiences and situations, through what mediums, how are the different types of communication and relationship development for each party. It can be concluded that the context as something outside the text, which contains the meaning and purpose, is the background of the occurrence of someone's speech to others.

2.3 Persuasive Communication

The application of persuasive communication can be done by making messages that are interesting for the communicant to focus on, which changes or strengthens the communicant's attitude towards the message conveyed by the communicator[9]. The persuasive communication process can be applied in social media[10] it is done by (1) showing data and facts as decisive evidence to invite (2) creating phenomena that are trending for the communicant (3) posting material in the form of humor or fantasy to be more easily remembered by the communicant because it has a positive emotional effect and (4) choosing words that are easily recognized by the communicant. The results of persuasive communication exposure to the communicant experience two levels. The first level is the change in belief and attitude. The second level of communicant takes action as desired by the communicator[11].

Explained in more depth[12] that persuasive communication is designed as a component of understanding, knowledge assessment, and communicant trust. In conclusion, persuasive communication can achieve the effect in the realm of (1) cognitive, understanding and communicant knowledge of the message conveyed, (2) affective, eliciting emotional communicants to the message conveyed and (3) Conative, the reaction of attitudes that are manifested in action.

2.4 Instagram

Instagram is one of the social media sharing pictures/videos where users take pictures, post and share images online instantly. Instagram was able to reach more than 500 million users in 2016 (Lee & Chau, 2018). An important part of delivering messages on Instagram is images and captions. A caption is a range of text usually placed above or below the image or table to explain or describe what is uploaded, [13]. Caption on Instagram is a transformation of spoken language into written language that contains information on activities, news, opinions, brainstorming, business, and so on. Another advantage of Instagram, users also have followers who can comment on each other or respond to the latest posts from Instagram users.
3 Research methods

The study stages consisted of three stages, namely the stage of data collection, the stage of data classification, and the stage of data analysis. The analysis used by researchers is the analysis of discourse of Teun Van. A.Dijk. Through the analysis of discourse Teun A. Van Dijk[5] reveals a context behind the text presented by describing a description of the classification of the text. A discourse or text must be seen related to the production of the text so that we can know the construction of the text. The essence of Van Dijk's analysis is to combine the three dimensions of discourse (text, social cognition and social context) into one analysis unit. In the dimensions of the text under study is how the structure of the text and discourse strategies are used to emphasize a particular theme. This research’s object is the captions of the celebration of Grebeg Sudiro on @visitsurakarta and @Kotasolo_fp Instagram accounts which were posted between 10 January-28 February 2020.

4 Results and discussion

4.1 Profile of social media accounts

The researcher choose some accounts that have an agenda or activity in Solo. Researchers observed that there were only two accounts constructing messages in the theme of the Grebeg Sudiro celebration between January 10 and February 28, 2020 namely @visitsurakarta and @kotasolo_fp. The profile of each account is as follows. (1) @visitsurakarta is an Instagram account that appeared in February 2016. This account is a business account that applies the paid promote pattern and forms of cooperation for followers who want to post on Instagram. This account with 68 thousand followers places more emphasis on solo agenda content, product advertisements and Friday night horror content. (2) kotasolo_fp account has a tagline as a Community and cultural website. The account that first appeared in May 2013 already has 54 thousand followers. This account has content according to its tagline regarding art and cultural events in the city of Solo.

4.2 Message construction and Reaction of followers

From this one thematic, it can be obtained some topic such as (1) lantern lamps in Gede Market area are not yet lit, (2) inauguration of the ornamental boat and mural tours, (3) vandalism in “gedhe” market area (4) translate rash in the “gede” market area, 5) invitation to visit Gede market to see lanterns, 6) sharing to others, and 7) followers' responses to call for shares with others. In making captions, admins occasionally use Javanese. In this article, the researchers translate them in English without reducing the meaning to make it easier for readers to understand.

Researchers in the discussion only display two post views in each account. For the rest, researchers rewrite messages written by the account admin in english. The first topic in the form of “gede” market lanterns are not yet turned on.
Fig 1. The display of picture at @visitsurakarta Instagram account telling about lanterns on Gede Market are not yet on

The first topic of the lantern lamps are not yet tuned on which is posted on the @visitsurakarta account it is written a caption: “wow, apparently the light isn't on yet. Lied to me, already looking neat!” judging by the superstructure of this story caption sub-element, it was made because of a notice in a previous post that the lantern lamp experiment was on January 13, 2020. Viewed from the microstructure, the admin also intends to inform his followers so they are not fooled like the admin. The post gets 1,080 likes and 60 comments, like followers @bagase334 comment they said tonight lights up, coming away from Solo Baru.” @rizqta18 said “I was also fooled, min. Evidently not yet lit.’ @dayang.susilo said “luckily not there, min” Many followers' responses as a form of conveying a sense of disappointment. followers also respond by conveying information such as @nang_taufan said “don't you know ... this night was just an experiment. lights on again on January 15.’

The second topic is post Opening of the inauguration of ornamental boat and mural tours at @visitsurakarta. In this post, a caption in this post "On January 14, 2020 yesterday the Mayor of the city FX. Rudyatmo officially opened the ornamental boat tour as the start of the Grebegsudiro 2020. And starting on January 15-25, 2020 Boat tours will open from 18.00-22.00. by paying 10000/ person you can enjoy the beautiful lanterns on the boat that goes along the “Pepe” River. What are you waiting for! Invite your friends / family / boyfriend to come here!” This caption writing effect is able to generate quite a number of likes from 2,666 followers and 4 comments on the @visitsurakarta account and on the @kotasolo_fp account at like 333 followers. Reaction comments that appear @ tomi.agfissaid"which entry, min? @ ronindr tagged two of his friends @Ranggaprwraa and @ aris.awn with the comment "solo like chinese taste" and @umrianii who also tagged his friend @nandaartu with the comment "great". Little response from followers is seen from the micro semantic sub structure, because the admin is considered to have given clear information about ornamental boat and mural tours. The affirmative language style used also helps followers understand the message conveyed.

The third topic is "Acts of vandalism in “Gede” market area". The admin shows a picture of a wall clock monument in the “gedhe” market that has been scribbled. The admin added the caption "very resentful of people who scribble on public places like this. Whose deeds are these? Not quality ". This post is in the @visitsurakarta account which gets 833 likes and 60 comments. On the @kotasolo_fp account, they received 330 likes, 39 comments. This
post raises the response of negative feelings from followers. Some comments from @visitsurakarta followers @fandy_Ifc said, "If I see what happened, can I hit it, min?" @habryandini said "has hands sewn to keep quiet!" or @kumalasari_93 said "Have you reported the authorities, min?" The followers of Kotasolo_fp also make similar reactions like @tirararahjo said, "usually writing inscriptions like these primitive people who lived millions of years ago. This behavior still exists today" Then @febryan_ardy said, "If caught, asked to stand at the gede market clock pillar with the words" please scribble on my body. "People can cross as much as possible. Visible negative responses appear because in writing caption, admin in a superstructure also raises resentment with sarcasm. Another thing that provokes followers' emotions is the story that gede market watch monument is one of the public facilities that has become a cultural heritage in the city of Solo.

![Image of garbage]

Fig 2. The display of picture telling about garbage in Gede market area

The fourth topic is a post "Trash in the big market area" in the @visitsurakarta account. Visible pictures of janitors cleaning garbage scattered around the big market area with a caption "Gede market clock monument area is a new magnet for the citizens of the city of Solo and surroundings. Day by day, the night the region is filled with thousands of people. The positive effects clearly bring MONEY to business sellers there. One of the negative effects is GARBAGE. Come on, guarded by this beloved solo city. After buying tea, peek, etc. Remove the plastic in the trash, please. The @Grebegsudiroprajan18 committee is better to provide more garbage teams and bins in Gede market clock monument area. DLH team The Surakarta
City descended directly to respond to complaints from the public regarding the cleanliness conditions in the area of the Sudiro / Imlek Grebeg 2020 event. In writing the caption, the admin uses coherence to come up with a comparison that with the bazaar there are positive effects and negative effects provide understanding to the followers. Stylistically, the admin writes using a persuasive style. This style is easy to use to invite followers to carry out their appeal.

This post received responses like 959 followers and 39 comments. This post was responded directly by the committee account @Sudiprojan18 who said, "thank you for the advice, min". The comments of followers on the post also vary from suggestions, responses to criticism, satire, and also praise. Suggestion response delivered by @Sudisaputra account who said,"less visible trash bin, better to be given a trash can, just a suggestion". A compliment response comes from the @Obeaton account said"always healthy for all janitors. God always bless." Criticism also arises from @Inkavirdhania said"it's better not to have an event if there's a lot of garbage." The satirical response conveyed by @Kamil-Toel said "is one example of a picture of citizens in developing countries."

The fifth topic is posting an invitation to visit followers to the big market. Post is equipped with a series of lantern lamps. Admin added the caption "Sunday night is bright, come here at lantern gede market. Take a girlfriend or something else ... Don't forget to return home" reviewed from the semantic admin wrote a detailed condition of the sunny Saturday night weather with the aim of followers interested in visiting lanterns. Stylistically the use of admin language style uses discernment. This posting on the @Visitsurakarta account received 1,365 likes from followers and 51 comments. A small number of followers responded by conveying information that the weather in other regions around Solo was raining. Other followers expressed their reluctance to come because they saw many visitors at the event.

The sixth topic, the theme "share with others" in a post on @Visitsurakarta account. The caption "Info by netizen, this old man usually sells at UNS but last night met him at Gede market Lantern. The ones who play, take selfies, eat snacks, take a boat ... You can also buy this old man's toy. Maybe the toy is meaningless to us, but the money from the sale must mean it for this old man." This post received 2,348 followers likes and 33 comments. Followers respond with a variety of positive attitudes and emotions. Followers responded by buying things like the @Dianprita_Anjarnako account said "The plane that made by the old man was bought yesterday." Account @Shopalia_Hijab "The old man is often at the intersection of the panggung area ... praise God, have bought several times." Other comments from followers convey information about the existence of these parents in addition to the big market lanterns. This post also got a reaction from the youth group a few days later by buying the whole sale and selling it again.

In a semantic review, this post has an admin background getting information from netizens who recognize the toy seller and feel the need to share. The goal is to inform and invite followers to help by buying their wares. In order to achieve this, the admin applies a comparison coherence "the toy does not mean to us, but the money from the sale must mean for this old man." "Our" pronoun syntactically refers to the admin and its followers. "Our" pronoun is use so that followers also feel the call actions.

The posting "sharing with others" was responded by netizens with the caption "Hello admin, thank you for your information, me and the team can meet the warrior figure that we
are looking for. Tonight we are buying everything up and we are selling 5 thousand and this 5
thousands money will be donated to the Lantern Orphanage. A post responded positively by
getting likes 1,922 and 15 comments. The comments made in the form of expressions of pride
such as the @ rika-jazz said "are extraordinary, young people are now socially high, the parents
are in demand."a thank you was conveyed by @ novitaasri05 said"thank you min, thank you
young people ... who have bought up old man toys."Other followers also gave comments in
the form of prayers for the admin, youth and followers to get blessed.

The account admin of @visitsurakarta and @kotasolo_fp as communicators can utilize
one theme of Grebeg Sudiro  " As a message construction to deliver existing social problems.
The choice of topics such as vandalism, rubbish, and caring for others turned out to be a still-
important topic delivered to build public awareness. The awareness of not damaging public
facilities, the consciousness to protect the environment by taking out the trash and putting in
its place, and the awareness of sharing with others. This post also received a positive reaction to
the number of likes and comments from followers.

Building message construction in each of their posts, administrator @visitsurakarta and
@kotasolo_fp always use the appropriate image as strong evidence and write detailed captions.
Admin accounts @visitsurakarta and @kotasolo_fp are analyzed stylistically in their posts
using the style of affirmation and comparison because both styles are considered more
persuasive. This is as stated [10] that in forming persuasive communication can be done by
showing data and facts as strong evidence to invite. Other processes in each caption often use
satire with Javanese language because it is easier to understand and stick to the minds of
followers who are mostly Javanese. The process of achieving a reaction or response from
followers is also supported by a factor in establishing dialogue held by the account admin by
responding to comments from followers. A dialogical process by giving sufficient attention to
responding to important questions or comments is used. This is a means of building
relationships with his followers [14].

Seen from the microstructure of the semantic substructure, the admins of both account
intend to achieve the response of followers with different levels in writing their caption. The
topic "Gede Market lantern lights are not yet lit" and "inauguration of decorative lighting and
mural tours" are intended as a delivery of information so that followers become aware of the
situation around the big market and the existence of new vehicles. The effect of this message
that has an impact on the communicant to know or increase his knowledge is called cognitive
effects[15].

In contrast to the topics of "Vandalism in the gede market area" and "Trash in gede market
area" the captions are intended as information on environmental conditions in the “Gedhe"
market with the activities of the Grebeg Sudiro. But in dialogue followers give many responses
by giving rise to dislike, anger and disappointment. Reactions that give rise to expressions such
as liking, dislike, or praise are affective effects. One interesting post is the topic "sharing with
others". This topic initially received an affective reaction from its followers. But then there was
a reaction in the form of actions from some followers who read the post. These followers take
action desired by the admin. The follower did the action requested by the admin by buying the
old toy seller who was a figure in a previous post. The action that arises from these followers
shows the intensity of a good attitude with large or small actions towards an object called the
conative effect.
5 Conclusion

The use of Instagram that combines photos or videos together with captions makes it easier for communicators to attract their audience’s attention. Account administrators deliver messages through language that is able to influence people from various social circles. This process can be done by making messages that are interesting to the communicant to focus on. The formed understanding finally forms or strengthens the communicant's attitude towards the message conveyed by the communicator..

Admin of account @visitsurakarta and @kotasolo fp as communicators can utilize one theme ‘Grebeg Sudiro’ as a message construction to deliver the topic of existing social problems. Admin accompanies posts with pictures as strong evidence and writing detailed captions. The use of local language as a message maker helps the admin in the process of delivering messages to be more attractive to followers. Other factors that lead to followers' attitudes are also supported by dialogue by the account admin by answering questions or responding to comments from followers. The dialogic process easily builds relationships with its followers.

The admins of the accounts @visitsurakarta and @kotasolo fp in writing caption seen from the microstructure of semantic substructure has the intention of achieving the response of followers with different levels. The submission of posts in the form of information has the effect of cognitive messages for the communicant to know or increase his knowledge. Submission of posts in the form of appeals, criticism and invitations igniting the effect of affective for followers with expressions of dislike, anger and disappointment. The post was also able to provide a conative effect when eliciting reactions from followers in the form of large or small actions on the message conveyed.

References


Translating Storylines: Challenges in Conveying the Heart of Museum Keris Nusantara Surakarta

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Abstract. A great quantity of information about kris in Museum Keris Nusantara is mainly provided in storylines, an informative device telling a worth remembering story that draws museum visitors’ attention. Unfortunately, they have not been provided in English, which affect the provision of significant information about kris to foreign visitors. The museum has been involving English Diploma 3 (ED 3) students of Universitas Sebelas Maret (UNS) in the project of translating storylines. This paper aims to discuss challenges in translating storylines in Museum Keris Nusantara encountered by 10 intern students of ED 3 UNS. This descriptive qualitative research is completed by: interviewing the students, conducting textual analysis of the translation, and scrutinizing the students’ internship reports. The findings show that Javanese-culture-specific terms are not easily conveyed in English. Furthermore, aspects of meaning related to values, cultural and community symbols, and history are often overlooked although the terms can be conveyed acceptably.

Keywords: storylines, Museum Keris Nusantara, kris, translation, challenges.

1 Introduction

Museum Keris Nusantara (MKN) that is located in Solo, Indonesia, was officially inaugurated by President Joko Widodo on August 9, 2017 as another symbol to strengthen the label of Solo as “The City of Culture”. In its very young age, the museum has a strong potential to exist in international level due to: 1) its great number of kris collections that reach to 1,500 kris and other traditional weapons; 2) kris recognition as one of world heritages by UNESCO on November 25, 2005, which “it was later encrypted in Representative List of Humanity UNESCO in 2008” [1]; and 3) kris as an Indonesian typical cultural product and a symbol of local wisdom. The kris distinction and uniqueness unavoidably make foreign people curious and, therefore, look for kris information through various media and even make a visit to Solo, Indonesia. The potential requires a support to revamp MKN so that MKN is ready to go international. One of the main supporting aspects is to provide information about kris in MKN in English since the principal of a language as a means of communication becomes a key success to realize the functions of a museum, as stated in the Strategic Plans of National Museum 2015-2019 [2], they are 1) as a place to conserve culture; 2) as an educational place;
3) as a fun recreational place; 4) as a window of culture; and 5) as a center for research, culture and information.

A great quantity of information about kris in Museum Keris Nusantara is mainly provided in the form of storylines, an informative device telling a worth remembering story that draws museum visitors’ attention so that they will leave the museum with a complete instead of scattered story. However, MKN has not had any English version of storylines to display to its foreign visitors, which actually play an important role in providing them significant information about kris. Thus, the internationalization process of MKN through the availability of information written in English is critical to do.

1.1. Storylines in MKN

Storyline is “a succinct narrative that represents the most important aspects of museum exhibit’s themes, messages and their relationship” [3] so it has a high priority to help museum visitors in understanding museum’s displayed collections. Storyline will give initial references for visitors in grasping elaborative information of a caption – a label having limited description of a given collection – because storyline could possibly be provided in the form of short history narration or collection’s general description. Often, storyline is presented in a clipped combination of information and graphics called infographics – ‘a collection of imagery, charts, and minimal text that gives an easy-to-understand overview of a topic that aimed to communicate information quickly and clearly’ [4]. Museum storyline should pay attention to visitors’ readability aspect since the visitors come from different age, education, profession and interest, starting from children, adults, passionate history lovers, to scholars. Robertson [3] underlined the importance of recognizing museum visitors because storyline presentation is hoped to ease readers in digesting information, and not making it complicated to understand.

Storylines in MKN function to explain about general description of kris, parts of kris, and history of kris. They are displayed on each floor of the museum. Storyline about types of pamor (motif of kris blade), for instance, could be found in the main lobby of the first floor, ones about history of kris in Southeast Asia (see Figure 1) and parts of kris are on the second floor (see Figure 2), and another about the process of making kris is presented on the third floor (see Figure 3). In fact, storylines take a big portion in reinforcing the MKN activities for the sake of educating visitors. Thus, that becomes the reason of why we refer storylines to “the heart of MKN”.

Fig. 1. Storyline of history of Kris in Southeast Asia
Looking into the storylines in figure 1, 2, and 3, there are a big number of kris terms within them, such as tangguh, warangka, pendhok, mendhak, lambe gajah, gandik, gonja, greneng, sor-soran, ricikan, pamor, kodokan, pasikon, bilah, and many more. For lay persons, especially for elementary students and high school students who often visit MKN, those terms hamper their reading process. They even probably read them for the first time when having a tour in the museum. Foreign tourists would also share the same experience as them. Their challenges are getting bigger when they could not find any other helpful information and supporting media provided in English, as well as tourist guides having good English speaking. As a result, their
big curiosity about kris fades away. This case becomes a main obstacle MKN needs to solve unless the museum could not survive in the future.

1.2. Generic structure of storylines

Seen from their function, i.e. as an effective medium to communicate to visitors, texts in storylines are realized in descriptive texts and recount texts. Descriptive storylines explains museum collections in detail, of which structure consists of identification and description. It starts with an introduction of the given collections and is accompanied by detailed description of them. Let us take a storyline of Nogo Sosro Kris as an example. Identification part offers information about what Nogo Sosro Kris is and how people interpret its existance. Description part of it covers comprehensive information about the kris shape, characteristics, function, and specific segments. In addition, Gerot et al. [5] mentioned that a language feature typical in a descriptive text is the operation of technical terms. This feature also emerges in MKN storylines, where there are abundance of kris terms and Javanese cultural terms applied. Besides that, the use of adjectives, adverbs, nouns, pronouns, and action verbs are often presented in the text. They also explained that the generic structure of a (storyline) recount text comprises orientation, arrangement of events, and reorientation. Its dominant language features utilized are: 1) definite adverbs of time (yesterday, last year); 2) personal pronouns (I, we, my team); 3) chronological conjunctions (first, then, after that); 4) action verbs; and 5) adjectives. In addition to language features, the content of a storyline is also a predominant point to ponder. The process of arranging and developing a story has to examine target visitors in order to successfully build communication and raise visitors’ interest to gain messages delivered by a museum. Storylines manifested in a recount text have a form of narration, which commonly tells the history of museum collections, such as the history of kris in Southeast Asia in figure 1.

1.3. Quality Translation

To achieve quality translation of storylines, translation assessment aspects needs to be taken into account. According to Tytler as cited by Bell [6] ‘translation should give a complete transcript of the ideas of the original work’ (p.11). The concept is popularly known as accuracy – one important translation quality assessment to refer to a meaning equivalence of the Source Text (ST) in the Target Text (TT) [7]. The statement mentions a word equivalence, which is defined by Machali [8] as the exactness in reproducing message (of the ST) that needs to be considered in translation.

In addition to accuracy, the level of naturalness (of the translation product) becomes another significant aspect to underline. It is understood by Newmark [9] as ‘the level of natural usage in grammar/ syntactic structures and lexis’ and natural usage, as he mentioned, are distinct from ordinary language because ‘naturalness depends on the relationship between the writer, the readership and the topic or situation’ (p.29). A requirement of ‘reading as an original’ [7] from readers’ side determines the key to make an high-acceptable translation.

1.4. MKN Challenges

The problem of MKN of not owning the English version of storylines, is attempted by being responded by English Diploma 3 Program of UNS (ED 3 UNS), i.e. by sending sixth semester students in an internship program. Since 2018, MKN has been receiving 10 students of ED3 UNS with their main project of translating MKN captions and storylines into English. However, the project outcome is assumed to be not having satisfactory end result due to the students’ less competency in translating. Their translation quality is presumably not well-guaranteed because they are novice translators – those who are still lack of demonstrating critical language
competency that obstruct them from making essential improvements on their TT and have difficulties in creating a link between their work and the contexts of the text they are translating [10]. In addition, translating kris terms is a real challenge for them, due to the unavailability of bilingual kris dictionaries. Kris and all of its related parts are full of philosophical and symbolical values [11]. For Javanese people, kris is not merely a physical object of a weapon, but is a tosan aji, sacred heirloom weapon that is special in its shape, making process, faith, and spiritual values [12].

It is effortless to find references discussing on kris and its technical terms, like articles entitled *Keris sebagai Salah Satu Kebudayaan Materi* by Priyanto [12], *Keris dalam Perspektif Keilmuan* [11], *Ensiklopedi Keris* [13], and *Tafsir Keris* [14]. Along with the advance of technology development, modern products about kris have been created in order to ease people who are looking for information about kris. An Android-application-based dictionary *Kamus Keris Lengkap* (*Complete Kris Dictionary*) by Arya Buana Diwangkara, for instance, offers users brief definition of kris terms arranged alphabetically in Indonesian, and *Buku Saku Bahan Ajar Keris* (*Pocket Book of Kris Teaching Material*) published by Education Authorities of Kediri, East Java, is written for educational purposes. In fact, bilingual dictionary of kris (Indonesian-English) are still very hard to find in Indonesia.

Researches on translation of cultural terms have been massively done by many scholars. Many of them discuss sub type of culture-specific terms, such as researches on: 1) translation of food names [15]; 2) translation of Chinese-English dish names [16]; 3) techniques of translating culture-specific items in tourism promotion campaign [17]; and 4) techniques of translating culture-specific features in food recipes [18]. Those researches firmly prove that a study on kris translation from Indonesian to English has not been conducted so far.

Therefore, the rationales of: 1) less competent translators; 2) big challenges in translating kris terms; 3) unaccessible bilingual kris dictionaries; and 4) insufficient studies on kris translation, lead to the significancy of this study.

2 Research Method

This descriptive study is completed by doing three steps. First, interviewing with 10 intern students of ED3 UNS who did internship activities in MKN and distributing questionnaire through Google Form to them were done. Questions given were focused on their prior knowledge about kris, their process of translating storylines, their problems when rendering message of the storylines, and their ways to solve them. Second, textual analysis of the students’ translated storylines was done by comparing the original text written in Indonesian and the Target Text (TT) in English. This step was mainly purposed to identify the roots of the problems, whether they came from the Source Text (ST) or the students – or even from both of them. ST analysis covered an examination on its generic structure and language features, on both descriptive storylines and recount storylines. The obtained findings were then pulled closer to the problems faced by the students, i.e. by grouping the identified problems into linguistic issues, cultural challenges and subject matter problems. Next, to strengthen the findings of the first two steps, scrutinizing the students’ internship reports was intensively conducted in order to gain authentic data of their translation challenges.
3 Result and Discussion

After completing the designed steps as briefly explained above, results of this study show that the process of translating MKN storylines is hard to do by the 10 interns students and it is mainly due to the frequent presence of Javanese culture-specific terms. Two conditions influence the case. First, the students do not possess any prior background knowledge about kris although majority of them are Javanese. They even rare and never know various kris terms before conducting internship activities in MKN. Second, all of them admitted that they did not have any experience in translating Javanese-culture-related texts, whereas all storylines provided in MKN contain Javanese cultural terms exploiting Javanese philosophy, values and symbols, such as kris components, sesajen (Javanese offerings), fundamental process activities in kris making, etc.

The two conditions, in fact, affect the students’ translation process. Referring to three stages of Nida & Taber’s [19] translation process, namely analysis stage, transferring stage, and restructuring stage, none of the students carried each of them smoothly. In the first stage, they took longer time to recognize Javanese terms and kris terms (see table 1) that are unfortunately written within less quality ST. The defection lies on the incomplete sentence structure, wrong sentence structure, and lack of sentence coherency (see table 2).

Table 2. List of some difficult terms to translate in English

<table>
<thead>
<tr>
<th>Javanese culture-related terms</th>
<th>Kris terms</th>
</tr>
</thead>
<tbody>
<tr>
<td>sesaji</td>
<td>jejeran</td>
</tr>
<tr>
<td>tumpeng</td>
<td>dhapur</td>
</tr>
<tr>
<td>jenang</td>
<td>pamor</td>
</tr>
<tr>
<td>jangan bening</td>
<td>pendhak</td>
</tr>
<tr>
<td>sekul wuduk</td>
<td>warangka</td>
</tr>
<tr>
<td>ingkang ayam</td>
<td>gonja</td>
</tr>
<tr>
<td>sekul magana</td>
<td>lambe gajah</td>
</tr>
<tr>
<td>akhir balik</td>
<td>gandhik</td>
</tr>
<tr>
<td>kabusanan</td>
<td>pendok</td>
</tr>
<tr>
<td>Pengulu enem</td>
<td>jenggot</td>
</tr>
<tr>
<td>Ngabehi Jararaga</td>
<td>mendhak</td>
</tr>
<tr>
<td>gatu munthu</td>
<td>selut</td>
</tr>
<tr>
<td>jangkep</td>
<td>bunton</td>
</tr>
<tr>
<td>gemah ripah loh jinawi</td>
<td>kravangan</td>
</tr>
</tbody>
</table>

Table 2. Examples of ST defection in MKN storylines

<table>
<thead>
<tr>
<th>ST defection</th>
<th>Case</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Incomplete sentence</td>
<td>the absence of sentence</td>
<td>Kartasura terpecah menjadi dua yaitu Surakarta dan Yogyakarta, perjanjian</td>
</tr>
<tr>
<td>structure</td>
<td>predicate and subject</td>
<td>lisan antara Sunan Pakubuwana II dan Pangeran Mangkubumi, Surakarta (?)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>dan (?) nganggit atau merancang bentuk yang baru.</td>
</tr>
<tr>
<td>Incomplete sentence</td>
<td>the absence of sentence</td>
<td>Menurut keterangan Ngabehi Jararaga dalam manuskrip “Kawruh Jejeran”</td>
</tr>
<tr>
<td>structure</td>
<td>subject</td>
<td>Surakarta (?) berbentuk Tunggak Semi.</td>
</tr>
</tbody>
</table>
The absence of sentence subject
Melingkar sampai dibawahnya lambe gajah, (?) dinamakan jenggot letaknya dipantat kembang cacang berbentuk huruf Jawa “dha”.

The absence of sentence subject
Untuk memenuhi fungsinya (?) harus diberi hulu, disebut jejeran atau ukiran keris.

Incorrect use of double predicates
Keris dianggap sebagai pusaka diturunkan dari bapak ke anaknya.

The absence of repetition of key noun
Mendhak Surakarta berukuran sedang, tidak tinggi seperti Banyumasan dan Jawa timuran, tidak rendah seperti mendak Yogyakarta. Pada dasarnya (?) ada 4 bentuk baku yaitu, widengan, parijoto dan bejen, meskipun ada bentuk lainnya bukan merupakan bentuk baku.

The case in table 2 above demands the students to revise the ST before continuing to the next stage called transferring process. In understanding the meaning of unfamiliar Javanese terms and kris terms, they needed some times to consult with the museum curator and senior tourist guide of MKN, as well as to do researches by looking for references about kris in the internet and books and magazines in the museum library. Consultation was done primarily to dig information about: 1) what books they could refer to to help them find the definition and meaning of the terms; 2) detail explanation of kris making; 3) stories behind kris and its history; 3) Javanese terms meaning; 4) advantages of kris; and 5) meaning of kris components. The students stated that direct consultation session was the most meaningful one since they could comprehend the meaning and definition of the terms easily.

The second stage of transferring ST message was the hardest one to do since they experienced unexpected occasion where the students could not find the equivalence of the terms in English. Some of Molina and Albir’s [20] translation techniques were applied, i.e. borrowing the kris terms into English, generalization, established equivalence, literal translation, adaptation and description by giving additional information (see some of the examples in table 3). Each of them gives different impact to the translation quality. And the third stage, restructuring stage, was done by revising their translation based on the supervisor’s suggestions and their second independent check.

Table 3. Translation techniques applied to translate Javanese cultural terms and kris terms
Textual analysis was done by comparing the ST and TT in order to assess the students’ translation accuracy and its naturalness. Accuracy of their translation is focused on the exact ST meaning delivery that also covers meaning aspects of Javanese culture, symbol, philosophy, and values. And naturalness is seen from the usage of natural dictions and sentence structure in TT. Results show obviously that the students’ storyline translations are less accurate due mainly to the context ignorance and the application of literal translation technique in translating cultural terms. In terms of naturalness, the translations are still categorized as less acceptable. Let us see the examples.

Example 1


TT: Kris cannot be separated from its components. The main function of a kris is a weapon. To fulfill its function, kris should be given the upstream, called jjejeran or hilt. Kris should have warangka or sheath so that it is easy to carry and does not hurt the owner.

Example 2


TT: Mendhak kris is applied between hilt and blade of kris. Mendhak Surakarta has medium sized, not as high as Banyumasan and East Javanese, and it is not as short as mendhak Yogyakarta. Basically, there are 4 basic forms namely, widengan, parijoto and bejen, although there are other forms which have no standard forms.

Example 1 talks about the function of a kris and its general components. Seen from the accuracy aspect, the result text is already equivalent since the translator could deliver the main message of the original text, but s/he seems still to face difficulty in translating the given kris terms, particularly the term hulu. Hulu means ujung (top). It collocates with several words in Indonesian, such as sungai (river), orang (people), and pisau/keris (knives/ kris), but it requires different terminology when translated into English. Hulu Keris, in this context, is equivalent with handle of a kris or hilt to be more precise. So, translating the word hulu literally into upstream only creates confusion for readers as it is not habitually juxtaposed with the word keris but is instead associated with sungai (river).

Example 2 shows different problem performed by one of the students in producing natural translation result. Linguistic problem is identified here, in which s/he failed in providing correct dictions usage and well-structured English sentences. Let us look into the first sentence of the example.

ST: ‘Mendhak’ Keris dipasang diantara ‘jejeran’ dan bilah keris.

TT: Mendhak kris is applied between hilt and blade of kris.
Problem raised in the translation is the use of the word *dipasang*. The ST tells us that *mendhak* (see figure 4 and figure 5), a ring-shaped accessory positioned on the kris handle that is made of gold, silver, or brass and is even added with diamonds and gems [21], is structured in the position of between *jejeran* (hilt) and *bilah* (blade) of a kris.

![Fig. 4. Mendhak in various shapes, sizes, and materials](image)

In the TT, the words *is applied* has nothing to do with the meaning of *is structured*, since the words in English refers to *put something in a surface and use something in a situation or activity*. As a result, the mistake could mislead its readers. The word *dipasang*, based on the analysis of kris making context, is better translated into *assemble* (put different part together) so that the translation should be *Mendhak is assembled between hilt and blade of Kris*. Another problem in example 2 is the way the student presents the English sentences. S/he made mistakes in using the word *size*. It has to function as a noun (size), not as an adjective (sized). English syntax of degree of comparison is incorrectly and inconsistently used, too. In addition, knowledge of *mendhak* needs to be understood before translating this part so that the translator does know what *mendhak* Surakarta, *mendhak* Banyumas, and *mendhak* Yogyakarta mean. Deep research about typical *mendhak* with particular size, shape, materials, and social status of the owner is a must to be done so that the translator is not trapped in translating it literally without acknowledging the philosophy and symbol behind the term. Thus, our proposed translation (TT-1) would be like below.

**TT-1:** *Mendhak* is assembled between *hilt* and blade of Kris. *Mendhak* Surakarta has medium size. It is not as high as Banyumas’s and East Java’s typical mendhak and is not as short as Yogyakarta’s. Basically, there are 4 basic forms of *mendhak*, namely *widengan*, *parijoto*, *bejen*, and another form having no standard form.
Example 3

ST: *Rangkaian Sesaji Pembuatan Keris*
  Sekul warna-Warni
  Tumpeng Janganan
  Tumpeng warna-warni
  Sekul megana kebo siji, jangan bening, pecel pitik areng jati

TT: *A Series of Offerings in Kris-making*
  Colorful Rice
  Vegetables *Tumpeng* (Javanese traditional cone-shaped rice)
  Colorful *Tumpeng* (Javanese traditional cone-shaped rice)
  Megana rice one buffalo, clear soup, chicken pecel (steam vegetables with nut sauce)

Another challenge for the translator is the traditional Javanese food name made for the offering. It requires a great deal of work to arrive at the equivalence in translation. The English version of the storyline includes some examples of failed translation. The application of the literal translation technique triggers to a less accurate message, such as the translation of *kebo siji* into *one buffalo*. The meaning of the TT is a puzzle and completely unacceptable. *Kebo siji* as one of the elements in the offering package symbolizes the enormous power represented in the slices of buffalo meat. Javanese people firmly believe that this kind of offering can provide them with capacity and prosperity [22]. This prevailing philosophy can be expressed by borrowing the original words in the translation and putting some additional information on the symbols.

4 Conclusion

Based on the discussion, it can be concluded that completing a job to translate MKN storylines is proven not easy to do by the 10 intern students of D3 UNS. Their challenges can then be grouped into three main problems, i.e. linguistic problems, cultural problems, and subject matter problems. Linguistic problems cover lack of English vocabularies, less competent in arranging well-structured and acceptable English sentences, and less ignorance in analyzing the context where the culture-specific terms appear. Cultural problems include less consideration in looking into the philosophical aspects, symbol, and values beyond kris terms, which affects the way the students applying translation strategies and its effect on the readers. The last, subject matter problems, deals with the absence of prior knowledge about kris. This is, in fact, the main problem faced by all the students. So, it is not surprising that those challenges give impact on the longer process of translating storylines in MKN and the less quality translation produced.

References


The Editor’s Decisions in Editing Translation of Novel  
*By The Time You Read This I’ll Be Dead*

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**Abstract** – A published translation is not a translator’s original work. Many studies that have investigated the published translation give their suggestions only to the translator. In fact, there is an editor who handles the translator’s work and be the last decision maker of the work. The study of editor’s decision becomes crucial considering a few studies have investigated this topic. Hence, this article reveals the editor’s decision in editing the translator’s work (draft). The study was done by identifying the clauses edited by the editor, including the source text, draft (translator) version, and edited (editor) version; then classifying them into the terms of the editor’s decisions. The data were collected through purposive sampling from Julie Anne Peters’ novel entitled *By The Time You Read This I’ll Be Dead*. Meanwhile, the classification of editor’s decisions was done along with raters in focus group discussion. The results show that the editor changes the language style from informal to formal and conversely; changes the dictions; implies, explicates, and paraphrases the clauses; reduces and deletes the information; changes the target language into source language; adds, deletes, and changes the punctuation; and changes the word order. The editor’s decision that is significant is change the informal language style into the formal one. Furthermore, the editor is not consistent in editing the language style.

**Keywords:** editor’s decision, translator, published translation, draft, editing

1 **Introduction**

Before published, a draft of novel translation translated by translator will be edited by an editor. Both translator and editor are working with the same aim – to produce a high-quality novel translation that does justice to the original text while being accessible and compelling for the target readers [1]. Both translator and editor have their important roles. A good translator should be creative and imaginative yet maintain the author’s style, message or uniqueness [1]. Meanwhile, an editor has to check and edit it as an original book. The editor is playing the important part in translation [2] since he is someone in charge of the translation work [3]. The editor is someone who takes decisions on translator’s translation (draft) before being printed and published.

Many studies have been discussed the novel translation as if it is an original work of the translator. Most of them have been offered suggestions regarding the translation techniques to the translators in order to produce a good quality translation. Whereas, the translation quality is
not only the translator’s responsibility, it is the editor’s as well. They do not discuss the editor’s decisions in editing stage of the translation. The study of comparing the translation before and after editing is still limited since the data source of the draft before editing is difficult to obtain and the translator or editor is not willing to get involved within. The only study that has been discussed the published translation before and after editing is done on children’s science book [4]. It, however, just limited on the scientific terms.

The present study investigates the editor’s decisions in editing the draft of novel translation. The editor’s decisions are visible through the differences of novel translation before and after editing stage. This study focuses on those differences on the conversation of all characters in the novel and its narration as well. The translation is from English into Indonesian. Specifically, this study aims to identify the decisions made by the editor in editing the draft of novel translation translated by the translator.

One of interesting literary works to be analyzed is novel entitled By the Time You Read this I’ll be Dead by Julie Anne Peters (2010). This novel is interesting to be studied as it provides the data regarding the editor’s decisions in editing stage. First, this novel is targeted for teenagers with informal language style but the editor changes the language style into formal one, especially when it comes from the online conversation among the characters. Then, this novel tells about bullying and bullycide (commit suicide because of being targeted of bullying). The bullycide is done with the intention of removing all burdens in mind. This happens for various reasons, from depression to uncontrolled emotions. Some kids being bullied are so tormented that suicide has become an alternative for them [5]. Daelyn, the main character of the novel, is a bullying target from her friends at school. She experiences three kinds of bullying, that are physical bullying, verbal bullying, and social bullying. The writer of the novel shows how tormented her life for many years so she really wants to end her life. In fact, the editor makes some deletions on the important parts of Daelyn’s bullying. This novel tries to prevent bullying that often occurs among teenagers, both at school, the environment, and on social media.

The involvement of editor in producing translation work aims to produce a good translation work along with the translator. In this case, an editor plays two editorial roles – editor of the translation and editor of the book, since he brings a fresh pair of eyes and will spot anomalies that translators may have missed on even a third or fourth reading [1]. Therefore, the editor’s role becomes crucial since he checks and corrects the errors of the translator’s work until it is proper to be printed and published. However, the good editor has to treat translator’s voice as the voice of the author and make that voice consistent and does not try to rewrite a book in their own new voice or over-correct language [1].

The editor is charged for being accurate of the errors regarding the grammar, punctuation, fact, and style. This is in line with Paul’s statement [1] that some aims of editing stage are producing a work that is free from typographical, grammatical errors and unacceptable usage; and well punctuated; consistent in facts, spelling and usage; factually accurate; written well in appropriate style regarding its subject matter. In this case, the appropriate style for novel is informal style, since it is a literary work and the target readers are teenagers or young adult readers.
The language style is one of interesting cases in this study for it has an important effect for literary study [6]. The language style is the literary element that shows the ways of the author uses words to describes events, objects, and ideas. The style represented by the author influences how we interpret the facts and characters that are presented in the text. This study distinguishes the language style into two types – formal or standard language and informal language. Formal and informal languages have different purposes. Formal language is used when writing for professional or academic purposes [7]. While informal language is usually used for daily conversation and literary works. The characteristics of formal language is that it does not use colloquialisms, contractions or first person pronouns such as ‘I’ or ‘We’ [7], on the contrary, informal language does. Jones in Baker & Saldana [8] states that a literary work is a text with typical characteristic of language style, such as ambiguous and/or indeterminable meanings, ‘poetic’ language use and heteroglossia, and minoritized styles – styles outside the dominant standard language such as slang.

2 Research Method

This study uses the qualitative research method in describing the editor’s decision in editing translation of novel By the Time You Read this I’ll be Dead. The novel is a novel for young adult readers. Therefore, the genre is targeted to teenagers from 12 to 18 years of age, approximately half of young adult readers are adults. The sources of data are novel by the Time You Read this I’ll be Dead by Julie Anne Peters (2010), its Indonesian translation by translator, and its edited translation by editor. Julie Anne Peters has published 20 novels and they have been published in numerous countries according to National Book Foundation [9]. The novel was selected as the edited translation of this novel contains interesting cases to be analyzed. They are changing from formal language into non-formal language conversely, reducing even deleting the translation, overcorrecting the translation, changing the style into formal language without paying attention to the context, and changing the translation (from target text back into source text). By comparing both texts (translation before editing or draft and translation after editing or edited), it is hoped that this research provides information about editing decision made by editor before the translation is being published.

The data obtained in this study were 362 data. The data include the conversation of all characters in the novel and its narration as well. The characters in the novel are Daelyn as the main character, her father (Chip), her mother (Kim), Santana, her friends and teachers, and Santana’s mother. The data were collected by using content analysis, questionnaire, and focus group discussion (FGD). The content analysis was used to compare the translation work before and after editing process. The content analysis was done by identifying all clauses in novel By the Time You Read this I’ll be Dead on which the translation (draft) changed by the editor; and classifying the changes into the terms of the editor’s decisions. The identification involved three texts, that are the source text, its translation (draft by the translator), and its edited version (the work of the editor). Meanwhile, the classification was done with raters in focus-group discussion by using the questionnaire. As there are few studies investigated this topic, the researcher
extracted the term of editing decision along with raters. The raters involved in this study are three translation experts who are professional in this field.

3 Result and Discussion

*By the Time You Read this I’ll be Dead* is a novel about bullying that makes the victims eager to attempt suicide and end their lives. The main character of the novel is Daelyn Rice, a young girl who went through many years of bullying that makes her attempt many trials of suicide.

From the identification, there are 362 data that shows the change in editing stage. The result of the study showed that there are 16 decisions made by the editor in editing the novel entitled *by the Time You Read this I’ll be Dead*. The Table 1 below shows the distribution of editor’s decisions in editing the draft of the translation.

<table>
<thead>
<tr>
<th>No.</th>
<th>Decisions</th>
<th>Total</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Changing into informal</td>
<td>117</td>
<td>31,45</td>
</tr>
<tr>
<td>2.</td>
<td>Deleting the translation</td>
<td>83</td>
<td>22,31</td>
</tr>
<tr>
<td>3.</td>
<td>Correcting</td>
<td>49</td>
<td>13,17</td>
</tr>
<tr>
<td>4.</td>
<td>Changing into formal</td>
<td>44</td>
<td>11,83</td>
</tr>
<tr>
<td>5.</td>
<td>Making the meaning implicit</td>
<td>29</td>
<td>7,79</td>
</tr>
<tr>
<td>6.</td>
<td>Adding punctuation</td>
<td>9</td>
<td>2,42</td>
</tr>
<tr>
<td>7.</td>
<td>Making the meaning explicit</td>
<td>8</td>
<td>2,15</td>
</tr>
<tr>
<td>8.</td>
<td>Reducing the translation</td>
<td>6</td>
<td>1,61</td>
</tr>
<tr>
<td>9.</td>
<td>Modulating</td>
<td>5</td>
<td>1,34</td>
</tr>
<tr>
<td>10.</td>
<td>Changing the diction</td>
<td>5</td>
<td>1,34</td>
</tr>
<tr>
<td>11.</td>
<td>Changing into formal without noticing the context</td>
<td>4</td>
<td>1,08</td>
</tr>
<tr>
<td>12.</td>
<td>Hyper correcting</td>
<td>4</td>
<td>1,08</td>
</tr>
<tr>
<td>13.</td>
<td>Reducing the punctuation</td>
<td>3</td>
<td>0,81</td>
</tr>
<tr>
<td>14.</td>
<td>Changing into source language</td>
<td>3</td>
<td>0,81</td>
</tr>
<tr>
<td>15.</td>
<td>Establishing the equivalence</td>
<td>2</td>
<td>0,54</td>
</tr>
<tr>
<td>16.</td>
<td>Adding the translation</td>
<td>1</td>
<td>0,27</td>
</tr>
</tbody>
</table>

| Total | 372 | 100 |

Table 1 shows that from 16 decisions, the most decision made by editor is changing the language style into informal with the percentage of 31,45% and the least decision made by editor is adding the translation with the percentage of 0,27%.

Changing into informal

The informal style is commonly used in novel as it is a literary work. Jones in Baker & Saldanha [8] states that a literary work is a text with typical characteristic of language style, such as
ambiguous and/or indeterminable meanings, ‘poetic’ language use and heteroglossia, and minoritized styles – styles outside the dominant standard language such as slang. It is showed in Example 1 below how the editor changes the style of the translation draft.

Example 1:
ST : For a minute I think he’s here to contact me, but that would be stupid. (p. 3)
Draft : Untuk beberapa saat, kupikir dia ada di sini untuk mengontakku, tetapi itu pikiran bodoh.
Edited : Untuk beberapa saat, kupikir dia ada di sini untuk mengontakku, tapi itu pikiran bodoh. (p. 1)

In the example above, the word but is translated by translator into tetapi then it is changed by the editor into tapi. The word tetapi and tapi have the same meaning – used to introduce a phrase or clause contrasting with what has already been mentioned. However, they have different usage regarding the language style. Tetapi is used in formal situation or standard language, while tapi is used in informal situation or non-standard language. The style shift in the form of elevated formality is considered commendable for teen readers.

Another example of changing the language style from formal into informal is shown in the following example – the use of word orang tua and orangtua in the target language.

Example 2:
ST : But we will restrict your usage with parental controls and traces, the way we did before.
Draft : Namun, kami akan membatasi penggunaanmu dengan kontrol dan penelusuran orang tua; seperti yang mereka lakukan sebelumnya.
Edited : Namun, kami akan membatasi penggunaanmu dengan kontrol dan penelusuran orangtua; seperti yang mereka lakukan sebelumnya.

In the example 2, the word parental is translated by the translator into orang tua then it is edited by the editor into orangtua. The word orang tua is a formal or standard form in the target language. The translator uses word orang tua adhering to the Indonesian dictionary. Meanwhile, the word orangtua is non-standard form used by the editor to elevated formality considering that the language style of literary work is spoken language.

Deleting the translation
The study finds that the editor deletes a lot of translations of the draft (22.31%). As a result, the edited translation loses the novel author’s messages as they are not conveyed in the translation. This decision also results in the lowest level of accuracy, acceptability and readability.

Example 3:
ST : His lips touch mine. (p.179)
Draft : Bibirnya menyentuh bibirku.
Edited : - (p. 278)
The situational context is that Daelyn is at Santana’s house and they are alone at his house. She experienced the shock that makes her tense as suddenly Santana kisses her on the lips. This situation is important to be conveyed as it can describe Daelyn’s feeling. The editor, however, deletes that translation because it sounds vulgar for the teen readers of the target language. It results in losing the important message of what makes Daelyn feel shocked. The deleting decision decreases the translation quality as well.

**Correcting**

Correcting decision in this study means that the editor corrects a word, phrase, or clause of the translation draft as the meaning is not equivalent. The study shows that editor managed to correct the draft of translation to be more equivalent to the source text as much 13.17%. The correcting decision results in increasing the translation quality.

Example 4:

ST : ‘Rat us out and we’ll kill you, pig.’ (p. 99)
Draft : ‘Adukan kami, dan kami akan membunuhmu, babi.
Edited : ‘Adukan kami, dan kami akan membunuhmu, Babi. (p. 156)

The situational context is that Daelyn experienced sexual assault by her school friends who made her as bullying target. The example above is the utterance said by Toomey who is threatening her. He addresses Daelyn as pig. In Indonesian, the addressing term used in conversation has to be written in capital letter. Therefore, the editor corrects the letter b from babi into Babi to adjust with the Indonesian spelling system.

**Changing into formal**

The formal language style is usually used in writing for professional or academic purposes. This study recognized that the editor is inconsistent in editing the style of the translation draft. As we could see in the Example 1 and Example 2, the editor changes the language style from formal into informal style. However, this study finds that in some cases (11.83% of the data) the editor changes the language style in the opposite way as well, see Example 5 below.

Example 5:

ST : When your waffles and strawberries are pureed and sipped through a straw? (p. 37)
Draft : Bila wafel dan stroberimu ditumbuk dan dihisap lewat sedotan?
Edited : Bila wafel dan stroberimu ditumbuk dan diisap lewat sedotan? (p. 59)

In the example above, the word sip is translated by translator into hisap then it is changed by the editor into isap. The word hisap and isap refer to one meaning – drink something by taking small amount. However, they have different usage regarding the language style. The word hisap is informal form of isap. In other word, isap is the formal form – adhering to the Indonesian dictionary. However, the formal language is used when writing for professional or academic purposes [7].

Furthermore, in novel *By the Time You Read this I’ll be Dead*, the author represents informal language style in the novel since it is literary work that has teenagers as the target reader. The informal
style represented by the author is shown in numerous usage of contraction form such as I’ll, can’t,
doesn’t, don’t, didn’t, they’re, shouldn’t, and so on. The informal style of the novel, then, is changed into
formal style even inconsistent style of language in the edited translation. However, Christina in Paul [1]
argues that an editor has to treat the voice of the translator as the voice of the author and try to make that
voice consistent.

Making the meaning implicit

Implicitation means hiding information that is explicit in the source text. Using this decision, the editor
allows the target readers to indicate information from the context or situation. The study finds that theeditor makes the meaning implicit in the edited translation as much 7.79%.

Example 6:
ST : Since I can’t move my head, I watch him out of the corner of my eye. (p. 3)
Draft : Karena aku tidak dapat menoleh, aku mengawasinya lewat sudut mataku.
Edited : Karena tidak dapat menoleh, aku mengawasinya lewat sudut mataku. (p. 1)

In the example above, there is a repetition of word I used by the writer. The translator maintains the
repetition by translating the first and the second I. However, to make the sentence more effective, the
editor decides to make the first I implicit. Using this decision, the editor allows the target readers to get
the meaning by themselves. This decision does not have negative effect on the translation since the
meaning is conveyed completely, in a brief yet clear way.

Adding punctuation

In this study, adding punctuation means the editor adds one or more punctuation marks in the translation
draft. This study shows that the editor decides to add punctuation as much 2.42%.

Example 7:
ST : She said a few. (p. 4)
Draft : Dia mengatakan beberapa.
Edited : Dia mengatakan “beberapa”. (p. 3)

The situational context of the example above is Daelyn is alone in her car, waiting for her mother
who picks up groceries. Her mother says that she will be back in a few minutes but Daelyn is
waiting for her so long. The editor adds the punctuation that is double quotation marks. The
double quotation marks in this situation are used to emphasize the word and make the word
stand out [10]. The editor’s decision of adding punctuation is in line with Paul’s statement [1]
that one of aims of editing stage are producing a work that is punctuated.

Making the meaning explicit

Making the meaning explicit means the editor introduces or shows information from the source text
that is implicit from the context or situation of the source text and the draft. This study shows that the
editor uses this decision as much 2.15%.

Example 8:
ST : My mom’s not athletic like the Pope’s not Muslim. (p. 38)
Draft : Ibuku tidak atletis seperti Paus bukan muslim.
Edited : Ibuku jelas-jelas tidak atletis. (p. 60)

From example above, it can be seen that both the source text and the translation draft convey their meanings by using similes. The translator maintains the usage of simile in the draft toward the word “seperti”. However, the editor makes a change of the draft from simile to non-simile. The editor introduces the implicit meaning of the text to make it easier for the target readers to understand the meaning. Therefore, this decision is used by the editor to help the target readers to understand the meaning in a quick and easy way.

Reducing the translation

In this study, reducing the translation means that the editor deletes a word or some words in the translation draft. The editor made this decision as much 1,61%.

Example 9:
ST : I showed one to my bff and the next day it was on MySpace and everyone’s calling me a whore. (p.82)
Edited : Aku menunjukkan satu ke sahabat terbaikku, dan hari berikutnya, foto itu ada di MySpace, dan setiap orang memanggilku sundal. (p.130)

In the example above, the translator maintains the term MySpace that is one of the largest American social networking services. Moreover, to make the target readers easier in understanding the term, the translator gives an annotation in the margin of the page. But, the editor decides to delete the annotation given by the translator. It seems that the annotation is deleted because of the term is widely known. However, in Indonesia, MySpace is less popular compared to Friendster and Facebook. So there is a possibility that the target readers are not familiar with that social media.

4 Conclusion

The findings of this study answer the question outlined at the beginning of this paper regarding the editor decisions in editing the translation work. The editor makes 16 decisions in editing the translation draft – changing into informal, deleting the translation, correcting, changing into formal, making the meaning implicit, adding punctuation, making the meaning explicit, reducing the translation, modulating, changing the diction, changing into formal without noticing the context, hyper correcting, reducing the punctuation, changing into source language, establishing the equivalence, and adding the translation. This study indicates that on the one hand the editor makes the translation draft informal, but on the other the editor also changes it into formal. It makes the language style of the novel translation is inconsistent. Moreover, the changes of the language style in the target language may change the novel characteristic that
has been intentionally outlined by the novel author. This study shows that the editor should be aware of the language style used by the author in the source language to deliver and maintain it in the target language and make it consistent. Besides, the editor should be aware of deleting the translation since it could lose important messages conveyed by the author and result in lowest level of accuracy, acceptability and readability.

References
Fansub and Auto-Generated Subtitle: Indication of Translation Popular Culture?

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Abstract. Subtitling has been a common practice and it develops over time. Subtitle, along with the advancement of technology, enables more people to perform subtitling activities and involves more products of technology. Fan subtitle (fansub) emerges as subtitling softwares can be owned and used by anyone. Automatically-generated subtitle is also nowadays available. The former is characterized by variances as indications of elements of popular culture while the latter deals with contemporary aspects of people’s lives and is highly technological. This study attempts to initiate the idea of popular culture within translation. The studied material takes form of subtitle texts in movie uploaded on YouTube entitled Big Stan. Analysis was done to uncover features of the two types of subtitling practices and link them up to features of popular culture. The result reveals that fansub and YouTube auto-generated subtitle show features of popular culture.

Keywords: fansub, auto-translated subtitle, YouTube, popular culture.

1. Introduction

Subtitling practices have long been carried out in many countries in the world. Over time, subtitling is no longer only done to meet the needs of institutions and television stations and is no longer done by professionals who work for such institutions.

Subtitling developed from what was once (and is until now) the realm of professional to the one entered by dilettantes. Subtitling has long been a realm of fans, which began with the awakening of groups of anime fans known as fansubbers. They "translate, subtitle, and release copies of television shows and films originally broadcast or released in Japan for other fans to watch."[1]

Now it can be done by almost anyone because subtitling software is available free to be downloaded by anyone. This kind of subtitling practice is growing and expanding so that lately it is practiced by many people in various parts of the world. Subtitling done by fans is now covered by internet sites that allow the supporting community to share their work not only with others but also with those who access this kind of sites.

Such practice of subtitling appears to bear a feature of popular culture, which is defined as "the products and forms of expression and identity that are frequently encountered or widely accepted"[2].
Subtitling develops and enters the scope of popular culture as technology advances in general and especially translation technology, which also includes subtitling automation. One obvious form of subtitling automation is manifested in many YouTube videos that offer auto-generated subtitle features, in the same language, and auto-translate for those who want subtitles in other languages. This highly technological feature corresponds to the following description of popular culture, which “encompasses the most immediate and contemporary aspects of our lives. These aspects are often subject to rapid change, especially in a highly technological world in which people are brought closer and closer by omnipresent media”[2].

Fansub and YouTube auto-generated subtitle fit the present-day perspective of the sense of popular culture that “the meaning of the term evolved to describe more widely accepted ideas, attitudes and practices transmitted via mass media and aimed particularly at younger people”[3].

As a form of translation that is special in nature, subtitles are governed by various rules and conventions in carrying out their role as a medium to help the audience. A question arises whether the subtitles carried out by fans and automatic devices also comply with the general rules and conventions that govern them.

Fansub and automated subtitling still become areas that have not been much explored in translation research, especially whether the two media can be perceived as popular culture phenomena. This paper attempts to explore the liability of the spark of “translation popular culture” as translation has evolved to a very great degree. Aside from fansub and YouTube auto-generated subtitle, the phenomena also cover, among others, wide use of online Machine Translation and oral translation mobile applications.

There is a solid connection between popular culture and technology. “The link between technology and popular culture was clearly established in the 1920s. In the period before the arrival of television and rock’n’roll, radio and film were the main sources of popular culture. The impact of technology on popular culture became a consistent theme throughout the second half of the 20th century. Ongoing developments in technology also help to explain the ways in which popular culture is able to change and evolve.”[3] If radio, film, television and rock’n’roll are sources of popular culture in the life of people, could fansub and YouTube auto-generated subtitle be sources of popular culture in the area of translation?
2. Subtitle conventions

Conventions vary in different regions where a particular subtitling activity is practiced. In this paper, an attempt is made to put prevalent subtitling conventions in a nutshell, particularly those relevant to the investigation carried out in this research.

- **Subtitle lines**: A maximum of two lines of subtitles should be presented at a time. Subtitles should be positioned at the lower part of the screen, so that they cover an area usually occupied by image action which is of lesser importance to the general aesthetic appreciation of the film. The subtitled text should be presented centered on its allocated line(s) since most of the image action circulates around the centre of the screen.

- **Number of characters per line**: Each subtitle line should allow around 35 (up to 37) characters in order to be able to accommodate a satisfactory portion of the (translated) spoken text and minimise the need for original text reduction and omissions.

- **Segmentation**: Subtitled text should appear segmented at the highest syntactic nodes possible. In cases where the sentence cannot fit in a single-line subtitle, the segmentation on each of the lines should be arranged to coincide with the highest syntactic node possible.

- **Omission**: A decision as to which pieces of information to omit or to include should depend on the relative contribution of these pieces of information to the comprehension and appreciation of the target film as a whole. The subtitler should not attempt to transfer everything, even when this is spatio-temporally feasible.

- **Taboo words**: Taboo words should not be censored unless their frequent repetition dictates their reduction for reasons of text economy.

- **Symbols**: Use symbols commonly used and immediately recognised on printed materials.\(^4[5]\)

3. Fansub and popular culture

Fansub stands for fan-subtitle, which is the label attached to fan-made subtitles to a video or film. Fansubbing started during the 1980s to make anime (Japanese animation series) accessible to those individuals intrigued by the series but couldn't comprehend Japanese. The development of fansub trend can be credited to the worldwide expanse of anime pop culture\(^6\). Fansub groups usually do not benefit financially from the practices they do, producing subtitle outside professional field.

Fansub is a product of popular culture, the culture that has a feature of providing “a sense of belonging through becoming involved either in a passive way, by simply consuming some of the programmes readily available (e.g. watching a television series with free subtitles), or in an active manner, by engaging with some of the virtual communities and producing some of the material, like the subtitles for the said television series or a new soundtrack with different dialogue exchanges.”\(^7\).
By offering translations of video texts, non-professional subtitlers, including fansubbers, have become actors in the conveyance of contents and created the links between different countries, cultures or language. They have given significant contribution to the development of media consumption because they enable viewers to enjoy videos without worrying about issues in language comprehension.

4. YouTube auto-generated subtitle and popular culture

Similar to fansub, YouTube is part of popular culture as suggested in several studies. Lashley [8], putting remarks on Burgess & Green’s 2009 survey, stated that the study reveals YouTube as a potentially befuddling site of popular culture. A study by Kavoori[9] found that “the most commonly occurring videos (especially those that are most viewed, most favorited, most responded, most discussed) could be most broadly categorized as dealing with ‘youth/popular culture.’ Even the most casual user of YouTube will recognize that many videos reflect popular culture elements of interest to young people.”

In serving as a medium of communication, YouTube is supported by “Auto Translate” feature. This feature of YouTube can automatically add subtitles on some videos, in which the default setting can be changed, either on user’s computer or mobile device [10]. One technology inside Youtube enables speech recognition to automatically create subtitles attached to videos. In addition, a feature of auto-generated translation is also available[11]. Dealing with making subtitle available for users to obtain, YouTube invites users to actively participate in the creation and circulation of new content [12] [13]. This is done through the feature “suggest translation” and can be viewed as a form of participatory culture.

5. Methodology

This research aims to open up the prospect to view certain present-day translation activities as a slice of the so-called popular culture. A hardsubbed movie entitled Big Stan, which is available on YouTube was selected and studied to obtain the required information. This video is studied because it provides both fansub, as indicated by the following ID “Subtitle By: Robin808, Retranslate By: Bram Yudha Hertanto”, and auto-generated subtitle in bahasa Indonesia. The elements reflecting features of popular culture identified in the fansub and auto-generated subtitle were analyzed. The analysis also involved external factors surrounding these practices. The elements were linked to relevant literatures, particularly those putting remarks on characteristics of popular culture. Final remark was then drawn from the analysis.

6. Result and discussion
Detailed examination of the source of data reveals that both types of subtitle, serving as media to provide support to viewers, have some points of difference in playing their role. Each one communicates message in its own “style” based on the different characteristics and features.

A number of detailed variances are identified in how the translated movie content is presented to the viewers. Further account of the variances is discussed in the subsequent sections.

6.1. Fansub

1. **number of lines.** Two-line subtitle is displayed in most scenes in the movie but some scenes are accompanied by subtitle with the third line.

   aku beritahu kamu,

   *Aku tidak mempraktekkan hukum yang seperti itu, dan tidak akan pernah.*

   *Aku yakin "shyster" di jalanan dengan senang hati akan melakukannya untukmu (seseorang yang tidak etis, tidak bermoral)*

   In the second example, the occurrence of the extra -in a negative sense- line is the result of additional information put on the subtitle.

2. **number of characters.** Two-line subtitle is displayed in most scenes, most of which consist of fewer than 37 characters. Some scenes contain lines with characters exceeding 37 in number. An example of line with exceeding number of character is “Apa ada sesuatu yang lainnya yang bisa aku lakukan?” The line is made up of 53 characters.

3. **use of mixed language** One of the examples is the use of English vocabulary “jury” in the court scene “Kami sebagai jury, memutuskan terdakwa bersalah.” In one of the scenes, the use of foreign language “weladaalah” is identified, in which the word has Javanese, one of the local languages in the target culture, origin. In another scene, the use of English “music” is also identified.

4. **taboo.** Dictions which are generally considered taboo in the target language culture, such as “motherfucker” are preserved as taboo expressions in the subtitle. “Ini berarti kau adalah salah satu bajingan yang jahat.” However, as this research concerns Indonesia culture as the target language culture, such rendering of message contradicts to the prevailing norms.

5. **arbitrariness.** Arbitrary use of equivalent occurs in different parts of the subtitle. Number sign (#) is arbitrarily used as the indicator of translation of song lyrics. Number is also differently presented in one line “empat belas, 15”. In addition, pronoun “you” is also an item rendered in the target language using different equivalents.

6.2. YouTube Auto-Translated Subtitle
1. **move (line to line):** Unlike subtitle in general, YouTube auto-translated translation displays new line below the previous line.

2. **number of characters:** Two-line subtitle is displayed in the whole scenes, most of which consist of fewer than 37 characters. Some scenes contain lines with characters exceeding 37 in number.

   “timeshare Anda tidak akan merasa aman di sana tidak, saya tidak akan tentu saja Anda tidak akan”

3. **absence of dialogue** marker. Lines showing dialogues between different characters are not given mark. The translation of utterances within dialogues is displayed as single line. An example of dialogue with no dialogue marker is

   “Stanley, aku tidak kehilangan, kau pengacara yang hilang, Aku benar-benar menyesal.” The line is in fact a dialogue between two characters consisting of three turns, which should be split into:

   Stanley,
   aku tidak kehilangan, kau pengacara yang hilang.
   Aku benar-benar menyesal.

4. **missing words** Some words in the movie script are not translated, in the sense that no equivalence can be found in the auto-generated subtitle. One example is found within the scene in which the main character The translation of his expression of surprise “What?” is not present.

5. **use of mixed language** The use of foreign dictions is also identified, for example “[Music]” and “cougar” are mixed with bahasa Indonesia.

6. **sentence chunking** Translation is displayed per line instead of per chunk of meaning.

   *tidak di negara bagian ini penipuan tingkat pertama membawa minimal wajib tiga lima tahun saya mendapatkannya,...*

7. **position change** The lines of the translation automatically generated within the video shift whenever ads are displayed.

8. **retention of taboo** In some parts of the video, words included in taboo expressions are presented to the viewers in the form of their taboo equivalents. Two of the words regarded as taboo "dick" and "motherfucker" are translated as “off-limits” without any effort to make them more polite in the target language.

The aforementioned findings can be associated with the account put forward by Delaney[2], “popular culture, unlike folk or high culture, provides individuals with a chance to change the prevailing sentiments and norms of behavior.” We propose these variances as indications of the presence of elements of popular culture as they put contrast between the phenomenon in the studied movie subtitles and the dominant culture, in which subtitling products need to conform to the governing conventions. Fansub reflects the chance to change
the prevailing sentiments and norms within the practice of subtitling. We also refer to the statement put forward by Angelaki\[14\] that “popular culture is always defined by means of contrast to other categories: folk culture, mass culture, dominant culture, working-class culture, etc.” Another indication is that by fansub, people are brought far closer to the omnipresent media as subtitles of countless number of movies can be obtained from websites like subsene.com, moviesubtitles.org, and subtitles.hr. In addition, this phenomenon of fan-made (and fan-used) subtitle is not a minor one as it involves large number of people. Subtitle of popular movies can reach thousands to tens of thousands of download by internet users. Therefore, it is justified to view that fansub possesses one of the characteristics of popular culture, in which the culture includes “wide range of activities that a large number of people in a society engage in.”[3]

As variances identified in YouTube auto-generated subtitle result from automated engine instead of individuals, changing the prevailing sentiments and norms is not to be attributed to popular culture. However, a line can be drawn linking this feature of YouTube to Delaney’s[2] point cited at the beginning of the paper. Popular culture covers contemporary aspects of our lives and involves highly technological world and these features are found to be inherent in YouTube auto-generated translation. YouTube produces subtitle generated instantly and moving dynamically. A more noticeable link is Burgess and Green’s[13] term “YouTube’s popular culture”, within which all those who upload, view, comment on, or create content for YouTube are businesses, organizations, or private individuals, taking role as participants. In the sense of participatory system, YouTube allows users to contribute translation, opening chance for everyone to be involved within. Contribution is not limited in the form of translation as users’ contribution can also be done through link embedding and sharing to increase view rate.

Conclusion

This paper points out that fansub and YouTube auto-generated subtitle signal fractional features of popular culture. Translation has long been practiced, evolved, and arrived at a point in which it fits some definitions of popular culture. As this research only studies a very small fragment of a broader picture, we propose, instead of conclude, the idea of “translation popular culture”. Further researches are encouraged to give more significant vision regarding the idea.

References

Readers' Perception and Comprehension on the English Translation of Radya Pustaka Museum

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Abstract. Brochure as one form of promotional media can be an effective instrument in boosting the rate of visit of a tourism destination. One of the tourism destinations in Surakarta, Radya Pustaka museum, makes use of brochure to attract visitors, both domestic and foreign. The museum therefore makes brochure available in bahasa Indonesia and in the translated version in English. This article attempts to explore the perception of foreign visitors coming to the museum concerning the naturalness of the expressions in the English version of the brochure. The data in this research consist of text in the English version of the museum’s brochure. The other form of the data takes form of the result of questionnaire and in-depth interview with ten foreign visitors. The analysis is conducted by applying Miles and Huberman’s data analysis. The result of the study can reveal how natural the expressions in the English version of Radya Pustaka museum brochure are, viewed from the target readers’ perspectives. Further, the result can be a noteworthy reference for the museum management to improve the quality of the brochure as one of the attempts to attract more foreign visitors and to disseminate information and knowledge about the collection of the museum and the culture of Java.

Keywords: Readability, Naturalness, Translation, Tourism, Brochure, Museum

1 Introduction

Translation plays an important role in various aspects: entertainment, education, tourism, movie subtitles, brochures, notice boards at tourist attractions and others. Various translated products and works have been reviewed with different focuses. One study in the field of translation that is important to do is the study of translation in the field of tourism. This kind of study is important to do in Indonesia because Indonesia has great number of regions that are well-known as tourist attractions. Various tourist sites such as museums, temples, beaches, parks, located in Bali, Yogyakarta, Solo, and other cities are visited by many tourists, both domestic and foreign. Because many tourist attractions have the potential to attract tourists from outside the regions and from abroad, the management of the attractions needs to provide information related to the places of interest that are managed tourist attractions, such as history and culture. This kind of information must be provided in a language that can be easily understood by and is communicatively presented to tourists.

One of the attractions that needs to provide important information to tourists is Radya Pustaka Museum. Visitors of this museum are not only domestic tourists, but also foreign tourists. Therefore, the information contained in this museum is conveyed in two languages, namely Indonesian and English. The information available at the Radya Pustaka Museum must be ensured to have high validity. The validity of the information is needed because the
museum is a source of information that is often used as a reference in research, news, entertainment, and various other purposes. Reliable information is not only conveyed in Indonesian because tourists visiting the Radya Pustaka Museum are not only domestic tourists. Thus, the translation of various texts in the museum must be of high quality to ensure information in the target language (English) is equivalent with information in Indonesian. In addition, the element of naturalness of the expressions has a role that is no less important than the aspect of message. The importance of message delivery is related to the number of cultural bound terms contained in texts in the museum, most of which are in Javanese. Therefore, the delivery of messages must be done naturally both in English and in Indonesian.

Research on brochure translation with a focus on equivalents and translation strategies was carried out by Sari and Antoni (n.d.) [1]. Research with a similar focus is research that explores the strategy and inaccuracy of message transfer conducted by Shehab (2011) [2]. Different brochure translation studies were conducted to examine the content of brochures in English-speaking countries which were translated by the target audience of Arabic-speaking countries by Sulaiman (2016) [3]. Another brochure translation study with a different focus, namely the factor of the text features of the Spanish medical brochure translated into English was carried out by Ornia (2015) [4]. The results of this study can reveal the naturalness of translation expressions and the degree to which translation is easily understood directly from the ideal readers of the target language text. Thus, the results of this study play a role in adding concepts in Translation Studies, namely the principles in the translation of brochures and tourism promotion media that have special characteristics. The results of this study can also be used as a reference for translator’s decision making in the field of translation practice, especially when translators translate brochures in general as well as museum brochures.

2. Research Methodology
This research aims to study how natural and understandable the expressions used in the English translation of Radya Pustaka Museum brochure are and how persuasive the text is in the perception of potential tourists. The data cover English verbal text in the brochure, which is translated from Indonesian and the visual content in the brochure functions as the context. The other data take form of statements and comments gained from the informants about how natural, understandable, and persuasive the English translation in the Radya Pustaka Museum brochure is. The verbal text was taken from the brochure and the data reflecting respondents’ perception were collected by means of questionnaire, in which the respondents marked the expressions considered to be unnatural and difficult to understand. The data were then analyzed to reveal cases causing the translation to sound unnatural and be difficult to understand. In addition to the investigation of the naturalness and comprehensibility of the English translation, the naturalness of the data in the form of verbal text were analyzed in terms of the grammar used. The level of persuasion was then studied based on the information from the respondents. Lastly, the concluding result was drawn.

3. Results
The evaluation of the readability of the Radyapustaka Museum's tourism brochure results in some issues found in the translation that mostly lead to confusion for foreign visitors. The problems can be divided into two categories, namely linguistic issues and cultural issues.
Linguistic issues are the classification of data containing grammatical errors along with syntactic error, semantic error, and typographical error.

3.1. Linguistic issues:

3.1.1. Syntactic Error

This deals with the arrangement of words or phrases which are not well-formed in a sentence triggered by the following sources:

a) Determiner absence

The error is noticed in some data which allow "The" as the determiner to exist but cannot be found in the text. Below is one of the examples:

249 Bronze of 7th centuries are exhibited next to ancient Javanese inscription.

It is difficult for readers to understand this clause because of the absence of the determiner to begin the sentence and to refer to the ordinal number, as seen in the phrase “7th century.” Also, The determiner should exist before the proper noun of “ancient Javanese inscription” becoming “The 249 Bronze of the 7th centuries are exhibited next to the ancient Javanese inscription.”

b) Plural maker absence

The second type of failure is incorrect pluralization. The noun plural is formed in two ways: regular and irregular. In regular pluralization, we can simply add ‘s’ in nouns having more than one in number, but a bit complex for the irregular pluralization. The following example shows the lack of language proficiency of the translator due to the missing plural marker that should be found in the word of ‘collection’ signifying the phrase of “481 various wayang collection.”

c) Verb absence

A good translation should not sound like a translation. It can only be realized when the text is perfectly grammatical. The errors spotted in the following examples should have never been found in a tourism brochure.

1) The yacht used by the King sri Susuhunan Pakubuwana IV with his wife Kanjeng Ratu Kencana Wungu when traveled bengawan Solo.

2) The sword of King Amangkurat II and Pancasula’s spear glowing under the light are displayed in the corridor of the museum.

The grammatical error in the first example is marked with the missing of ‘to be’ as an auxiliary verb. The sentence is identified as a passive voice since the person doing the action is preceded by the word "by". The presence of "was" is needed to create a correct sentence.
The second example is hard to comprehend too. The translator appears to literally alter the source language to the target language which causes an absurd translation. This original version “Pedang Amangkurat II dan tombak Pancasula yang bersinar keemasan di bawah cahaya lampu terpajang di ruangan Tosan Aji” will be better translated into ‘The sparkling sword of King Amangkurat II and the spear of Pancasula are displayed in the corridor of the museum.”

3.1.2. Semantic Error

The data classified into this category are words, phrases, or clauses which are difficult for the respondents to understand because they are open to more than one interpretation. The following are the examples.

1) The yacht used by the King sri Susuhunan Pakubuwana IV with his wife Kanjeng Ratu Kencana Wungu when traveled bengawan Solo river.

The respondents questioned the circumstances that constitute the setting for the event that describes Kanjeng Ratu Kencana Wungu as she traveled along the Bengawan Solo River. This is not entirely comprehensible because the readers are not presented with a relevant situation background. To develop their understanding, a brief overview of the river trip should be given.

Besides, this sentence is grammatically incorrect. It contributes significantly to another muddle. The predicate is missing and it fails to form the gerund of the word ‘travel’.

2) The dining set collections of Keraton Surakarta, Mangkunegaran, and Europe are showcase alongside with a “Porcelain Goblet” the prize from Napoleon Bonaparte (1811).

The sentence involves a degree of ambiguity. The incorrect choice of the underlined term leads the readers to obscurity. It is difficult to view the word “prize’ in context. The surrounding word and circumstances suggest the use of the term ‘gift’ or ‘present' instead of ‘prize’, as it was a thing which was freely given without payment or competition.

3) Those worldwide local cultural harmonies will lead you to explore the spectacular local genius.

This example contains the misleading idea, particularly in the phrase “the spectacular local genius” which is translated from ‘……mengajak anda menikmati Harmonisasi budaya local yang mendunia.’ A translation modulation is identified in the target text since there is a shift in the viewpoint of “local culture” and “local genius.” The source text emphasizes 'local culture' as the object of the sentence but changes as the subject of the sentence in the target text. The term ‘local genius’ is however off the topic. It is irrelevant and uncommon in the target language.

3.1.3. Typographical Error

This type of error is found in several parts of the English version of the brochure. One of the examples is identified in the sentence of “A classy Javanese typerwriter is also
showcased in the center part of the room.” The typo is found in the word ‘typerwriter’ that should consist of letters spelling the word "typewriter". Also, it will be much clearer and more understandable if the phrase is specified into “Javanese font typewriter.”

Another example is the term of “yacht-heard” which is found in the sentence “Canthik Rajamala is yacht-heard which is believed to protect the Rajamala yacht from danger.” It has puzzled all the respondents because it is completely lost in meaning. As to describe the front part of the ship used by The King of Rajamala, it is expected to be typed "head" instead of "heard."

3.2 Cultural Issues

Cultural reference issues are related to the way in which the culture-related items in the source text are adjusted in the target text so that the recipient language readers can understand them. However, there are certain cultural words the translator fails to make and the readers find it hard to grasp the message as seen in the examples below.

The museum was established on Tuesday Kliwon 15 maulud ehe 1820 or October 28th, 1890. Culture bound terms pose problems in the translation of the brochure. Terms related to traditional (Javanese) calendar system in the translation "Kliwon", "Maulid", and "ehe" evoke sense of oddity in the view of the informants. The sense is still strongly perceived even though additional information (October 28th, 1890) is already made available. Another term raising similar effect is the term "wayang" in the text “There are over 400 ancient Javanese books which contain about Javanese culture such as Wayang (puppets) stories, history of Kerton, Traditional Javanese Medicine, Dance, Music, Horoscope and Stamp.” What wayang is and how it looks like do not belong to the informants' cultural insights. The concept of wayang and its representation cannot be set up despite the addition of "puppets" in the translation. This is likely to happen because the term "puppets" refers to different forms and appearances, which vary from one culture to another.

In addition, the failure of the translation is not only prompted by the lack of the translator’s competence but also by the poor quality of the source text. Some parts of the text sound clumsy and difficult to understand. It is triggered by some factors as explained in the following.

1. Overloaded sentence

Long, complex sentence can be difficult to read. The following sentence is a good example for explaining the situation.

“481 koleksi berbagai jenis wayang terpasang dengan indah di Museum Radyapustaka yang di padukan dengan satu set gamelan slendro pelog peninggalan K.R.A Sosrodiningrat IV dan gamelan Larasadi yang diciptakan oleh Ki Partowiyono di tahun 1920 mengajak anda menikmati Harmonisasi budaya local yang mendunia”

The overuse ‘which’ (yang) clauses makes the text too wordy and causes confusion to readers, particularly translators.
2. Ungrammatical sentence
This can be found in the text “400 buku jawa kuno yang berisi kekayaan budaya jawa dengan cerita wayang, sejarah keraton, jamu, tari, music gamelan/ karawitan, pakuwon dan buku jawa cap.” It does not comply with the Indonesian grammatical rules as the particular subject of the sentence is missing.

4. Discussion

The above analysis has shown that there are two major areas disturbing the naturalness of the translation of the brochure, i.e linguistic aspect and cultural aspect. In the linguistic aspect, the absence of a determiner, the absence of plural marker, the absence verb ‘be’ in passive form and the use of a plural verb for the singular subject are detected. They suggest that the translation does not conform to some aspects of the English language systems. The determiners absence, for example, is a clear indication that the translation does not conform the English linguistic system since in English “A determiner is an obligatory element of a noun phrase, the only other obligatory member of which is the noun itself. A noun cannot appear by itself: it must minimally be preceded by a determiner.” (Master, 2013:34) [5]. Conforming to the target language system is one of the characteristics of natural translation.

Not only do the grammatical errors cause the translation unnatural as English sentences, but they also make the translation difficult to understand. The absence of determiners, for example, can make the nouns and the sentences unclear since English determiners work to clarify nouns and make a sentence as precise and focused as possible (Master, 2013: 35-36) [5]. The absence of verb ‘be’ in passive form, for another example, can create a new meaning that does not make any sense. When the verb ‘be’ is absence from a passive form, the sentence will look like an active form and the ‘recipient’ in the subject position will be considered as the ‘doer’ of the action (Unver, 2017:18) [6].

Some Javanese cultural terms are borrowed by the translator, and some of them are used without any additional explanation. They sound foreign for target readers who are distant from Javanese cultures. Consequently, the translation sounds unnatural since there are Javanese terms that are foreign for the target readers. The terms also confuse readers since they do not have any background knowledge about the term. It means that the borrowed cultural terms make the translation not only unnatural but also difficult to understand.

The above facts have shown that the translator has not played his/her role well. The translator of the Radya Pustaka Museum brochure as one of the forms of tourism promotional discourse has a role “… to produce an effective translation in the target language and culture in order to persuade potential tourists in that language and culture.” (Sulaiman, 2014) [7].

The above analysis also shows that the source text is not well structured. Run-on sentences and ambiguous phrases are found. The translator, unfortunately, tends to be closely attached to the style of the source text. The strong attachment to the source text style results in translation which is considered to be difficult to understand by target readers. It is true that the translator of Radya Pustaka Museum brochure has a thorny job since s/he has to make the translation corresponds with the original while at the same time s/he has to be able to present the objects of the museum which are culturally-bound to non-native readers who have no previous knowledge about them. Considering that the translator has a role as a communicator (Hatim and Mason, 1997), s/he needs to be more detached to the source text style when it is not well structured [8].
These findings can lead to an implication that the translation of the museum's brochure has not yet achieved its purpose, i.e. inviting readers to come and do further study on what is offered by the museum. The findings and discussion also suggest that one of the essential factors in conveying persuasion is readers' comprehension of text. Without comprehension, interest will not likely be generated in the mind of readers.

5. Conclusion

Based on the analysis, problems in the English version of Radya Pustaka Museum brochure are identified. The problems can be classified into linguistic aspects and cultural aspects. The linguistic aspects cover syntactic problems and semantic problems and the cultural aspects deal with the use of Javanese terms and concepts. All these end up in the decrease of the level of naturalness and obstacles complicating readers' comprehension. This study uncovers that conformity to the norms in the target language and culture and proper treatment of source language cultural items are essential in the production of quality translation involving cultural differences.

References


Evaluative Language of Male and Female Film Critics in *Atomic Blonde* Movie Reviews: An Appraisal Study with Gendered Perspective

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**Abstract.** Researches on language and gender always have the potential to trigger a debate. As a qualitative research implementing a descriptive comparative method with systemic functional discourse analysis and combining Miles & Huberman's [1] interactive model with Spradley's [2] ethnographic steps, this study explores how male and female film critics review *Atomic Blonde* movie. Instead of suggesting any universal mapping on how men and women evaluate, this research gives shreds of evidence that power relation and ideological identity have to do with how and why one's language exploitation in evaluating things is different than the others', making this study as a further demonstration of the recent trend in language and gender research: to focus on the context surrounding the text, not on the gender of the text producer.

**Keywords:** Appraisal; Systemic Functional Linguistics; Language and Gender

1 Introduction

Studies on language and gender are always debatable. Some argue that there are clear distinctions on how men and women use language, while recent studies demonstrate that universal mapping on language and gender does not actually exist. This debate started with Otto Jesperson in 1922 proposing deficit model based on the essentialist’s view; a hiatus of men’s and women’s languages endorsing the myth of women’s inferiority [3]. This model was refuted by Lakoff’s [4] dominance theory which is still praised by linguists and experts on gender studies due to its systematic mapping of language use across genders through hedges, question tags, and joke perceptions. In response of the dominance theory, Tannen [5] proposed difference theory providing six contrasts on men’s and women’s languages: status vs support, independence vs intimacy, advice vs understanding, information vs feeling, order vs proposal, and conflict vs compromise. Her theory implies that women and men have different interpersonal principles instead of different social classes.

Both dominance and difference theory are still considered relevant by linguists and experts on gender studies. Some recent studies still support those principles. Studies done by Baranauskienè & Admiènè [6] and Benham & Bahar [7] compared the two theories with their exploration on difference and sexism of men’s and women’s languages in Hemmingway’s and Thomas Hardy’s fictions respectively. O’Kearny & Dadds [8] analyzed language differences across genders in adolescent years. Combined with Hallidayan clause complex analysis, Dahunsi [9] found that men are syntactically and semantically complex, while women are syntactically and semantically simplex.
Aside from those theories, Belcher [10] proposed that it is not the gender, but the discourse, where the text producer participates in, is the factor that differentiates men’s and women’s languages. This theory suggests the existence of gendered discourse; a competition between masculine and feminine values of rationality and objectivity in a discourse. This idea was demonstrated by Emilia, Moecharam, & Sylvia [11] showing that classroom is a feminine discourse and Angelini & Billing [12] drawing a clear gendered discourse differences in different kinds of sport in NBC’s Americanized Olympic telecast.

This idea triggered Cameron [13] to open a new discussion on language and gender research. She proposed that a resolute mapping on different use of language based on gender does not exist. She suggested that discourse analysis should be based on the context surrounding the text. This view leads us to a study done by Page [14] trying to find differences between men’s and women’s evaluative language in childbirth narrative, Fernandes [15] trying to give a mapping on how men and women with aphasia evaluate a story, and Tse & Hyland [16] diving into how men and women evaluate in academic discourse. Page’s [14] study found that different experiences, backgrounds, and positional voices are the factors responsible for language differences. Fernandes’ [15] study ended up stating that intimacy plays the most crucial role in narrative elaboration. While Tse and Hyland [16] agreed on the notice of gendered discourse, they also state that the identity of the text producer, social settings, and discourse participation are the motivation behind different uses of language. Although those three studies result in different specific factors of how men’s and women’s languages are different, they support the same principle: that the difference in language use is based on the context.

Even though all researches representing different ideas on language and gender performed quite sophisticated research, this study finds the arguments on language differences across genders are in a paradoxical situation: how can good researches lead to different results? Moreover, researches supporting different theories mentioned above has at least one representative using the same tool in analysis: appraisal [17].

Thus this study aims to mediate views on language and gender using different method but the same analytical tool, appraisal theory as part of systemic functional linguistics, to test previous researches’ credibility. This research chooses movie review genre which is richer in terms of social and cultural issues in which one of them happens to be gender equality, an appropriate issue to be discussed here. In order to scrutinize this issue in linguistic perspective, this research selects review texts on Atomic Blonde movie which supports the movement. Then, this research intends to answer how male and female film critics evaluate the movie and why they evaluate it differently. Answers to those questions will provide an insight into the paradoxical situation where language and gender theories have been positioned.

2 Literature review

2.1 Systemic functional linguistics

Systemic Functional Linguistics is a theory stating that language is a system of interlocking options reflecting the function of the language used for numerous intentions [18]. Different from Saussure’s view on language that divides syntagmatic and paradigmatic sides separately, it puts both sides at the same interacting position [19]. Another crucial aspect of SFL is metafunction suggesting that each utterance employed by a speaker/writer has three
functions at once. Each function reflects one reality: ideational function reflects physical/biological reality dealing with experiential and logical meaning, interpersonal function reflects social reality, and textual function reflects semiotic reality. Each function can be explored through systems related to the register (field, tenor, and mode) in every linguistic stratum: lexis/phonology, clause, and discourse semantic. One of the systems used by this research as an analytical tool is appraisal.

2.2 Appraisal

Appraisal is an interpersonal system in discourse semantic level dealing with the negotiation of the social relation of the text producer through evaluation of things. Appraisal has three interactive domains: attitude dealing with the evaluation of the writer/speaker, engagement dealing with the source of attitude, and graduation dealing with the amplification of attitude [17] & [20].

There are three kinds of attitude: affect, judgement, and appreciation. Affect deals with humane feelings such as inclination, happiness, security, and satisfaction. Judgement deals with evaluations toward behaviour. It is divided into two: personal judgement concerning normality, capacity, and tenacity and moral judgement concerning veracity and propriety. Appreciation deals with evaluations toward things. It is is divided into three: reaction concerning impact and quality, composition concerning balance and complexity, and valuation [17] & [20].

Engagement is a system of sourcing attitudes. There are two approaches in analyzing engagement, grammatical and dialogical. While grammatical approach focuses on the linguistic form, dialogical perspective focuses on the alignment of text producers’ voices toward their readers’/listeners’. This engagement approach is divided into two: monogloss (based on text producers’ own voice) and heterogloss (based on and/or respecting other voices). Heterogloss is divided into two: expand and contract. Expand shows that the writer/speaker tries to play alternative voices around the text without limitation to align her/his voice toward her/his readers’/listeners’, while contract is used to limit alternative voices played in the text [17].

Graduation is a system of amplifying attitudes. It is divided into two: force used to grade scalable attitudes and focus used to grade attitudes that are not. In this study, force is analyzed to understand whether an attitude is graded up or down-scaling. Meanwhile, focus is analyzed to understand whether an attitude is sharpened or softened. The limitation on analyzing graduation aims to understand the vagueness of evaluation employed by men and women [4], [17], & [21].

3 Research method

This qualitative research implemented a descriptive comparative method and systemic functional discourse analysis. Sources of data were selected purposively by the use of criterion-based on the register theory allowing this research to get the desirable kinds of data [22]. By combination and modification of Miles and Huberman’s [1] interactive model and Spradley’s [2] ethnographic steps, this research did four different analyses: domain, taxonomy, componential, and cultural context analysis [23]. Primary data of this research were two movie reviews written by male and female film critics. Motivations behind choosing only
two rather than many texts to analyze were to demonstrate specific findings as a factor of language differences between men and women and to avoid generalization by respecting the existent of each text producer. Additional analyses on prosody, genre, and ideology were also implemented to achieve more sophisticated results. Secondary data of this research were information and documents related to the background of the male and female movie reviewer.

4 Findings and discussion

The result of this study suggests the existence of differences and similarities on how male and female film critics evaluate *Atomic Blonde* concerning reflection of their tastes and values, their authorial personas, and the vagueness of their voices. These results will be followed by a discussion on each writer’s stance on feminism and how they contribute to the paradox of language and gender research.

4.1 How male and female film critics evaluate *Atomic Blonde*

Before discussing appraisal domains, this study will have to consider the role of different forms of appraising items, for they reflect text producers’ intentions in the evaluation process. Appraising items can be in the form of epithet, process, attribute, circumstance, and exclamative. In Text 1 written by female reviewer, among 44 attitudes employed, 17 of them are in the form of epithet then followed by effective and middle process. Meanwhile, in Text 2 written by male reviewer, Attitudes employed as epithet appear 33 times, followed by attribute and middle and effective process. This finding suggests that both male and female film critics evaluate most through description imbued to things evaluated [24]. For example:

1. The convoluted plot flashes back to
d EAT
ten days earlier /appreciation: composition: -complexity/ (T1-DA15)

2. First, it gives Charlize Theron her
d EAT
first legitimate shot at being an
Num EAT
action star, /appreciation: +valuation/ (T2-DA20)

Another similarity found is that both texts show the same generic structure of review genre [25] & [26]. Both texts are started by giving context and description of the text, then finished by judging the text. This shows that both of them are doing the same social process, evaluating a text, as the same linguistic community. It is also supported by the fact that both male and female reviewers employ an increasing amount of attitude from judgement, to context and description of the text. However, how they start staging their evaluation across the text makes a difference. The female reviewer starts by elaborating *Atomic Blonde*’s theme with gender equality issue as an urgency to discuss. She later gives descriptions on the main actress (Charlize Theron), the characterization, and the overall theme of the movie generally. Text 2, on the other hand, starts by giving a general evaluation of the director (David Leitch) and the importance of the movie.
Also, while the total of attitudes employed in Text 1 and Text 2 are 44 and 79 respectively (See Table 1), the total of the clauses in both texts are 59 and 90 respectively. Those numbers support Lakoff’s [4] idea that women speak less but challenges her another view stating that women employ more adjectives. This result supports the gendered discourse idea characterizing film criticism as a masculine discourse, for the quantity of one’s text and the more freedom one has to deliver his/her emotions show one’s dominance [10] & [16].

4.2 Values, tastes, and ideas of male and female film critics

Because the attitude system categorizes the text producer’s evaluation of things, detail attitude analysis will be able to reveal how each male and female film critics’ criterion of an ideal movie. However, doing that by relying on numbers of attitude is not adequate, for the role of the genre by its mean as social process also takes a huge part. Therefore, it is important to find relations between attitude employed, genre staging, and the gender of the writers which can be seen in Table 1.

Table 1. Relations between attitude, the writers, and genre staging

<table>
<thead>
<tr>
<th>GSP</th>
<th>Social Esteem</th>
<th>Social Sanction</th>
<th>Reaction</th>
<th>Composition</th>
<th>Valuation</th>
<th>Σ</th>
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<tbody>
<tr>
<td>+</td>
<td>Nor</td>
<td>Ca</td>
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<td>Ver</td>
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<td>1</td>
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<td>2</td>
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<tr>
<td>♀ DoT</td>
<td>4</td>
<td>1</td>
<td>1</td>
<td>7</td>
<td>1</td>
<td>1</td>
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<tr>
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<td>0</td>
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<tr>
<td>♂ DoT</td>
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<td>7</td>
<td>1</td>
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<tr>
<td>Σ</td>
<td>8</td>
<td>9</td>
<td>15</td>
<td>5</td>
<td>2</td>
<td>2</td>
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</table>


The transmission of attitudes employed by male and female reviewers throughout the texts with respect to the GSP shows a significant difference. The fact that female reviewer concerns more on the impacts of the movie to its audience and the capacity of the people in the movie production while male reviewer concerns more on the value of the movie reveals that male reviewer concerns more on the abstract aspects of the movie while female reviewer concerns more on the concrete ones. Look at examples below:

1. Theron rivets [appreciation: reaction: +impact] the audience’s attention in nearly every frame of David Leitch’s film, (T1-DA9)
2. Which is what Atomic Blonde feels like more often than not – the end-game [appreciation:
+valuation/ of modern action cinema, (T2-DA12)

This trend means female film critic argues that ideal films must have concrete results on their audiences’ minds and emotions whereas male reviewer argues that ideal movies are those having abstract aesthetic values. This finding challenges Tannen’s [5], Page’s [14], and Fernandes’ [15] studies stating that men are attracted to concrete subjects, while women to abstract things.

4.3 Authorial personas of male and female film critics

As system of interpersonal function, the task of appraisal is to explain and argue the relationship between the text producer and the text consumer; to describe how the text producer positions her/himself and her/his hearer(s)/reader(s) in the evaluation process as part of communication. Based on Table 2, with the fact that the male reviewer employs more heteroglossic engagements (34%) rather than the female one does (18%), it can be concluded that Text 2 is more aligning than Text 1. In a prosody system, though both texts are basically subjective due to their very nature as review texts, Text 1 is more subjective than Text 2, for heterogloss is a system to achieve objectivity in a text [24].

Table 2. Relations between engagement, the writers, and genre staging

<table>
<thead>
<tr>
<th></th>
<th>Heterogloss</th>
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<td>Contract</td>
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<tr>
<td></td>
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<td>Monogloss</td>
<td>Proclaim</td>
<td>Disclaim</td>
<td>Attr</td>
<td>Σ</td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>Pro</td>
<td>Con</td>
<td>Att</td>
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<td></td>
<td>2</td>
<td>1</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>♀ DoT</td>
<td>31</td>
<td></td>
<td>1</td>
<td>1</td>
<td>3</td>
<td>36</td>
<td></td>
<td></td>
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<tr>
<td>J</td>
<td></td>
<td>0</td>
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<tr>
<td>C</td>
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<td>2</td>
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<tr>
<td>♀ DoT</td>
<td>48</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>9</td>
<td>3</td>
<td>64</td>
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<tr>
<td>J</td>
<td>1</td>
<td></td>
<td></td>
<td></td>
<td>1</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Σ</td>
<td>88</td>
<td>3</td>
<td>2</td>
<td>3</td>
<td>11</td>
<td>2</td>
<td>14</td>
<td>123</td>
</tr>
</tbody>
</table>


Additionally, although Text 1 is less aligning, the female reviewer does try to align her voice towards her readers through entertain; giving chances and spaces for readers’ voices to take parts on the ongoing colloquy. She also uses acknowledge; providing other voices as informational fair trader [17, pp.114]. Meanwhile, male reviewer tends to play with his readers’ voices through counter system functioning to share an axiological paradigm to his readers; providing medication to persuade them to have the same line of voice [17]. Take a look at examples below:
1. He’s an actor who seemingly [heterogloss: expand: entertain] can’t be bad. (T1-DE35)
2. Here, former stunt co-ordinator Leitch is successful, but [heterogloss: contract: disclaim: counter] in a perverse, backwards way. (T2-DE40)

Still, this finding doubts Tannen’s [5] two contrasts on intimacy vs independence and compromise vs conflict. It is true that based on the number of attitude which is less than the male reviewer and the heterogloss system she exploits, the female reviewer seems to seek a bit of intimacy with her readers. However, the number of these kinds of engagement is still lower comparing to the number of fully one-sided attitudes which some of them are exploded (see subchapter 4.4). It means that she tends to create herself an independent, brave and open-for-conflicts persona, while the male reviewer tries to alter a persuasive one.

4.4 Language vagueness exploited by male and female film critics

The basis of language and gender theories is the comparison on the vagueness level of women’s and men’s language. This argument echoed from Jesperson to Tannen. However, the finding of this study regarding language vagueness suggests that Text 1 is more expressive than Text 2. Even though the majority of both texts’ graduation system is force: up-scaling, male reviewer employs more remaining forms of graduation which are considered less expressive and thus increases his language vagueness, while the ratio on the graduations employed by female reviewer reflects a higher number on up-scaling force (See Table 3) and exclamation which is considered explosive attitudes (attitudes employed with the highest scaling of force [20]). Here are some examples:

1. what the hell [force: up-scaling] happened, honeypot [force: up-scaling]? (T1-DG11&12)
2. Maybe bold isn’t quite [focus: sharpen] the right word. (T2-DG02)

Table 3. Relations between graduation, the writers, and genre staging

<table>
<thead>
<tr>
<th>GSP</th>
<th>Force</th>
<th>Focus</th>
<th>Σ</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Up</td>
<td>Down</td>
<td>Sharpen</td>
</tr>
<tr>
<td>C</td>
<td>6</td>
<td>2</td>
<td>8</td>
</tr>
<tr>
<td>♂   DoT</td>
<td>26</td>
<td>7</td>
<td>2</td>
</tr>
<tr>
<td>J</td>
<td>0</td>
<td></td>
<td></td>
</tr>
<tr>
<td>♂   C</td>
<td>8</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td>DoT</td>
<td>49</td>
<td>12</td>
<td>3</td>
</tr>
<tr>
<td>J</td>
<td>2</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>Σ</td>
<td>91</td>
<td>22</td>
<td>5</td>
</tr>
</tbody>
</table>

*GSP: General Structure Potential | C: Context | DoT: Description of Text | J: Judgement

This finding questions previous theories on language and gender especially Eggins & Slade [21] and Lakoff [4]. By looking at the contextual aspect of both texts related to the background of the female reviewer: that the female reviewer is a loyal supporter of feminist movement, it is easily understood why her language is more expressive than the male reviewer’s, which will be explored more deeply on the following subchapter.
4.5 Male and female film critics on feminism

*Atomic Blonde* is a bold movie about a female lesbian rogue spy. It tries to endorse gender equality and LGBTQ movement. This research, has been aware of this fact, tries to understand how both of the writers’ stances toward it.

The female reviewer, Thelma Adams, as a film critic supporting gender equality throughout her works [27], gives most positive appreciation on *Atomic Blonde*’s impact and quality, praises people around the movie’s production with monoglossic engagement and force: up-scaling graduations, ignores the consequences of producing a less aligning and more subjective text, and alters an independence persona. In the genre system, the way she suggests that the movie should have sequels on the judgement stage reflects her hope of more contributions from filmmakers to support the movement. It is very clear to conclude that her stance on the issue is the position of a loyal supporter.

Meanwhile, Barry Hertz, the male reviewer, eventually also supports feminism movement both in Hollywood [28], [29], & [30] and the Canadian film industry [31]. However, the way he arranges voice-playing in his text keeps him in a more neutral position. Additionally, his evaluation of the movie covers broader aspects than Thelma’s: the directing, the visual, the cinematography, the casting, the soundtrack, the storyline, *et cetera*. This way, he keeps his professional credibility as a review. He produces some arguments on how *Atomic Blonde* should get more praises than it already had, yet he points out its flaws in a critical way; proving that he tries to alter a two-sided discussion. He employs more aligning and less subjective text and alters a persuasive persona. Still, if his stance is also a loyal supporter of the issue as the same Thelma’s, why do they use evaluative language differently?

Both Martin [32] and Fairclough [33] states that language exploitation is a way to achieve power, therefore how one uses language differently than the others must have relation to power. By understanding the situational context through register analysis (appraisal and prosody) and the socio-cultural context through genre, we will be able to draw power relation through ideology analysis [24] & [32].

Aside from all the praises and supports toward gender and LGBTQ equality brought by *Atomic Blonde* with no proof of Barry Hertz being in the LGBTQ community, he gains nothing by debating the issue, yet he tries to alter it though two-sided discussion, making him a protagonist-right. On the other hand, because she is a female senior movie critic, with the rise of the gender equality movement, Thelma will eventually gain power. With one-sided arguments, she is considered as antagonist-right; the one holding the issue one-sidedly and gaining power through the debate. Difference ideologies that the male and female reviewers have with respect towards their struggle to achieve power in feminism issue force them to exploit language differently.

5 Conclusion

Then it is clear, the motivation behind different uses of language is the relation of the text producer to the power they want to achieve. The female reviewer chooses to focus on the abstract aspects of the text to evaluate, constructs an independent persona for herself, and employs expressive and subjective evaluative language. These results reflect her full struggle to achieve power related to gender equality and LGBTQ issues. On the contrary, the reason why the male reviewer chooses to focus on the concrete aspects of the text to evaluate, alters a
persuasive persona for himself, and employs neutral and less subjective evaluative language is because his support toward the issues is voluntary; he does not gain any power by doing that.

Different than previous researches analyzing more texts involving more text producers that ended up ruling their existents out by concentrating only to data majority quantitatively, this research demonstrates how and why men’s and women’s (evaluative) language is different. It is not because of their gender, but the context of the texts they produce which in this case specified by their struggle for power. Surely, power relation is not the main aspect of context behind language use differences across genders. Identity and social setting also play crucial roles. In certain discourses where one gender is the majority, another gender will be oppressed, resulting in a different use of language. Following linguistic behaviorism [34], why one’s language use is different from the others’ is because s/he is dictated by her/his social environment to do so as part of stimulus reaction, which may be the reason why Lakoff’s [4] and Tannen’s [5] ideas are still relevant, they draw a universal mapping on differences of men’s and women’s language which are actually the effects of the environmental and cultural forces dictating how men’s and women’s behaviours should be. However, those forces actually are part of the context of the text production. Here, Belcher’s [10] gendered discourse also means the context of the text itself. This discussion solves the paradoxical situation of language and gender which supports Cameron’s [13] idea stating that universal mapping on language and gender does not exist. Instead, context, in all its forms and aspects, is the force that makes one’s language is different from the others’.

References

Pragmastylistic Analysis of Fusun’s Linguistic Realization of Positive Politeness Strategies in Pamuk’s The Museum of Innocence

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Abstract. The study examines the linguistic realization of the positive politeness strategies used by Fusun in the novel written by Orhan Pamuk entitled The Museum of Innocence through pragmastylistic perspective. The aim of this study is looking into and describing how Fusun realizes those strategies when she communicates with Kemal. The data used are Fusun’s utterances which concerned with positive politeness strategies. The data analysis used descriptive qualitative because data are collected in the form of speech and a content analysis method in order to reach a greater comprehension of what occur the recent situation in the novel. The findings revealed that presuppose/raise/assets common ground, avoid disagreements, and using identity markers were the strategies most often applied by Fusun. In addition, her utterances are also realized through grammatical cohesion and lexical cohesion. Those strategies applied to show her closeness and solidarity so that it made her interlocutor feel good.

Keywords: Linguistic realization of positive politeness strategies, pragmastylistics, Fusun, Pamuk, The Museum of Innocence

Introduction

Linguistic politeness is very important in daily life of human-beings, therefore, politeness is never an outdated theme because politeness is always essential for humans to have successful communication with others. Nowadays, politeness has developed widely in various types of varieties that pursue the development of each field, even politeness researches have been in the central of devotion for three decades [1, p. 1411]. Politeness describes the prosperity of human culture that is taught from generation to generation. This is the unique value of society that distinguishes it from one group to another. Its uniqueness lies in the difference in rules and functions that underlie the use of politeness, because it will only work in their own community. Politeness is a means that is applied to make awareness of the faces of others and consequently, plays a vital function in communication. In other words, it can be said that linguistic politeness plays an important role when building interpersonal relationships of mutual respect in any communication situation, including in fictional communication by characters. Politeness means an instrument used to express the consciousness into the face of another person. It can be captured that the face may be damaged, held or increased during interactions. In interacting, some utterances can be considered as threats. Threats can occur to positive faces and negative faces, or even to both at the same time. To minimize the risk of threats to the face, a strategy is needed. The choice of words is as part of a politeness strategy.

The choice of strategy depends on the need for politeness. This means that in choosing a particular politeness strategy is determined by three elements. They are power,
social distance, and level of coercion. In other words, strategies form a hierarchy of strategies that will achieve the highest level of goals. There are four kind strategies of politeness offered by Brown and Levinson [2], they are bald on-record, positive politeness, negative politeness, and off record. Referring to this study, the focus is on the strategy of positive politeness performed by Fusun, one of the protagonists of Pamuk’s *The Museum of Innocence* when communicating with Kemal, another protagonist. This study aims to determine the extent to which these strategies are used by Fusun and how these strategies are manifested in her speech. In order to reach these goals, this research was conducted by applying the pragmastylistic approach and Brown and Levinson's theory of politeness.

Pragmastylistics is the study of linguistic speech forms in stylistics and pragmatics [3, p.16]. Davies [4, p.106] also states that the recent treatment of language styles has moved from study of linguistic speech forms to a broader interest in pragmatics. Additionally, Norgaard, Montoro, and Busse [5, p. 3] emphasizes that pragmastylistics is concerned with the use of language and the importance of situational elements such as, the linguistic, social, cultural and author context of the production and reception of texts. In addition, they also state that pragmastylistics primarily focuses on dialogues, or interpersonal communication and commitment to linguistic aspects such as speech acts, discourse markers, politeness strategies, and so on, which makes it a useful method to drama and other kind text of discourse. In other words, it can be said that pragmastylistics studies the way how the authors use their creativities, instead of language, joined the extralinguistic situation and communicate their messages through their literary works and finally it can result in internal changes of the readers.

Literature exploits the entire linguistic repertoire to convey its aesthetic form and message. In this regard, throughout its history linguistics and literature are two different disciplines, but they cannot be separated from each other. This relation has been claimed and tackled by works of scholars such as Carter and Simpson [6] who attempt to establish such relation in which stylistics tries to combine both approaches. Stylistics emerges as a response to the subjectivity and impressionism of literary studies. It tries to replace the subjectivity with explicit and systematic description and analysis. Stylistics bridges the inequality between literary studies and linguistic analysis. It is a gateway to the interpretation of literary works that helps identify their purpose, goals and effects. Since language functions as a medium in performing literary works, the interpreting and finding out literary works’ objectives, influence and intentions is the significant field of the study that brings literature and linguistics altogether and establishes the firm relation that holds between them [7, p. 117]. In addition, both as the interdisciplinary subject, it is no doubt new insight will emerge into the rich potential for the enhancement of style studies by the rapidly expanding field of pragmatics [8, p. 10].

**Politeness and Face**

The theory of politeness has been developed by Brown and Levinson [2]. They announced the idea of ‘face’ in their work. The face is a public self-image in which each component of community desires to maintain themselves [2, p. 61]. The idea of a 'face' builds on Goffman [9, p. 5]. The face is appreciated as somewhat that indicates the public self-image. In other words, the face is the self-image that the individual wants not only to show to others, but also the recognition that other people have their own needs. Perhaps it is as an investment that cannot only be lost, but also maintained or enhanced.
Kitamura [10, p. 1] states that Brown and Levinson’s design involves two different things. They are the basic theory which referring to the characteristics of politeness and how it works in communication and a listing of politeness strategies. During communication, the communication has an interest in sustaining two different kinds of ‘faces’. A positive face is a want to be respected and to keep a positive self-image. It can be concluded that a positive face involves a person's want to be loved, respected and adored. The negative face is the privilege to abandon of action and abandon from coercion. The negative face is the want not to be disturbed and to have complete private place and autonomy. It can be concluded that the negative faces presuppose one's want to act easily, without constraints or coercion from another [11, p. 72]. Brown and Levinson [2] argue that entering into a communities, one has to recognize and demonstrate a consciousness of the ‘face’, public self-image, sense of self, of the person being addressed. Therefore, it is the characteristics of cultural differences that speakers must appreciate each other's hopes about self-image, consider their senses, and shun face-threatening actions (FTA) [12, p. 45].

Referring to the idea of ‘face’ and ‘politeness’, it is presupposed that there are two different characteristics, namely positive politeness and negative politeness [13, p. 577]; [10, p. 1]; and [12, p. 44-45]. Positive politeness is stated by fulfilling positive faces in different ways, namely (a) by showing the sameness between interaction actors, or (b) by stating admiration for the other person's self-image. Even so, negative politeness can also be performed in different ways, namely (a) by keeping another person’s face (negative or positive) by reducing face threatening actions (FTA), such as giving advice and disapproval; or (b) by fulfilling a negative face by showing esteem for the recipient's right not to be imposed. From the description above, it can be said that politeness is presented not only to minimize FTAs, but also to fulfill the faces of the interlocutor regardless of whether an FTA appears or not.

**Linguistic Realization of Positive Politeness Strategies**

Politeness strategy is a strategy exploited to avoid disturbances on the listener's face. As explained by Brown and Levinson [2] politeness strategies were created to protect the face of the listener because face refers to the esteem for oneself and sustain that self-respect in public or in restricted circumstances. Every strategy offers within different levels of politeness, so the addressee will keep in mind the threat level faces in selecting the applicable strategies of language realization of politeness. There are four types of politeness strategies, called super strategies, which are used to achieve successful communication [2, p. 91-227]. Referring to this present research, the analysis focuses on the positive politeness strategies used by Fusun when she communicates with Kemal in Pamuk’s novel *The Museum of Innocence*. Positive politeness is used to show solidarity with others. Positive politeness is presented by fulfilling positive faces in different ways, namely (a) by showing similarities between interaction actors, or (b) by uttering admiration for the self-image of the interlocutor. Positive politeness strategies are deliberated to shun taking offense by accentuating friendliness or attractiveness of solidarity with others [2, p. 48] and [14, p. 14]. Positive politeness is concerned with hearer's positive face, the positive self-respect they assert for themselves.

The positive politeness of language realizations represent natural language activities among the people closest to each other in which interests and personalities agree with each other, prejudices that indicate shared desire and shared knowledge are replaced. Positive
politeness is operated as a kind of figurative enlargement of closeness, to apply a similarity or sharing of desires to some extent even among outsiders who consider themselves, for the goal of communication [2, p. 101]. Furthermore Brown and Levinson [2, p. 103-129] state that positive politeness strategies are realized into fifteen strategies, namely: strategies (1) Noticing by paying attention to H (activities, wishes, necessities, things), such as "How this beautiful vase! Where does it come from? ", strategy (2) Exaggerating (attention, promise, compassion with H), as in" How a wonderful your writing! ", strategy (3) Increasing the interest to hearer, for example" You always do the plates! I will do it this time", strategy (4) Using an identity tag in the group, for example, " Help me with this book here, would you dear?", strategy (5) Finding a deal, such as in" Is not your new house a beautiful color! ", Strategy (6) Avoiding disagreement, as in "Yes, but… " strategy (7) Presupposing / raising /emphasizing commonalities, as in “What about letting me have one of that cookies!, strategy (8) Making Jokes, as in "Ok, I handle that cookie right now!", strategy (9) Asserting or presupposing speaker’s knowledge and concerning for hearer’s wishes, as in "I know you can't have a party, but this one would be great - come over! " (demand / supply), strategy (10) Offering, promising, for example, “I'll stop by next week", strategy (11) Being optimistic, for instance, “You will lend me your lawnmower for the weekend, I hope”, strategy (12) Including S and H in activities, such as "Let's do it together", strategies (13) Giving or asking for the reasons, as in "Why do you not lend me your cottage for the weekend? ", strategy (14) Assuming or emphasizing exchange, as in" I will do X for you if you do Y for me ", and strategy (15) Giving presents to H (entities, compassion, kind, ,support).

Research Methods

The data source used was a novel written by Orhan Pamuk, a Turkish novelist, entitled The Museum of Innocence [15], which published in 2008 two years following he won the Nobel prize in Literature. Thus, the novel translated into English by Maureen Freely in 2009. Lazzarich [16, p. 111] states that The Museum of Innocence is an interesting novel because the plot of this novel refers to social conditions in Turkey (it set in Istanbul, Turkey 1975) and at the same time the creatively changes the literary form of a love novel, therefore it can be understood as an avant-garde postmodern change from the traditional genre. The Museum of Innocence talked about a sad and tragic love story experienced by Kemal and Fusun. Kemal, an unmarried thirty-year-old descendant of one of the richest families in Istanbul, promised marriage to Sibel, the daughter of another prominent clan. However, Kemal meets Fusun, eighteen, a beautiful shop girl, and a poor long-distance relationship, at The Sanzelize Boutique when he wants to buy a handbag for his girlfriend, Sibel. Unfortunately, the handbag is not a genuine Jenny Colon. The day after, Kemal went to The Sanzelize Boutique to return the fake handbag. From this kind of meeting-up, it has changed Kemal’s entire life. Finally, they enter into a relationship. More or less 8 years later, they officially were to be engaged before getting married. Tragically, one day after getting engaged, Kemal and Fusun got accident and Fusun was dead.

The present research focused on the utterances which are produced by Fusun when she communicates with Kemal. Fusun utterances were chosen to determine which positive politeness strategies were categorized according to Brown and Levinson [2]. Positive politeness strategy originally ordered from number 1 to 15 in Brown and Levinson [2]. In this paper the linguistic realization of positive politeness strategy abbreviated RPPS- then followed by their number (for example RPPS-1 stands for linguistic realization of positive politeness
strategy number 1). This research is descriptive qualitative because the data used in this study are utterances uttered by Fusun when she communicates with Kemal. As explained by Bogdan and Biklen [17, p.29] one of the characteristics of qualitative approach is the collection of data are in the form of sentences, clauses, words or expressions. The utterances are analyzed inductively and the result counted the frequency will produce quantitative data which are important for interpretation. So the quantitative data used in this research has function to corroborate the qualitative data and modify or strengthen the analytic findings [18, p. 56]. Besides, the researcher is as the key instrument since she has the authority to manage and determine data collection and analysis and decide the time to start and end the research [19].

In analyzing the identified data, she applies content analysis method. Borg and Gall [20, p. 512] assert that analysis of content is technique to account for objective, systematic, and qualitative in communication. Thus, content analysis techniques applied in all types of interaction, mostly written material, but other kinds of interaction, such as music, pictures, or movements, should not be excluded. Related to that statement, it is due that content analysis technique employs in this study because source of data is written material that is novel and data are utterances which are produced by characters. The use of content analysis techniques in this study is to reach a greater comprehension of what occur and how to explain the recent situation. As stated by Borg and Gall [20, p. 514] content analysis usually aims to achieve one of the types of goals, namely: (a) to produce descriptive information, it means content analysis used to provide descriptive information that can provide a greater comprehension of what is happening and how to explain the recent situation, (b) Cross-validate research findings, meaning content analysis is a useful tool for examining research findings obtained from research using other methods, and (c) Hypothesis testing, it means content analysis can be used to explore relationships and to test theories. In line with the aims of applying content analysis method above, the researcher conducts this research in order to achieve one of them that is to produce descriptive information since she wants to know any kinds of information from the novel The Museum of Innocence and get a better understanding the content of novel, including the story of the novel, the roles of characters and their characteristics, the relationship among the characters, the interaction among others.

Result and Discussion

After analyzing the utterances produced by Fusun when she converses with Kemal in the novel written by Orhan Pamuk entitled The Museum of Innocence concerning with linguistic realization of positive politeness strategies offered by Brown and Levinson [2], a number of positive politeness strategies can be seen in table 1, as follows:

<table>
<thead>
<tr>
<th>Addresser/ Frequency</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
<th>9</th>
<th>10</th>
<th>11</th>
<th>12</th>
<th>13</th>
<th>14</th>
<th>15</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fusun</td>
<td>4</td>
<td>3</td>
<td>14</td>
<td>35</td>
<td>21</td>
<td>39</td>
<td>46</td>
<td>0</td>
<td>3</td>
<td>5</td>
<td>8</td>
<td>12</td>
<td>5</td>
<td>2</td>
<td>0</td>
</tr>
</tbody>
</table>

From the table above, it can be identified 197 utterances concerning with linguistic positive politeness strategies produced by Fusun. She uses 13 (thirteen) types of 15 (fifteen) types strategies of positive politeness proposed by Brown and Levinson [2] to realize her utterances when she communicates with Kemal. They are RPPS 1 (4 times), RPPS 2 (3 times),...
RPPS 3 (14 times), RPPS 4 (35 times), RPPS 5 (21 times), RPPS 6 (39 times), RPPS 7 (46 times), RPPS 9 (3 times), RPPS 10 (5 times), RPPS 11 (8 times), RPPS 12 (12 times), RPPS 13 (5 times), RPPS 14 (twice), while the strategies which are not used is RPPS 8 and RPPS 15. The strategies which are applied more often by Fusun are RPPS 7 Presupposing / increasing / emphasizing similarities RPPS 6 Avoiding disagreement, and RPPS 4. Using identification tags in groups. They are 46 times, 39 times, and 35 times respectively. Hence, in this paper it only describes those kinds of linguistic realization of positive politeness strategies which often appeared briefly.

Positive politeness strategy applies in order to reveal that the speaker wants to show her closeness and solidarity, make interlocutor feel good, and stress that she has a common goal. The expression appeared in Fusun’s utterances by mentioning the act explicitly and directly, by using linguistic features to show closeness, such as address name/ nick name (Kemal), endearment term (dear), inclusive form (we), tag form (won’t you), exaggerative form, ellipsis, and reciprocity. For example “Kemal, believe me, I no longer want to take this trip to Europe. I can’t even speak the languages, and it makes me ashamed” [15, Ch. 76 p. 640]. This example contains a solidarity strategy so it classified into positive politeness strategy. Fusun uses an identity marker to repair Kemal’s positive face. If Fusun’s utterance is looked at a glance, it categorized into bald on-record strategy since she applied imperative syntactic structure ‘believe me’. But if it is seen in detail, Fusun’s utterance classified into positive politeness strategy because of the use of address form ‘Kemal’ including the generic name usually called identity marker. It can lessen imperative and even it might turn a command into a request. As suggested by Brown and Levinson [2, p.103] positive politeness strategy is a kind of social accelerator in which an addressee always tries to approach the target person. This strategy is usually used when the giver and receiver are close friends because the charges are small. Referring to these findings, the linguistic realization of positive politeness strategies is dominated by the use of presupposing / raising / asserting common ground, use of avoidance of disagreement, and use of identity markers in groups.

The linguistic realization of strategies of positive politeness in terms of presupposing / increasing / affirming similarity has the highest frequency (46 times). It is used by speakers in their spare time to be with their listeners, to show that almost all sentences in natural language encode the point of view with deixis. Deixis discusses the ways in which sentences are attached to specific elements of the context of their speech, including the participant's role in their speech and their spatial-temporal and social location. For example, the pronoun 'I' usually refers to a participant taking the role of a speaker, while 'now' refers to the time that includes the talk time, and 'there' refers to a place further away from the speaker than 'here' and so on. It can be seen in Fusun’s utterance “They asked me about my whole life. They even asked why I got divorced. Even how did I support myself. They even asked me that. So I’m not going to Europe, I don’t want visas from any of them” [15, Ch.76 p.640]. From the example it shows that Fusun told Kemal about the result of her visa interview. From the utterance can be described that the word ‘they’ refers to visa interviewers. In this case Fusun applied past tense to present tense. The tense shift function is to improve the closeness and attractive of the story. To show personal centre switch, it applied by combining pronoun ‘I’ and pronoun ‘you’ into ‘we’ inclusive, even though only hearer referred to, for instance, by using tag question with falling intonation, such as utterance “I didn’t do any homework, Okay?” [15, Ch. 20 p. 115]. Besides, it also applied through presupposition manipulations, it applied if the speaker states as if it is assumed to be mutual. The utterances which refer to this kind which shown presuppose H’s knowledge, for examples “You know perfectly well that
you have no intention of helping me become a film star. There’s no longer any need, after all.” [15, Ch.79, p. 664].

The linguistic realization of strategies of positive politeness in terms of avoiding disagreement also had a higher frequency (39 times). Token agreement is the want to agree or seem to approve with the listener also manages to a system to pretend to agree, such as to respond to interlocutor “No, don’t you say anything to her” [15, Ch. 6, p. 22] it is produced as a response to Kemal’s question why Kemal did not say the same thing to Senay Hanım, the owner of The Sanzelize Boutique since the handbag Jenny Colon is not genuine. Pseudo-agreement is used when the addressee agrees on an expression but not on the same assertion. It can be applied by using ‘then’ and ‘so’ as a conclusive signs. The examples of this strategy which used by Fusun when she communicates with Kemal are such as: “So you decided to wait until you had found a warm house?” [15, Ch. 13, p. 67]; “I’ll be waiting to hear from you, then” [15, Ch.21, p. 21]; “All right, then” [15, Ch. 75, p. 622]. Fusun applied 2 (two) kind of conclusory markers ‘then’ and “so” to express her pseudo-agreement in order to avoid disagreement. Hedging opinion is an alternative to avoid disagreement, S can choose not to be clear about her own opinion, so as to not appear disagreeable. Hedging is usually a feature of negative politeness, but hedging can also be used as a function of positive politeness using the ‘sort’, ‘like’, ‘kind of’, and ‘in a way’ of hedging. Fusun applied hedging opinion when she might be vague about her opinion when she converses with Kemal. Fusun’s utterances which are related to her own vagueness are “Nothing like that ever happens here!” [15, Ch. 6, p. 20], “What sort of evil intentions?” [15,Ch. 59, p. 458], “I don’t feel like it right now!” “I’m happy just like this.” [15, Ch. 77, p. 652]. Hedging can also be applied to reduce FTAs in advising, analyzing, or protesting by hiding the purpose of the speaker, such as Fusun’s utterance “Ah, to be worthy of you I need to see some of Europe, is that it? Well, I’ve also given up on the idea of marrying you.” [15, Ch. 76, p. 640].

The linguistic realization of strategies of positive politeness in terms of using identity markers in groups has a high frequency (35 times). It is applied by the speaker in order to show as member of the group. The address forms applied in a situation without imposition to the hearer and with imposition to the hearer. If it is used without imposition, the terms are used to express intimacy or friendship, but if it is used with imposition, the terms are used to express the softener for imposition. Based on the analysis, Fusun applied both of them. The address form can be treated to express membership in the group which include the generic names or nicknames, such as in Fusun’s utterances “Kemal, I want you to read this carefully” [15, Ch. 56, p. 414]; “I have no doubt about that, Kemal Bey!” [15, Ch. 58, p.446]; and “Never mind, my dear;” “I’m just passing the time, you know” [15, Ch. 64, p.511].

Based on the analysis, Fusun’s utterances also derived from elements of cohesion. They are grammatical cohesion and lexical cohesion. The utterances produced by Fusun are interrelated since each utterance as a response or answer to what the speaker inquires. The way how to create utterances is by using reference, substitution, ellipsis, and conjunction which are under-heading grammatical cohesion and repetition, synonym, antonym, and collocation which are under-heading lexical cohesion. For instance: “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.” [15, Ch. 2, p. 5]. Fusun’s utterances consist of the components of grammatical cohesion and lexical cohesion. The components which are used are personal references (I, you, me, it), adversative conjunction (but), and comparative conjunction (better). Those components are used to show who as a speaker, as an addressee, and what the relationship one part and other parts. Besides, repetition (see the bold italic typeface recognized-recognize) is also used which categorized into
Conclusion

After analyzing the utterances which are produced by Fusun as main character which are concerned with politeness strategies in the novel written by Orhan Pamuk entitled *The Museum of Innocence* through pragma-stylistic perspective, it can be drawn some conclusions related to the result of analysis. Politeness is elements used in communication and therefore plays an important role in communication. Speakers who want to reach their aims in communication cannot do without doing face threatening acts (FTAs). So the existence of strategies in communication is very important to reduce nuisance.

Referring to the result of the analysis Fusun applies positive politeness strategy because Fusun wants to shun violation by stressing kindness. Besides, she uses positive politeness strategy in order to keep positive face by showing intimacy and camaraderie, attracting to relationship, building interlocutor comfortable, and stressing the two interlocutors require the same end. In realizing of linguistic politeness strategy concerning positive politeness strategy Fusun applies thirteen linguistic positive politeness strategies. The order strategies applied by Fusun from the most employed to least employed is RPPS 7, RPPS 6, RPPS 4, RPPS 5, RPPS 3, RPPS 12, RPPS 11, RPPS 10, RPPS 13, RPPS 1, RPPS 2, RPPS 9, and RPPS 14, while RPPS 8 and RPPS 15 were not appeared. The prominent linguistic realization of positive politeness strategy used by Fusun is presuppose/ raise/assert common ground followed by avoid disagreement and use in-group identity markers.

Besides, Fusun’s utterances derived from elements of cohesion, namely grammatical cohesion and lexical cohesion. The utterances which are produced by Fusun are interrelated since each utterance is produced as responses or the answer to what the speaker inquires. The way how to create utterances is by using reference, substitution, ellipsis, and conjunction. All of them are under-heading grammatical cohesion. Fusun’s utterances derived from (1) reference, it consists of personal reference, demonstrative reference, and comparative reference. Personal reference appears dominantly in her utterances; (2) conjunction, it consists of additive conjunction, adversative conjunction, causal conjunction, and temporal conjunction; (3) substitution, especially nominal substitution; and (4) ellipsis, especially verbal ellipsis. Meanwhile lexical cohesion which appears in Fusun’s utterances is repetition, synonym, antonym, and collocation. Repetition is more often appeared in Fusun’s utterances. The use of repetition is to affirm, to strengthen the intensity of information, to avoid mistakes, and to make it easier to remember information.

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References

Animal Name:
Representation of Human Relations with the Environment

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**Abstract.** Animals are part of the human environment. Humans with their common sense place animals in several categories. In Javanese society there are known terms of *kewan alas* 'wild animals', *kewan galak* 'wild animals', *iwen* 'pets', *lulut* 'tame', and *ingon-ingon* 'domestic'. This paper focuses on animal names, to uncover the taxonomy of animal names that exist in Javanese society. With ethnolinguistic methods, preliminary data from library sources is supplemented by field data obtained through observation, participation, and interviews with selected respondents, namely citizens who become breeders or induct animals, such as goats, cattle, buffaloes, and horses. Hypothetically the naming of animals along with the elements that become part and their supporters express human closeness with animals. The closer relationship makes it more creative in naming the parts and environment that become the ecosystem of each animal.

**Keywords:** animals, ecosystems, terms, taxonomy

1. **Introduction**

Animals are living things that are part of the ecosystem of human life. Animals have the potential to become supporters of meeting economic, food, entertainment and labor needs. Animal husbandry has the potential to be a capital investment that can bring economic benefits. Development of animal slaughter provides food for humans that contain high nutritional value and is needed by the human body. The use of animals for the circus is another alternative way to introduce animals to the public that contains entertainment value. Among traditional Javanese farmers, animals also become laborers to attract plows, carts and carts. Human closeness to animals raises a chain of benefits ranging from energy, meat, dirt, and the ability to reproduce. Humans with common sense have the ability to respond to the environment and arrange taxonomies about their environment, including the environment of animals. The emergence of the term *kewan alas* 'wild animal', *kewan galak* 'wild animal', and *raja kaya* 'domestic animal' shows one of the taxonomies of Javanese society regarding the animals that exist in its environment.

The Semai community has a closeness to animal life. The closeness, among others, appears in the use of animal names to create proverbs [1]. Proverbs as expressions of community wisdom formulated verbally convey intentions indirectly. In Javanese the names of animals are also used to create various expressions, such as parikan and trembling. The use of animal names as a basis for preparing expressions supports socialization and does not pose a threat. Meanwhile, another understanding is a source of threat, as happened in Nigeria.
Poaching and illegal trade become one of the threats to the decline of perimata, especially chimpanzees in Taraba, Nigeria [2]. Meanwhile, on the Cameroon border a hunting permit can be obtained from the government. However, hunters tend to ignore because the fines are considered light. These two phenomena require better conservation management. Rice sanctions are deemed necessary to make hunters feel deterrent, while officers have the imperative to be firm with offenders. In Indonesia, some animals are also endemic, such as tigers, orangutans, and some animals. The decline in the number and extinction of certain animals makes the names that are left have no natural reference.

1.1. Name and Introduction Strategy

Names in animals show the characteristics as a classification, while names in humans show identity characteristics [3]. For pets such as dogs and cats, humans often give names as "identity" but this tends to be a way to facilitate summons and counting. The term identity has a special meaning because it does not become the identity of the animal in question. The more common way to show animal identity is by number. Animal names are used for clinical studies of aphasia patients [4]. Lexically-semantically the name of the animal shows a tendency towards two dimensions, namely typical and familiarity.

The recognition of animal names has the possibility of being conveyed using various media. In the educational environment, animal names are introduced by utilizing digital media [5], [6]. Both offer ways to introduce animal names in English using educational games. Educational games in primary schools as educational aids are seen as more effective, efficient, interactive, and entertaining. It was a challenge for educators to create learning media by utilizing digital technology.

British and American children by Patrick and Tunnicliffe [7] are said to have the same knowledge about animals and plants. Knowledge about animals tends to be better and more complete than about plants. Furthermore, for educational purposes Patrick and Tunnicliffe suggest that teachers use plant and animal props into the classroom and suggest that children interact with animals and plants in their environment. At present it is an alternative to present animal and plant displays, in game, animation or film formats.

2. Method

This paper uses the ethnolinguistic method which begins with library data obtained from published writings in the form of books, research reports, articles, and news. The library data is complemented by field data which are carried out through observation, participation and in-depth interviews with villagers who raise animals. Interviews were conducted to obtain an explanation of the taxonomy of animal names in the view of Javanese people. In addition to grouping, also the use of elements and parts used by the community.

Data analysis is carried out continuously since the data provision stage. Interpretation of data is carried out contextually and anthropologically by taking into account interdata as a whole. The anthropological context is carried out by linking various cultural activities related to animals, such as rituals and salvation. Anthropological contextual interpretation to obtain information on human relations with animals that shows the introduction, knowledge, and utilization of animals in human life.
3. Results and Discussion

3.1. Research result

Animals are one of the living things (folk biology) that are able to move, react to stimuli and become part of the ecosystem of human life. Animals on earth are very diverse and are classified into various categories. In biology, classification is paired with the term taxonomy. Taxonomy is a way of grouping based on certain characteristics [8]. Animals are classified into several types, such as based on the presence and absence of the spine (vertebrates and invertebrates), types of food (herbivores, carnivores, and omnivores), symmetrical animal bodies (bilateral and radial), where they live (land, water, land and water), body coverings (scaly, slimy, hairy, hairy), locomotor (legs, wings, stomach, abdomen and legs), and how to reproduce (oviparous, viviparous, and ovoviviparous).

In this article, the grouping of animals is examined based on ethnolinguistic studies in the view of Javanese society and taxonomy in biology. The grouping of animals is focused on four-legged pets. Grouping animals into word classes is called taxa. The existing taxa are then grouped into smaller classes which are then called ethnobiological taxonomic categories. Ethnobiology categories are determined using linguistic and taxonomic criteria. The name of the category is unique beginner, life form, generic, specific, and varietal [9].

Based on the unique beginner taxa, kewan 'animal' or sato 'animal' taxa have a life form, namely the term kewan alas 'wild animal', kewan galak 'fierce animal', and raja kaya 'domestic animal' shows one of the Javanese taxonomies about animals in the environment. Generic taxa: kewan alas 'wild animals', such as orangutans, black rhinos, weasels; kewan galak 'beasts', such as boyo 'crocodiles', dragons, ula cobras ob cobras '; and raja kaya 'pet', such as bulls, cows, buffalos, wedhus goats, and horses. Specific taxa is more like 'cows', such as beef cattle and dairy cows. Varietal taxa of cattle, such as limousine, ordinary metal, super metal, Java Brama. Taksa specific kebo 'buffalo', such as kebo alas 'wild buffalo', kebo kali 'buffalo river', kebo rawa 'buffalo swamp'. Taksa specific wedhus 'goats', such as boer goats, bean goats, randu jawa, saanen goats, etawa crossbreed goats, and etawa goats. Taksa specific jaran 'horse', such as local horses and imported horses. Varietal taxa of local horses, such as Sumatera horses, brass horses, Sumba horses. Varietal taxa imports, such as racehorses and cavalry horses.

3.2. Discussion

Animals are one of the living things (folk biology) that are able to move, react to stimuli and become part of the ecosystem of human life. Animals on earth are very diverse and are classified into various categories. In biology, classification is paired with the term taxonomy. Taxonomy is a way of grouping based on certain characteristics [8]. Animals are classified into several types, such as based on the presence and absence of the spine (vertebrates and invertebrates), types of food (herbivores, carnivores, and omnivores), symmetrical animal bodies (bilateral and radial), where they live (land, water, land and water), body coverings (scaly, slimy, hairy, hairy), locomotor (legs, wings, stomach, abdomen and legs), and how they multiply (oviparous, viviparous, and ovoviviparous).

In this article, the grouping of animals is examined based on ethnolinguistic studies in the views of Javanese society and taxonomies in biology. The grouping of animals is focused on four-legged pets in Javanese society, namely lembu 'cattle', kebo 'buffalo', wedhus 'goats', and jaran 'horse'. Grouping animals into word classes is called taxa (taxa). The existing taxa are
then grouped into smaller classes which are then called ethnobiological taxonomic categories. Ethnobiology categories are determined using linguistic and taxonomic criteria. The name of the category is unique, beginner, life form, generic, specific, and varietal [9].

Based on the unique beginner taxa, kewan 'animal' or sato 'animal' taxa have a life form, namely the term kewan alas 'wild animal', kewan galak 'fierce animal', and raja kaya 'domestic animal' shows one of the Javanese taxonomies about animals in the environment. The taxonomy on the life form taxa shows the relationship and the extent of the closeness between animals and humans. The kewan alas 'wild animal' is an animal which is possibly a kewan galak 'wild animal' and not a raja kaya 'pet' who normally lives in the forest or the wild. Taxa kewan alas 'wild animal' is a life form taxa that has generic taxa, such as orangutans, black rhinos, ferrets, and so on. Taxa kewan galak 'wild animal' is a life form taxa that is an animal that is possible to be classified in the kewan alas category 'wild animal' and is not classified or possible in the raja kaya category of 'pets'. The kewan galak taxa 'wild animal' in the life form taxa has generic taxa, such as boyo 'crocodile', komodo, ula cobra 'cobra snake', and so on. Taxa raja kaya 'domestic animals' which has the equivalent words, iwen 'pets' and ingon-ingon 'pets'. The difference between a kewan alas and a raja kaya, that is, kewan alas living freely and looking for his own food, while a raja kaya is an animal that lives with restricted freedom and is unable to find food alone. Then which term is used for pets? In Javanese society, the terms raja kaya and iwen are unfamiliar and non-functional terms in daily communication. The term that is often found is the word ingon-ingon. The term ingon-ingon consists of the primary leksem ingon 'eat' and then experience repetition to ingon-ingon which is interpreted as 'pet'. Taxa raja kaya 'domestic animals' or ingon-ingon have generic taxa, such as lembu 'cow', kebo 'buffalo', wedhus 'goat', and jaran 'horse', and so on.

In general, animals such as lembu 'cow', wedhus 'goat', kebo 'buffalo', and jaran 'horse' are types of animals that are classified as herbivorous animals, which are plant-eating animals. In addition, it is also included in the viviparous group, which is an animal that breeds by giving birth. In Javanese society, especially farmers, lembu, wedhus, kebo, and jaran are very important animals.

Lembu 'cow' is one of the pets that the owner is usually a farmer or businessman. Leksem ox is intended for naming juvenile or adult cattle. Meanwhile, to name the calf named after the pedet. The 'ox' cattle taxa is a generic taxa that has specific taxa, namely beef cattle and dairy cows. Ox has the potential to be a supporter to meet the needs of the economy, food, entertainment and labor. Dairy cows have the potential to be a capital investment that can bring economic benefits. Dairy cows produce milk and cheese. Development of cut cattle provides food for humans that contain high nutritional value and are needed by the human body. Slaughtered beef that will and has been processed is called iwak sapi. In Javanese society, the word iwak does not mean 'fish' but has the meaning 'side dishes'. To distinguish the meaning of the word iwak which means real fish or side dishes can be seen from the lexemes that follow the side dish, such as iwak sapi 'beef', iwak pitik 'chicken', iwak tahu 'tofu', and so on.

Utilization of bulls is not only on economic matters and food needs, oxen can have entertainment value, for example, it can be seen in the Madurese community. As a traditional ceremony, cow racing is regularly held every year. Cow racing as another alternative to introduce animals to the community that contains the value of tradition and entertainment. In addition, cattle are also employed in the fields. Among traditional Javanese farmers, cattle also become laborers to attract plows, carts and carts. Not only energy, cow dung, namely letong used as fertilizer to fertilize plants in the fields. Ox taxa is a specific taxa that has varietal taxa, such as limousine, ordinary metal, super metal, Java brama.
The "buffalo" kebo (bubalus boss) is one of the ruminant animals that are kept for meat or energy for plowing the fields. In contrast to the benefits or uses of buffalo, the word buffalo in Indonesian figuratively has a negative connotation which means stupid person. The word smells of juda is used in several proverbs such as, buffalo gore a child 'just pretend or not mean it'; tapered buffalo; famous criminals'; buffalo in the field 'buy something without seeing the item to buy'; like a buffalo being matched by the nose 'always according to its stupidity'; etc.

Taksa kebo ‘buffalo’ is a generic taxa that has specific taxa, such as kebo alas liar wild buffalo’, kebo kali’ river buffalo’, kebo swamp’ buffalo swamp’. "buffalo” kebo. Kebo is one of the livestock that is almost the same utilization as an ox. However, kebo is not much in demand and is not generally maintained. For some regions in Indonesia, for example in Java, Sumatra, Toraja, and Sumbawa, kebo has social, cultural value, and is used as a dowry in marriage. In addition, kebo in South Sulawesi is used as a means of payment of fines, if someone has violated customary law. In Kudus, Central Java, kebo is used as a substitute for beef. This relates to the history of the city of Kudus. In ancient times many people in Kudus followed Hinduism and cows were sacred animals which could not be slaughtered and eaten. When the Islamic religion entered Kudus, Sunan Kudus forbade his followers to slaughter and eat cows during the Eid al-Adha feast day. They replaced it with buffalo to respect the people who converted to Hinduism. Until now, all processed beef has been replaced by buffalo. This has become a symbol of religious tolerance in Kudus.

Utilization of kebo for Javanese people is almost the same as using cattle. In terms of economy and food needs, kebo is consumed into several processed ingredients such as satai and soto. In some areas, especially Kudus, consuming kebo meat is a tradition that has been passed down for generations. In addition, kebo is also employed in the fields. Kebo manure is also used by farmers as fertilizer to fertilize crops. Among peasants, kebo becomes a labor force to attract plows. In addition, the waste used by farmers to fertilize kebo plants. Taksa kebo is a specific taxa that has variety taxa, such as buffalo Gayo, Java, Kalal Kalalel, Kalang Kaltim, Kuntu, Moa, Pampangan, Simeulue, West Sumatra, North Sumatra, Sumbawa and Toraja.

Wedhus is a pet that is usually used for ivory, milk or fur, ruminant animals and grass-eaters. Like buffalo, the word wedhus often has a negative connotation which is usually used as a curse. Wedhus leksem is intended for naming juvenile or adult goats. Meanwhile, to name the son Wedhus referred to as Cempe. Taksa wedhus is a generic taxa that has a specific ed goat 'wedhus taxa, such as boer goats, bean goats, rawa jawa goats, saanen goats, etawa crossbreed goats, and etawa goats. Wedhus has the potential to be a supporter to meet economic and food needs. Wedhus breeding has the potential to be a capital investment that can bring benefits economically. Wedhus produces meat, milk, and sometimes the feathers are also used. Wedhus provides food for humans that contain high nutritional value and is needed by the human body. Wedhus have a high sale value, especially near or during the Day of Victims for Muslims. For people who are unable to sacrifice cows, Wedhus is an affordable alternative to lower classes.

Thejaran ‘horse’ in Latin equus caballus is one of the pets that are used as vehicles (mounts or transportation), breastfeeding animals, and one-legged. Jaran leksem is intended for young or adult horses. As for children jaran called the term belo. Horses for the general public are indeed not one of the animals that are commonly kept. Only people with a specific intention to take care of it, such as the wealthy who aim as a ride animal and the person who works as a driver who aims as a means of transportation or transportation. In addition, jaran
also brings economic benefits by producing meat and milk. Taksa jaran 'horse' is a generic taxa that has specific taxa, namely local horses and imported horses. Varietal taxa of local horses, such as Sumatran horses, brass horses, Sumba horses. Varietal taxa imports, such as racehorses and cavalry horses, Arabian horses, akhal, falabella, curly, and black forest.

4. Conclusion

Humans classify animals in several categories or taxonomies. In Javanese society there are known terms as 'wild animals', fierce animals 'wild animals', iwen 'pets', 'tame' lulut, and 'domestic' ingons. The grouping of animals is examined based on ethnolinguistic studies in the view of Javanese society and taxonomy in biology. The grouping of animals is focused on four-legged pets. Grouping animals into word classes is called taxa (taxa) which are further grouped into classes, namely unique beginner, life form, generic, specific, and varietal. Based on the unique beginner taxa, 'animal' or sato 'animal' taxa have a life form, namely the term 'wild animal', 'fierce animal', and the rich king of 'domestic animal' shows one of the Javanese taxonomies about animals in the environment. Generic taxa: animal base 'wild animals', such as orangutans, black rhinos, weasels; fierce animals 'beasts', such as boyo 'crocodiles', dragons, ula cobras ob cobras '; and rich 'pet' kings, such as bulls, cows, buffalos, wedhus goats, and horses. Specific taxa is more like 'cows', such as beef cattle and dairy cows. Varietal taxa of cattle, such as limousine, ordinary metal, super metal, Java Brama. Taksa specific kebo 'buffalo', such as kebo alas 'wild buffalo', kebo kali 'buffalo river', kebo swamp 'buffalo swamp'. Taksa specific wedhus 'goats', such as boer goats, bean goats, randu jawa, saanen goats, etawa crossbreed goats, and etawa goats. Taksa specific jaran 'horse', such as local horses and imported horses. Varietal taxa of local horses, such as Sumatran horses, brass horses, Sumba horses. Varietal taxa imports, such as racehorses and cavalry horses.

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Editing English Coursebook Manuscripts: What Skills should be prepared?

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Abstract. This paper talks about the skills needed by editors in assessing and improving English coursebook manuscripts at PT. Intan Pariwara. Fifteen drafts representing chapters of one English book manuscript became the objects of study. Data in the forms of linguistic features were collected from the drafts. In addition, non-verbal aspects in the forms of pictures were also collected as supporting data. The collected data were analysed to see whether the editor of the draft has done her/his jobs well. The results show that several weaknesses were found in the edited drafts related to text structure, grammar quality, words choice, and exploitation of pictures for the book. The findings are expected to be input for the publisher to upgrade their editors for skills related to these aspects.

Keywords: editor, skills, draft, linguistic features

1 Introduction

A research conducted by Djatmika, et al. showed that some textbooks both originally written by Indonesian author and translated from English by Indonesia translators have poor language exploitation and translation quality.¹ Weaknesses are found in such texts in the way the book contents are presented and in the way the source texts are presented in translation version. The skills of the authors and translator in formating texts, in constructing grammatical structures, in selecting words as well as in exploiting other semiotic modes for the publication are believed to have influence to the quality of the drafts before they are ready for editing process. On that account, the role of editors for such drafts is very important. The language skills mastered by the editors will strongly support their work in improving the draft to be ready for publication. Various weaknesses in grammar and vocabulary selection will be easily identified by the editors, and at the same time they will be able to make corrections for improvement for the manuscripts.

There are two types of editing staffs working at Indonesian publishers, i.e., editors for translation drafts, and editors for textbook drafts written by Indonesian authors including draft of English coursebook which becomes the object of the research. To conduct their jobs, editors for drafts of English coursebook must have good quality of English as they improve drafts for teaching materials for the next publishing process. Meanwhile, editors for translation drafts have more challenging tasks—they must have good linguistic knowledge in both source language and target language. In addition, the editors must also have translating skill to be able to improve the
translation drafts they are responsible with. This relates to the fact that the editors must be able
to find weaknesses in the draft that they are editing, especially problems with text structure and
text textures in terms of grammar quality and word selection performed by the original translator.

However, many editors of textbook and translation texts show unsatisfied skills of
language as well as translation. They can not performed their jobs maximally as they often miss
verbal weaknesses existing in the drafts as well as non verbal ineffectiveness exploited in the
drafts such as pictures as visual mode. This fact is proofed by the quality of books have been
published and distributed in the society.1 Related to such a fact, the editors need to improve their
language and translation skills, especially skills in selecting and formatting discourse unit to
become texts in certain genres, skills in exploiting grammatical rules for sentence constructions,
skills in selecting words, and also skills in providing non verbal aspects for the textbook
drafts.3,4,5,6

To limit the scope of discussion, this paper presents the English language skills performed
by the editors of drafts of English coursebook related to text structure and text texture. The first
aspect represents the editors' skills in identifying and correcting deficiencies related to the type
of text and discourse unit used for certain types of texts in the drafts; while the second aspect
shows their skills in finding and correcting deficiencies related to grammatical quality and
vocabulary selection. In addition, the discussion also involves the editors's sensitivity in
identifying weaknesses in selecting and presenting pictures for the coursbook drafts.

2 Methods

Fifteen chapters of draft for English coursebook were selected to analyze. Data in the forms of
linguistic features and other semiotic modes were collected from each chapter. The former
involved discourse units for the tek structure, grammar quality and word choice for the draft.
Meanwhile, the latter is represented by pictures or photographs exploited to support the
presentation of teaching materials in the book draft. The collected data were analysed to see
whether the editor of the edited draft had undertaken his job properly so that the draft was ready
for publication or for quality assessment.

3 Finding and Discussion

As a research partner, PT. Intan Pariwara, Klaten provided 15 modules which were
prepared for the publication of an English textbook for grade X SMA / MA. The analysis for
each module of this book was focused on several aspects, namely aspects of the structure and
texture of the texts for the teaching materials and other aspects or modes that support the
presentation of these English teaching materials. The findings from each of these aspects are
presented as follows.

3.1 Quality of Texts’ Structure

Six types of text are introduced for the students in the module drafts, namely e-mail /
letters, announcements, descriptive, recount, and narrative. Texts of emails and letters are
presented as a means of introduction. Students are given several email models and introductory
letters with several obligatory as well as optional discourse units. One model of introductory e-mail is constructed with a unit that is actually not appropriate for such a text—such a unit says:

> For your information, I have an elder brother, Denis. He studies at Brawijaya University. He returns home once a month. So, I seldom meet him personally, but we always chat using social media very often. My father, Mr. Janson is a teacher and my mother, Mrs. Rahayu, is a police woman.

Descriptive texts are presented in two modules / two units. The materials contained in the texts are tourism spots. Students are trained with the skills to describe tourist attractions in various regions in Indonesia. Meanwhile, recount texts are provided in three units with variations of recount biographies for living and dead figures (heroes). Recount biographical texts for living figures show grammatical inconsistency as the texts accommodate simple past tense, present perfect tense and simple present tense in telling the life of the figures—whereas the linguistic features for a recount suggest only simple past tense in presenting the chronological events.

In addition, there are texts with unclear genre types, such as in Chapter 7 Great Achievement. The reading passage presented in such a chapter in one part behaves like a description, and in other it shows a recount linguistic features. In rather similar case, the reading text in Chapter 8 is claimed to be a recount, but one part of such a text represent a complication—an obligatory unit of a narrative text.

Narrative texts are presented in 3 units with variations in contents, namely fairytale, legend, and folklore. All of these variations are explained as a narrative text consisting of orientation, complication, resolution, and reorientation / coda. This concept is not correct. It should be explained that there are three obligatory units, namely orientation, complication, and resolution—and there are two optional units, namely evaluation and coda. A wrong concept on narrative text structure is represented by the introduction of reorientation in the end of such a text. This unit is actually a part of a recount, so suggesting it as the ending part of a narrative seems to be misleading. Furthermore, the author of the coursebook does not present evaluation as one of optional units of a narrative. This does not enrich students with knowledge of units supporting the text structure of stories. As each of the three chapters that accommodate a text of this type presents a different text, namely a fairytale, a legend, and a folklore for each, then what linguistic features differentiate each of the three texts should be explained to the students.

### 3.2 Quality of Texts' Texture

#### 3.2.1 Grammatical Mistakes

The draft is prepared for English textbook for year one of senior high school in Indonesia. Therefore, the materials presented should be free from mistakes in English language exploitation, especially those related to the structure of the text as discussed in the section above and also related to grammatical and lexical quality. Related to English grammar quality, the draft show wrong concept of grammar rules presented for learning materials and several grammatical mistakes existing in learning instructions, reading texts, and in other parts of the draft.

In general, the types of grammatical errors that still appear in this draft textbook are as follows. Problem in parallel structure appears on each front page of a chapter that represents the learning map. Some of the competencies that are expected to be achieved by students after following the learning process by using the module should be in parallel structure—and gerund
could be exploited for the parallel forms. For example, a chapter entitled *Let’s Talk about Self* offers *Asking for language skills and giving information about oneself and family relationships, E-mail and letters, and language features (grammar)* as learning materials. They are presented inconsistently in the learning map. Using the form of gerunds for each subtitle of the material will make the presentation better, namely becoming *Asking for and giving information about oneself and family relationships, Making E-mails and letters, and Understanding language features (grammar)*. A parallel form like this will be more grammatically effective and consequently will provide a clear message for the readers. This strategy should also be applied to the sub-material under each of the three sub-headings, which are presented in the table below.

<table>
<thead>
<tr>
<th>Table 1 Revised Learning Map</th>
<th>Original Expressions</th>
<th>Revised Expressions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen to the dialogs and understand the contents.</td>
<td>Listening to the dialogs and understanding the contents.</td>
<td>Identifying the expressions and language features of dialogs to ask for and give information about oneself.</td>
</tr>
<tr>
<td>Identify the expressions and language features of dialogs to ask for and give information about oneself.</td>
<td>Making conclusion on how to ask for and give information about oneself.</td>
<td>Introducing oneself, spoken and written, accordingly.</td>
</tr>
<tr>
<td>Make conclusion on how to ask for and give information about oneself.</td>
<td>Introducing oneself, spoken and written, accordingly.</td>
<td>Reading and understanding the contents of e-mails and letters.</td>
</tr>
<tr>
<td>Introduce oneself, spoken and written, accordingly.</td>
<td>Understanding language features (grammar).</td>
<td>Identifying pronouns</td>
</tr>
<tr>
<td>Read and understand the contents of e-mails and letters.</td>
<td>Writing e-mails and letters.</td>
<td>Drawing conclusion about pronouns and how to use them.</td>
</tr>
<tr>
<td>Identify the contents and structures of e-mails and letters.</td>
<td>Identifying the contents and structures of e-mails and letters.</td>
<td>Using pronouns in dialogs, e-mails and letters correctly.</td>
</tr>
<tr>
<td>Identify pronouns</td>
<td>Identifying pronouns</td>
<td></td>
</tr>
<tr>
<td>Draw conclusion about pronouns and how to use them.</td>
<td>Drawing conclusion about pronouns and how to use them.</td>
<td></td>
</tr>
</tbody>
</table>

Gerund presented in the right column of the table above makes this chapter's learning map presented in a parallel structure. The quality of this grammar makes the learning map presentation more effective with messages that are easier to digest for prospective book users. The improvement model for the learning map on the first page of this chapter can be applied to other chapters of the English textbook draft. Grammatical mistakes related to the form of gerunds are also found in the text reading material as exemplified by the following two sentences:

1. *I love correspondence.*
2. *I hope I’ll get a lot of benefits by corresponding with her.*

The two sentences serve as examples in the reading text, so the minor mistakes of the two sentences above should be corrected to

3. *I love correspondencing.*
4. *I hope I’ll get a lot of benefits by correspondencing with her.*
In addition to the mistakes related to gerund, there are other minor mistakes found in the draft such as mistakes related to the exploitation of coordinating conjunction. These conjunctions—**and, but, or, so** are grammatically exploited to combine two or more simple clauses with the position always between the clauses they combine. Moreover, English grammatical rules also show that conjunctions are only used in the construction of compound sentences or complex sentences. In connection with this rule, the draft still shows a few simple sentences that are initiated by a conjunction as presented in the examples below.

5. **Sifa is interested in becoming her friend. So, she decided to send an e-mail to Cleopatra**
6. **I dream to make dramas in English. So, would you teach me how to learn and master English with British accent?**
7. **But none of them have been published.**

The three examples above show the use of the **so and but** which starts a simple sentence. This is an example of grammar that is not effective to be used as modeling for prospective users of this textbook. Replacing the conjunction **so** with **therefore**, and **but** with **however** will be one of the strategies that editors can do to correct this type of grammatical mistake, for example.

8. **...Sifa is interested in becoming her friend. Therefore, she decided to send an e-mail to Cleopatra**
9. **I dream to make dramas in English. Therefore, would you teach me how to learn and master English with British accent?**
10. **However, none of them have been published.**

Other types of mistakes related to conjunctions are unneeded conjunctions in sentence construction. The English grammatical rules show that conjunctions are used in the construction of complex sentences. Combining two clauses will require a conjunction, whereas combining three clauses will require two conjunctions, and so on. In connection with this grammatical principle, there is a sentence construction that should have a simple sentence structure, but the author of the book inserts a conjunction in it. Insertion of conjunctions into structures that do not actually require this makes the construction ineffective. The construction of the sentence can be seen below.

11. **What situation which make the senders write the cards?**

This simple question sentence is used by the writer to stimulate the readers comprehend the reading text. The use of conjunctions **which** - which seems to occur due to the influence of the Indonesian language rules - makes the question sentence less grammatical, thereby removing the conjunction from its position in the structure will actually make the sentence more effective.

12. **What situation makes the senders write the cards?**

Moreover, related to the case of Indonesian language interference toward English sentence constructions used in the draft, the author also show an interference in term of language style represented in several sentences in reading texts. Put in other words, several
sentences have Indonesian deep structure but they are stated in English. Hence the English sentences sound and have Indonesian style. The following two sentences show the case.

13. But it tends they break the traffic rules.
14. Those are for your own good.

The two sentences above have a grammatical weakness in addition to being expressed in a non-English style. The first sentence begins with a conjunction which is not grammatically effective. In addition, the expression of it tends in the sentence makes this construction sound Indonesian even though it is stated in English. The author seems to say “Tapi cenderungnya mereka melanggar aturan lalu lintas” in English language; therefore, the English version shows ineffective grammatical construction. A more English expression can be suggested as "However, they tend to break the traffic rules".

Meanwhile, the second sentence shows a mistake in the choice of the word good which should be goodness. Even though it has been grammatically improved, this expression still sounds Indonesian. Modifying the word order to become “They are good for you” can be one solution of improvement—the message will be delivered effectively in an English style of expression. In addition, the other two types of grammatical mistakes represent subject-verb agreement and the use of tense. The former shows a mistake of using a non-referent pronoun as the subject of a construction which is paired with a wrong verb form in a sentence of But none of them have been published. The word none of them is always considered singular, so it needs a singular verb. The sentence should be modified to be “However, none of them has been published.”. Like the mistake related to conjunction above, the word but in this sentence also shows an ineffective usage of conjunction which initiates a simple sentence. On that account, replacing such a conjunction with however can make the construction better. Finally, the last grammatical error is the selection of simple present tense to tell something happening in the past as shown in the following sentence.

15. I request her to become my penpal.

As the sentence above is used in a recount text to express something happening in the past, then the tense form does not really support the linguistic features needed by such a text. It must be replaced by simple past tense.

The draft of English textbook also has wrong concepts of grammar that are presented as teaching materials in a part named as Grammar Note. This section explains certain English grammar rules which are exploited as teaching materials in each chapter of the book. On that account, if the grammar concept provided by the section is wrong, then this will be misleading. The first wrong concept of grammar is accommodated by Grammar Note section of Chapter I of the draft explaining and introducing English pronouns. The author presents the pronouns in a table for subjective, objective, and possessive pronoun as shown below.
As the focus of this grammar presentation is on pronouns, the writer does not include the changes in possessive adjective such as my, your, his, her, our, their, and its. Including these words in the presentation must actually be very beneficial for the students because possessive adjectives are really parts of the conjugating forms of English pronouns. Furthermore, exercises in the chapter also include possessive adjectives as the materials. In addition, another misconception also occurs for pronoun its which is presented in the table as a possessive pronoun—which should be possessive adjective—English does not have its as possessive pronoun. Revision for the table and presentation is recommended for the grammar section improvement as shown by the modified table below.

### Table 2 Modified Table for Pronouns

<table>
<thead>
<tr>
<th></th>
<th>Subject</th>
<th>Objective</th>
<th>Possessive</th>
<th>Subject</th>
<th>Objective</th>
<th>Possessive</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Singl</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1st person</td>
<td>I</td>
<td>me</td>
<td>mine</td>
<td>we</td>
<td>us</td>
<td>ours</td>
</tr>
<tr>
<td>2nd person</td>
<td>you</td>
<td>you</td>
<td>your</td>
<td>you</td>
<td>you</td>
<td>your</td>
</tr>
<tr>
<td>3rd person</td>
<td>he</td>
<td>him</td>
<td>his</td>
<td>they</td>
<td>them</td>
<td>theirs</td>
</tr>
<tr>
<td>she</td>
<td>her</td>
<td>hers</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>it</td>
<td>it</td>
<td>its</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

The second wrong grammar concept is presented in Grammar Note of Chapter 4. The material is related to noun phrase which has a noun head and several modifiers. Instead of introducing various classes of word that can modify the head noun, the author only focuses on types of adjective that can be modifiers for the noun head in a noun phrase. However, in the column of adjective representing material for modifier, the author also includes nouns as examples for this type of adjective. This wrong example is presented in the following table designed by the author.

### Det Adjectives

<table>
<thead>
<tr>
<th>Det</th>
<th>opinion</th>
<th>size</th>
<th>shape</th>
<th>age</th>
<th>color</th>
<th>origin</th>
<th>material</th>
<th>Noun</th>
</tr>
</thead>
<tbody>
<tr>
<td>a</td>
<td>nice</td>
<td>small</td>
<td>--</td>
<td>new</td>
<td>blue</td>
<td>balines</td>
<td>wooden</td>
<td>statue</td>
</tr>
<tr>
<td>the</td>
<td>pretty</td>
<td>little</td>
<td>slim</td>
<td>young</td>
<td>--</td>
<td>african</td>
<td>--</td>
<td>girl</td>
</tr>
<tr>
<td>the</td>
<td>best</td>
<td>--</td>
<td>--</td>
<td>white</td>
<td>--</td>
<td>--</td>
<td>sandy</td>
<td>beach</td>
</tr>
<tr>
<td>--</td>
<td>yummy</td>
<td>small</td>
<td>circular</td>
<td>--</td>
<td>--</td>
<td>--</td>
<td>fruit</td>
<td>pudding</td>
</tr>
</tbody>
</table>

Because the Modifier that is introduced is only Adjective and its types, the word fruit in the material column is a misconception. Fruit is a noun and indeed a noun can be a Modifier for Noun Head in a Noun Phrase, but this is a modifying noun, not an adjective. This wrong
example is also exploited in the exercises following the material presentation. Students are to identify types of adjectives that modify a noun head in a noun phrase. However, the author provides three noun phrases in which one of the modifiers is a noun such as beautiful large bamboo house, bubbling mud pit, and steep winding stone road with bamboo, mud, and stone as modifying nouns for a noun head of a noun phrase.

3.2.2 Wrong Choice of Words

The draft only show a few of vocabulary problems, namely problems related to spelling, word selection, and names of language function. The first problem happens with the name of grammar section of each chapter, GAMMAR NOTE. The loss of a letter of R in the subtitle, even though a minor error, can significantly reduce the quality of the draft book, this subtitle appears in every chapter of the draft book.

The other word problem is related to proper names of school which are exploited in reading texts as teaching materials. The name of the school that is used imaginatively both in conversation and in reading text, should not represent a real referent in the real life, such as SMAN 2 BANDUNG. The proper name of SMAN 2 BANDUNG can be elaborated as follow. SMAN is an acronym for Sekolah “school” Menengah “high” Atas “senior” Negeri “state”. Meanwhile, number 2 means that the school is the second school established in the city of Bandung. This school really exists in Bandung city. It is better for the author to use imaginary names of school in the conversation or reading texts as teaching material in the draft. If s/he wants to use state school, then s/he must be sure that the state school can not be found in one city. For example, if Solo city only has 8 state senior high schools, then the author can have SMAN 9 Solo as a proper name of school as part of teaching materials. The other suggested school name selection is using imaginary private school. However, the chosen names must sound academic such as SMA HARAPAN BANGSA, or SMA TUNAS BANGSA, and not SMA HARAPAN JAYA which seems to rather represent name of a business institution, like a motor dealer, than a school.

Meanwhile, a few semantically wrong chosen words are found in the draft. One instruction for exercises says "Attach your email and reply on the classroom wall magazine". The exploitation of the word attach in that instruction is ineffective to send the message. Replacing it with the word post improves the effectiveness of the instruction to be "Post your e-mail and reply on the classroom magazine". The same error occurs for the title of Chapter III, "Stating Intention". Pragmatically the word intention represents the pragmatic force of an utterance. Looking at the contents of the material presented in this chapter, then such a word should be replaced by the word plan. "Stating a plan" is more representative for the chapter.

Related to language function, two inappropriate uses of utterances exist in the draft. In Dialog 3 page 8, an utterance of "Hi Keiza, What are you buying?" is used to represent a greeting in English. The choice of utterance like this is not in accordance with the pragmatic behavior of English native speakers. They greet using "Good morning, How are you ?", and so on, whereas "What are you buying?" is a Javanese way of greeting. Put in other words, an interrogative utterance executed for a ritual talk or for an icebreaker is Javanese pragmatic way, not English one. For an English native speaker, a question forwarded to greet her/him might be understood as a personal question for her/him, not a greeting—and this sounds rude for her/him.

The other pragmatic problem is related to the context elaboration backgrounding a dialog in Activity 9, Chapter I. The context configuration says: Nadim and Tigor are at the canteen. They meet Firda, Nadim’s friend at Junior High School. Nadim is introducing her to
Tigor. This configuration presents the dialog in which Nadim introduces Firda (his junior high school friend) to Tigor. Next, Nadim offers her a treat for lunch. The contents of the conversation become weird because the context elaboration says Nadim and Tigor are at the canteen—the expression of at the canteen does not always represent that they are having lunch. It could be that the Nadim and Tigor were just sitting in front of the canteen, or just standing and chatting in one part of the canteen building, and so on. Thus, if the imagination is awakened they both just sit in the canteen and are not eating, then a generous speech offering Firda to order a meal and Nadim who will pay it will be strange. For this reason, the context configuration should be improved by by saying that Nadim and Tigor are having lunch at the school canteen. This context configuration gets the dialog make sense.

3.2.3 Weakness in other Mode

In addition to verbal exploitation, the English textbook draft also shows weaknesses related to other modes, especially visual modes. There are three types of weaknesses that have not been touched by the editor, namely the cover image as the front view of the draft of this book presents a picture of some students in junior high school uniforms. Meanwhile, the draft of this book is entitled: ENGLISH LITERACY: English for SMA / MA Grade X. The combination of the title presentation with this picture does not seem appropriate. As this visual weakness appears on the cover page, it could be that this error will immediately attract the attention of the prospective users as the representation of the draft quality.

Furthermore, the photographs which are used as visual aspects of the material presentation still need to be improved in quality. For example, the technique of taking pictures for the context of the painting exhibition in Chapter II page 20 is still not optimal. The available images do not represent a natural painting exhibition. The picture still looks like a big house with lots of paintings. This case occurs for several shooting contexts. On the other hand, other types of images, especially those related to tourist attractions or historic buildings, mostly already look natural. However, the author should consider the copyright issue when downloading pictures from internet.

Discussion

Analysis of the linguistic aspects of the book draft having passed the editing process shows that many things have been handled by the editor well. English language exploitation was done effectively for most parts of the draft such in presenting the learning materials as well as the language exercises. Only a few of weaknesses are found in the manuscript under four domains such as text structures and discourse units, grammar quality, words choice, pragmatic behavior, and visual mode supporting the verbal aspect of the draft. These weaknesses could indicate that the editor of the draft missed them which might be due to her/his English influence including text illiteracy.

For the first weakness, the editor need to increase her/his understanding of text types and discourse units needed for each of text. Moreover, s/he must also know the social function of each type, so that discourse units—either the obligatory or the optional ones—for such a type are selected and arranged properly. The text structure must be supported by proper linguistic features; on that account the editor must understand well what features are needed by each type of text. Such features are realized in grammar quality and words choice. In addition the linguistic features, the editor must also know English pragmatic behavior—s/he is demanded to judge whether utterances exploited by the book writer in the book draft are already approriate with the
English way in pragmatic behavior or not. Finally, the editor is also required to be able to assess whether pictures or photos displayed in the book draft are applicable or not—not only in accordance to the content of the learning materials, but also in relation to the copyright of those which are downloaded from internet. Increasing the skills in exploiting these aspect might help an editor do her/his jobs in consequence the improved skills will improve the quality of the edited drafts.

4 Conclusion

Editors have big jobs in preparing book drafts for the next publishing process. Assessing, correcting and improving the drafts should be performed well to make them better and ready for publication. The editor of the English book draft being analysed in this research shows weaknesses in several aspects, namely in exploiting text structure and texture representing the verbal aspect of the draft as well as in visual aspect in the forms of photos and pictures. Skill improvement for these aspects are recommended for the editor so that s/he will have better performance in doing her/ his job.

References

The Dominance of Established Equivalent in the Metaphor Translation

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Abstract. This study aimed to describe the techniques used in the translation of the conceptual metaphor expressions. The data were linguistic units in the form of words, phrases, or clauses about the American dream expressed in conceptual metaphor. The sources of the data were the original novel entitled The Great Gatsby and its Indonesian versions translated successively by Nataresmi (2010) and Verawaty (2010). Data collection was carried out by document analysis and focus group discussions (FGD). The result of the study showed that the most dominant techniques were established equivalent. The dominance is caused by the availability of similar metaphorical expressions in the target language as the equivalent and the stock of similar metaphorical concepts in the target language that make the translators create new expressions. Modulation in the third position is also interesting since metaphors with different expressions and concepts are possible to be translated.

Keywords: translation, conceptual metaphor, technique, established equivalent

1. Introduction

A translation technique called established equivalent can be used only if a term or expression used in the source language (SL) is recognized by dictionaries or language in use as an equivalent in the target language (TL) [1]. Recognized by dictionaries and language in use implies that both languages have similar expressions. Since it is about metaphor translation, the similarities are against some experts saying that Thai and Japanese are close in term of using metaphorical concept; those two Asian countries share a monistic character; they do not rigidly separate between head and heart. Emotive and rational aspects are integrated in their interpersonal relationship reflected in their metaphor. On the contrary, English is dualistic so there is a sharp dichotomy between emotions (heart) and rationality (head/mind) [2]. If Indonesian is similar to the other two Asian languages, metaphor translation from English into Indonesian does not enjoy any facilitation. This is strengthened by the standpoint that readers will be difficult to understand metaphorical expressions based on different conceptual metaphors (Lakoff & Johnson, 2003) [3].

McCune (1985) [4], however, empirically proves that English and Indonesian have similarities; he finds nine similar metaphorical concepts, namely CORRECTNES IS STRAIGHTNESS, THOUGHTS ARE MOTIONS, TIME IS SPACE, CHANGE IS MOTION, HEARING IS TOUCHING, UNPLEASANTNESS IS SHARPNESS, INTERELATING IS TOUCHING, SOUND IS A SUBSTANCE, CONCIOUSNESS IS A FLUID. He investigates that the similarities are caused by human cognition and borrowing. All humans are very likely to have a common understanding for certain things because of their belonging to the same race: human beings. The notion of borrowing is analogous to the case of English which also borrows a lot of metaphors from Hebrew culture through the Bible.

The dominance of established equivalent may make monistic-dualistic approach causing the differences insignificant. Nevertheless, the dominance may refer to something more than
strengthening the human cognition and borrowing thesis. Hopefully, this research finds some new perspectives on metaphor translation and triggers the other researchers to find more.

2. Methodology

2.1 The design of the study

This research is qualitative; accordingly, it is descriptive because the data are mostly in the form of words. Numbers used are not the formulas of quantitative research. Furthermore, this qualitative research includes content analysis, case studies, and comparative studies, which are actually research methods. This confirms that, "Qualitative research is an umbrella term under which a variety of research methods that use languaged data are clustered" (Polkinghorne, 2005) [5].

2.2 Subjects of the research

Subjects of the research are a data validator, raters, and the researcher. A data validator is an expert who decides whether the data about American dream expressed in metaphors gathered by the researcher are valid. Raters are translation experts who determine translation techniques; the raters are a translation professor and three senior doctorate students majoring in translation including the researcher.

2.3 Data collection procedures

The data were American dream metaphorical expressions found in the novel The Great Gatsby (TGG) written by Fitzgerald [6] and in its two Indonesian versions in which one was translated by Nataresmi (TGG-N) [7] and the other by Verawaty (TGG-V) [8]. The data about American dream metaphorical expressions and their translations were collected by analyzing documents, namely the original novel and the two translations. The data were also about the translations techniques used by the two translators. These ones were obtained through focus group discussions (FGD).

2.4 Data analysis techniques

The research data analysis techniques were domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis (Spradley, 2007) [9]. The domain analysis was used to include the data about the American dream metaphorical expressions and to exclude the others. The taxonomic analysis was to analyze all of the data based on predefined domains, namely the translation techniques. The componential analysis was to compare between the translation techniques of TGG-N and that of TGG-V. The cultural theme analysis was to conclude the relationship patterns between the domains and how they were linked to the culture as a whole.
3. Findings and Discussion

3.1 Translation techniques of metaphor in TGG

Molina & Albir (2002) have 18 techniques of translation [1]. Nevertheless, this research integrates word to word translation to literal; but explicitation, addition, paraphrase, and footnote are counted individually. Similarly, pure borrowing and naturalized borrowing are counted two and so are implicitation and deletion. Accordingly, they are 22 techniques altogether. The ones used in TGG-N and TGG-V are thirteen, namely adaptation, addition, deletion, discursive creation, explicitation, established equivalent, generalisation, literal, modulation, particularisation, pure borrowing, reduction, transposition. It can be seen in the Table 1

Table 1 Translation technique of American dream metaphor

<table>
<thead>
<tr>
<th>No</th>
<th>Translation technique</th>
<th>TGG-N (Sum / Percentage)</th>
<th>TGG-V (Sum / Percentage)</th>
<th>Percentage average</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Established equivalent</td>
<td>100 / 41,67</td>
<td>147 / 61,25</td>
<td>51,46</td>
</tr>
<tr>
<td>2.</td>
<td>Explicitation</td>
<td>38 / 15,83</td>
<td>45 / 18,75</td>
<td>17,29</td>
</tr>
<tr>
<td>3.</td>
<td>Modulation</td>
<td>40 / 16,67</td>
<td>13 / 5,42</td>
<td>11,04</td>
</tr>
<tr>
<td>4.</td>
<td>Discursive creation</td>
<td>36 / 15,00</td>
<td>13 / 5,42</td>
<td>10,20</td>
</tr>
<tr>
<td>5.</td>
<td>Deletion</td>
<td>9 / 3,75</td>
<td>4 / 1,67</td>
<td>2,70</td>
</tr>
<tr>
<td>6.</td>
<td>Transposition</td>
<td>4 / 1,67</td>
<td>3 / 1,25</td>
<td>1,46</td>
</tr>
<tr>
<td>7.</td>
<td>Literal</td>
<td>1 / 0,42</td>
<td>4 / 1,67</td>
<td>1,04</td>
</tr>
<tr>
<td>8.</td>
<td>Established equivalent + Reduction</td>
<td>2 / 0,83</td>
<td>2 / 0,83</td>
<td>0,83</td>
</tr>
<tr>
<td>9.</td>
<td>Generalisation</td>
<td>2 / 0,83</td>
<td>1 / 0,42</td>
<td>0,64</td>
</tr>
<tr>
<td>10.</td>
<td>Pure borrowing</td>
<td>1 / 0,42</td>
<td>1 / 0,42</td>
<td>0,42</td>
</tr>
<tr>
<td>11.</td>
<td>Established equivalent + Pure borrowing</td>
<td>1 / 0,42</td>
<td>1 / 0,42</td>
<td>0,42</td>
</tr>
<tr>
<td>12.</td>
<td>Established equivalent + Discursive creation</td>
<td>1 / 0,42</td>
<td>1 / 0,42</td>
<td>0,42</td>
</tr>
<tr>
<td>13.</td>
<td>Particularisation</td>
<td>1 / 0,42</td>
<td>0 / 0</td>
<td>0,21</td>
</tr>
<tr>
<td>14.</td>
<td>Established equivalent + Explicitation</td>
<td>1 / 0,42</td>
<td>0 / 0</td>
<td>0,21</td>
</tr>
<tr>
<td>15.</td>
<td>Explicitation + Discursive creation</td>
<td>1 / 0,42</td>
<td>0 / 0</td>
<td>0,21</td>
</tr>
<tr>
<td>16.</td>
<td>Modulation + Pure borrowing</td>
<td>1 / 0,42</td>
<td>0 / 0</td>
<td>0,21</td>
</tr>
<tr>
<td>17.</td>
<td>Established equivalent + Addition</td>
<td>1 / 0,42</td>
<td>0 / 0</td>
<td>0,21</td>
</tr>
<tr>
<td>18.</td>
<td>Adaptation</td>
<td>0 / 0</td>
<td>1 / 0,42</td>
<td>0,21</td>
</tr>
<tr>
<td>19.</td>
<td>Established equivalent + Adaptation</td>
<td>0 / 0</td>
<td>1 / 0,42</td>
<td>0,21</td>
</tr>
<tr>
<td>20.</td>
<td>Transposition + Pure borrowing</td>
<td>0 / 0</td>
<td>1 / 0,42</td>
<td>0,21</td>
</tr>
<tr>
<td>21.</td>
<td>Literal + Deletion</td>
<td>0 / 0</td>
<td>1 / 0,42</td>
<td>0,21</td>
</tr>
<tr>
<td></td>
<td>Total</td>
<td>240 / 100</td>
<td>240 / 100</td>
<td>100</td>
</tr>
</tbody>
</table>

American dream expressed in metaphor are the criteria of data inclusion. American dream cannot be separated from happiness (the goal), wealth (the means to reach the goal), and conducive situation: optimism, opportunity, and hardworking [10]. Metaphorical expressions are linguistic manifestation of the metaphorical concept; metaphor itself is just about saying
one thing in terms of another [3]. Some data in the following are elaborated based on the notions while their techniques are categorized with Molina and Albir’s ideas [1].

### 3.1.1 Established equivalent

Established equivalent is a translation technique using terms or expressions or commonly known as equivalents in the TL. They are recognized by dictionaries or language in use [1].

<table>
<thead>
<tr>
<th>Source language</th>
<th>Metaphorical concept / American dream domain</th>
<th>Target language</th>
<th>Translation technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>104/TGG/64 But I am slow-thinking and full of interior rules that act as brakes on my desires</td>
<td>DESIRES ARE A SPEEDING CAR / Conducive situation</td>
<td>104/TGG/64 But I am slow-thinking and full of interior rules that act as brakes on my desires</td>
<td>Established equivalent</td>
</tr>
</tbody>
</table>

Nick is often referred to as the personification of an unspoiled American dream; this is because, among other things, his adherence to various regulations for him serves as a brake on certain desires that can disrupt the focus or pollute the process of achieving his American dreams. Accordingly, this attitude belongs to the conducive situation of the American dream. The word *brakes* in “*brakes on my desires*” is the datum because it is a metaphor based on the metaphorical concept DESIRES ARE A SPEEDING CAR.

Established equivalent is the technique used in translating the word *brakes* into *rem* due to two reasons. Firstly, the word *rem* is the equivalent of *brake* in English-Indonesian dictionary (Echols & Shadily, 2010) [11]. Secondly, the metaphorical expression *rem* based on DESIRES ARE A SPEEDING CAR is widely used in Indonesian such as “*rem atas hasrat/keinginan/ambisi/hawa nafsu*” (brake on desire/want/ambition/lust) et cetera.

### 3.1.2. Explicitation

Explicitation is a translation technique that converts implicit information in the SL into detailed or explicit information in the TL [1].

<table>
<thead>
<tr>
<th>Source language</th>
<th>Metaphorical concept / American dream domain</th>
<th>Target language</th>
<th>Translation technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>023/TGG/8 ... but now he’d left Chicago and come east in a fashion that rather took your breath away</td>
<td>WONDER IS A BREATH TAKER/Wealth</td>
<td>023/TGG-V/15 ... dan sekarang dia telah meninggalkan Chicago dan datang ke East dengan gaya yang akan membuatmu tercengang</td>
<td>Explicitation</td>
</tr>
</tbody>
</table>

Tom Buchanan’s wealth, exemplified by his carrying along with many expensive ponies when moving from Lake Forest to East, surprises many people; this astonishment is expressed metaphorically with *took your breath away* based on the metaphorical concept WONDER IS A BREATH TAKER. Therefore, the phrase *took your breath away* becomes the datum.

Explicitation causes the metaphorical expression *took your breath away* to be translated into *membuatmu tercengang* (make you get amazed). The reason is that the TL phrase whose meaning is implied by metaphorical expression becomes the SL phrase whose meaning is explicit. The SL metaphor, whose meaning is implicit, is not retained. The same thing happens
when enormously in "His family were enormously wealthy" (022 / TGG / 8) is translated as sangat (very) in “Keluarganya sangat kaya” (022/TGG-N/7).

3.1.3 Modulation

Modulation is a translation technique that changes the point of view, focus, or cognitive categories [1].

<table>
<thead>
<tr>
<th>Source language</th>
<th>Metaphorical concept / American dream domain</th>
<th>Target language</th>
<th>Translation technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>018/TGG/7 To the</td>
<td>A PHENOMENON IS A HOLDER / Happiness</td>
<td>018/TGG-N/6-7</td>
<td>Modulation</td>
</tr>
<tr>
<td>wingless a more</td>
<td>arresting phenomenon is their dissimilarity in every particular except shape and size.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Living in the same neighborhood as Gatsby in West Egg, Nick Carraway admires the beauty of the natural surroundings such as the birds loving to fly above him; the positive emotion is included in the most important domain of American dreams: happiness. Nick considers the natural beauty that makes him happy as an arresting phenomenon based on the metaphorical concept A PHENOMENON IS A HOLDER. Therefore, the word arresting is the datum.

There is a debate among the raters regarding the translation technique used. First, the two raters classify it as established equivalent; the reason is that in this context menarik is seen in the dictionary and in the language use as the equivalent of arresting. Secondly, the other two raters identify it as modulation because there is a change in perspective. The word arresting meaning catching has a cognitive category which is different from its translation, namely menarik (pulling) although both have the same metaphorical concept. Because both arguments are strong while the decision must be made, it is stated that the technique is modulation merely because the writer is on the side of such an opinion.

3.1.4 Discursive creation

Discursive creation is a translation technique that establishes a temporary equivalence that is totally unpredictable out of context [1].

<table>
<thead>
<tr>
<th>Source language</th>
<th>Metaphorical concept / American dream domain</th>
<th>Target language</th>
<th>Translation technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>044/TGG/16 He reads deep books with long words in them.</td>
<td>BOOKS ARE DEPTH / Conducive situation</td>
<td>044/TGG-N/18-9 Ia membaca dengan tekun buku-buku yang berisi tulisan panjang.”</td>
<td>Discursive creation</td>
</tr>
</tbody>
</table>

Quality books that have a high level of difficulty metaphorically in English are often referred to as deep books. It is based on the metaphorical concept BOOKS ARE DEPTH. Nick expresses his appreciation to Gatsby who has a positive view on books by studying such books. Gatsby's attitude belongs to the domain of the conducive situation in achieving the American dream. Therefore, deep becomes the datum.
When Kucumbui Tubuh Indahku (I fondle my beautiful body), a drama film directed by Garin Nugroho, is translated into Memories of My Body (Kenangan Tubuhku), the translation can be justified in certain contexts, namely for eye catching so as to attract people to watch the movie. This creative creation is called discursive creation. Similarly, the phrase dengan tekun (diligently) in the discourse is also clear and natural. However, it is against the translation techniques working for the equivalent. This is, therefore, classified as discursive creation. The word deep in deep book which means quality and difficult explaining the book, while the word diligently modifies reading. Besides, it is not the equivalent of deep.

3.1.5 Deletion

Deletion is a translation technique that eliminates the SL words in the TL; the words are deleted, not reduced, not implied, or others [1].

<table>
<thead>
<tr>
<th>Source language</th>
<th>Metaphorical concept / American dream domain</th>
<th>Target language</th>
<th>Translation technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>020/TGG/8 Across the courtesy bay the white palaces of fashionable East Egg glittered along the water.</td>
<td>MODERN IS FASHIONABLE / Wealth</td>
<td>020/TGG-N/7 Di seberang teluk kecil, bangunan-bangunan berwarna putih berjejer di tepian air sepanjang East Egg yang gemerlapan.</td>
<td>Deletion</td>
</tr>
</tbody>
</table>

Portraits of America in the 1920s are recorded by Fitzgerald in the novel The Great Gatsby published in 1926. In those days, the term flappers appears to refer to the style of American women in that era. They have changed a lot. It can be traced in various mass media that their thoughts and attitudes are more open and prominent. Their makeup, hair styles, and manners of dress also look more fashionable. Not surprisingly, the phrase fashionable is adopted to represent that era. The phrase fashionable East Egg refers to various buildings in the region inhabited by very wealthy persons. This becomes the datum since it is an American dream domain and a linguistic manifestation of the metaphorical concept MODERN IS FASHIONABLE.

The word fashionable characterizes East Egg like a person who always follows the era progress so that they are beautiful. However, the metaphor is omitted in the translation. Deletion translation technique is used. Deletion also occurs when flower-like way (058/TGG/23) explaining Daisy is also lost in translation. The translated text loses information about Daisy’s manner who is beautiful like a flower.

3.1.6 Transposition

Transposition is a translation technique that changes the SL grammatical categories into the TL ones [1].

Table 6. Translating with deletion

<table>
<thead>
<tr>
<th>Source language</th>
<th>Metaphorical concept / American dream domain</th>
<th>Target language</th>
<th>Translation technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>007/TGG/4 … some heightened sensitivity to the promises of life …</td>
<td>LIFE IS A GENEROUS PERSON / Conducive situation</td>
<td>007/TGG-N/3 … sesuatu yang menunjukkan kepekaan tinggi pada kehidupan yang menjanjikan …</td>
<td>Transposition</td>
</tr>
</tbody>
</table>

Table 7. Translating with transposition
Gatsby has a high sensitivity to the promises of life; this shows the optimistic attitude which is included in the domain of the American dream. Therefore, the word promises in “promises of life” is data because it is also a linguistic metaphor based on the metaphorical concept LIFE IS A GENEROUS PERSON.

According to the word class, promises is a noun while promising is an adjective so that the word class has changed. The translation technique that changes grammatical category is transposition. This also happens when the noun burst in “vacuous bursts of laughter” (090 / TGG / 51) is translated into the adjective pecah (broken) in “gelak tawa terus pecah” (090/TGG-N/64).

3.1.7 Literal

Literal is a translation technique that includes the word-for-word translation technique ignoring TL structures to the literal translation that obeying the TL structures; however, this technique produces a context-out translation [1].

<table>
<thead>
<tr>
<th>Source language</th>
<th>Metaphorical concept / American dream domain</th>
<th>Target language</th>
<th>Translation technique</th>
</tr>
</thead>
<tbody>
<tr>
<td>105/TGG/65 Every one suspects himself of at least one of the cardinal virtues, and this is mine</td>
<td>PERSONS ARE GOODNESS / Conducive situation</td>
<td>105/TGG-V/95 Setiap orang mengira dirinya memiliki sesuatu atau setidaknya salah satu kardinal kebajikan, dan inilah kebajikanku</td>
<td>Literal</td>
</tr>
</tbody>
</table>

Nick believes he is taking part in making a better world; he claims to do at least one of the main virtues. This positive attitude towards oneself is encompassed by the domain of the conducive situation of the American dream. Next, the phrase the cardinal virtues becomes the datum because the metaphorical expression is based on the metaphorical concept PERSONS ARE GOODNESS.

The cardinal is the main official in the Roman Catholic Church who is hierarchically positioned only under the Pope. Therefore, cardinal virtues should be translated into kebajikan kardinal if you want to retain the metaphor or kebijakan utama if you want to make it explicit. The phrase kardinal kebajikan is literal since it is word-to-word translation that is out of context. It can be seen that the SL and TL phrases use the same structure, namely modifier (cardinal/kardinal) followed by modified (virtue/kebajikan) in which they do not adjust Indonesian structure.

3.2 Metaphor translation technique similarities

TGG-N and TGG-V have some similarities. Firstly, both versions manipulate target language-oriented techniques TGG-N gets 98.32 % and TGG-V 96.65 %. The TL oriented techniques used by TGG-N are established equivalent, explicitation, modulation, discursive creation, deletion, transposition, established equivalent + reduction, generalisation, established equivalent + discursive creation, particularisation, established equivalent + explicitation, explicitation + discursive creation, established equivalent + addition. The SL oriented techniques are only literal, pure borrowing, established equivalent + pure borrowing, modulation + pure borrowing. The TL oriented techniques used by TGG-V are established equivalent, explicitation, modulation, discursive creation, deletion, transposition, established equivalent + reduction, generalisation, established equivalent + discursive creation, adaptation,
established equivalent + adaptation. The SL oriented techniques used by TGG-V are only literal, pure borrowing, established equivalent + pure borrowing, transposition + pure borrowing, literal + deletion. Deletion is used after considering that the expression is not important in the TL. Similarly, discursive creation is to attract the TL readers. Thus, both are TL techniques. Some data translated by the combination of TL and SL oriented techniques are grouped into SL oriented techniques. Secondly, the target language-oriented techniques are dominated by established equivalent; TGG-N 41.67 % and TGG-V 61.9%. Thirdly, the gaps between established equivalent and the other techniques are very large. The difference between established equivalent and the second rank technique is 25.83 % in the TGG-N and 42.5 % in the TGG-V.

3.3 Reasons for the dominance

Established equivalent techniques are dominant for two reasons. For one thing, metaphorical expression similarities can cause the data to be translated with established equivalent techniques since the expressions are found in dictionaries or in language use. For example, advantage in “all the people in this world haven’t had the advantages that you’ve had” (001/TGG/3) is translated into keberuntungan in “tidak semua orang di dunia ini memiliki keberuntungan sepetimun.” Another, metaphorical concept similarities can also cause the translators to create new expressions as the equivalent because they sound familiar even though they are not found on any dictionaries and language use. For example, full of money in “Her voice is full of money” (190/TGG/128) is translated into dipenuhi harta in “Suaranya dipenuhi harta” (190/TGG-N/171). Both expressions are based on the same metaphorical concept GOOD QUALITY IS WEALTH which also breeds very familiar Indonesian phrase, namely “suara emas.”

Besides the dominance of established equivalent, modulation techniques in the third rank show Indonesian language flexibility. English and Indonesian metaphors can be totally different. However, the translation is still possible. For example, the metaphorical expression had in “I had that familiar conviction" (012/TGG/6) based on the metaphorical concept CONFIDENCE IS POSSESSION is translated with the different expression merasakan in “aku merasakan sebuah keyakinan yang telah akrab” (012/TGG-N/5) based on the different metaphorical concept CONFIDENCE IS SENSUALITY.

3.4 Implications of the dominance

Three new perspectives can be generated from this research. Firstly, gone is the foreshadowing that translating English metaphor into Indonesian would find a lot of difficulties. Berendt & Tanita (2011) [2] have highlighted the valuable differences between European and Asian metaphors. This research, however, finds a lot of similarities not only between English and Indonesian metaphorical concepts but also between those two language metaphorical expressions. This also means that nine English and Indonesian similarities in terms of metaphorical concepts found by McCune (1985) [4] is an iceberg phenomenon. Secondly, the definition of established equivalent must be wider. It should not only cover the finding of words in dictionaries or in language use as the equivalent (Molina & Albir 2002) [1] but also include the establishment of metaphorical concepts that their linguistic manifestations called metaphorical expressions have not found in dictionaries or language use. Thirdly, the notion that any conceptual metaphor cannot be understood by readers having different conceptual metaphor (Lakoff & Johnson, 2003) [3] can be broken by translation. Modulation technique can be a bridge for that gap.
4. Conclusion

The most commonly used translation techniques for the American dream metaphor of *The Great Gatsby* translated by Nataresmi and *The Great Gatsby* translated by Verawaty are the established equivalent, followed by the other three techniques with considerably wide gap, namely modulation, exploitation, and discursive creation. The dominance of the established equivalent technique in the translation of the American dream metaphor is influenced by two things. For one thing, metaphorical expressions in the source language are found in dictionaries or language in use in the target language. Another, authentic metaphorical expressions in the source language are not found in dictionaries or language in use in the target language, but new metaphorical expressions are created on the basis of the similar metaphorical concepts. Besides, modulation techniques in the third rank show the possibility of translating expressions eventhough the source and target languages have different metaphorical concepts.

This research, therefore, raises three new perspectives. Firstly, the foreshadowing of the difficulties in translating English metaphor into Indonesian is gone; a lot of similarities between English and Indonesian metaphors facilitate their translation. Secondly, the definition of established equivalent in metaphor translation may include the similar metaphorical concepts that very possibly produce familiar equivalent. Thirdly, the notion that any expressions cannot be understood by readers because of having different conceptual metaphors can be broken by translation especially by using a modulation technique.

References

‘Joint Action’ Attracting people through signs:
Linguistic Landscape on Banking Sign in Malang City, Indonesia

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Abstract: Linguistic Landscape is the study of language that identifies texts in public space. This study aims to investigate the sign of the banking institution. The research location was taken in Malang City, Indonesia. The research data were taken from the text on 149 signboards of banking, cooperation, and financial institutions using photography. The results showed that there were three patterns of language use, namely monolingual, bilingual, and multilingual. The use of the language involves six languages, namely Bahasa Indonesia, English, Arabic, Javanese, Chinese, and Sanskrit. Indonesian dominates text in public spaces, followed by English, and Arabic, and other languages. Bahasa Indonesia carries a symbol of language policy and linguistic competence; English builds modern, global, and prestige; Arabic reinforces Islamic symbols by building differentiation between the Islamic and conventional banking systems; Javanese develops symbols of local wisdom, culture, and solidarity; Sanskrit builds historical symbols of the glories of the past which are still relevant today.

Keywords: Linguistic landscape; banking; Malang City; Indonesia

Introduction

Banking is growing rapidly now along with the development of the digital world and the rate of economic growth. Everyone must be in touch and need banking services. Banking provides various facilities for the community in economic needs, both transferring services, deposits, business financing, and savings and loans. Since 1992, Indonesia has introduced a dual banking system, namely the conventional and sharia system 'Islamic Bank' ([1]. Conventional banks adopt the banking system in general, while the sharia system refers to Islamic legal agreements between banks and other parties by prohibiting bank interest (riba), gambling (masyir), and obscurity (gharar). Conventional banks operate based on bank interest, while Islamic banks operate based on profit sharing, buying and selling, and leasing. Both of these systems are played by the government and the private sector. In the next process, the two systems were adopted by these banks simultaneously. For example, the Bank Nasional Indonesia ‘National Bank of Indonesia ‘ (BNI) adopts conventional BNI and BNI Shariah.

With Indonesia's Muslim majority population, Islamic banking (sharia) is growing rapidly. To distinguish conventional and sharia systems, banking owners give a certain identity to the name of the bank. This pattern is commonly applied in Indonesia by adding the word
'sharia'. To emphasize these differences, the name of the banking institution also uses Islamic terms.

**Linguistic Competence**

The city of Malang, Indonesia, is inhabited by a majority of Javanese ethnic groups, a minority of Madurese, Arab and Chinese descendants, and other ethnic minorities. With its educational appeal, business center, tourism, and health, Malang City has become an urban city. This condition makes Malang people's linguistic competence familiar with various languages. Javanese is a regional language that is spoken orally between residents. A minority of minority communities use traditional languages among themselves, such as Madurese.

In government, education, and business, Bahasa Indonesia as the national language is used both in oral and written communication. English is only used in certain domains which are very limited because the people's competence in English is also very limited. Whereas Arabic is only used by ethnic Arab communities, but not by non-Arab Muslims. With this condition, the banking naming system naturally adopts many considerations, such as linguistic competence, community ideology, language policy, and banking interests themselves.

**Linguistic Landscape**

Linguistic Landscape (hereinafter LL) is a language analysis applied to text analysis in public spaces, such as street boards, advertisements, billboards, shop names, place names, names of government buildings within an area [2]. These signs provide information on the identity of the place name. Besides, the use of language also contains certain symbols. Therefore, language selection is carried out with various considerations, including slipping power symbols through language. This symbolic function seeks to expose how ideology and culture are expressed through language at a given place[3]. Calculation of the frequency of language use whether monolingual, bilingual, or multilingual is a mechanism to investigate how functions are built, both information and symbolic functions so that the power and status of a language will be seen.

Some LL researchers have reported the results of studies, such as [4], [5] [6], [7], [8], [9], [10], [11], [12], [13], [14], [15], [16], [5], and [17]. LL research was also held in Indonesia, including [18] [19], [20], [21],[22], [23].

**Method**

The research location is in the city of Malang, Indonesia with data taken from a number of highways. The research data were obtained from 149 signs that were divided into the bank, cooperative, and finance ownership marks both government and private. Data were taken through photography. The same sign is only taken one. Data analysis uses Landscape Linguistics by classifying data based on Top-Down and Bottom-Up, monolingual, bilingual, and multilingual frequency, information, and symbolic functions.
Result and Discussion

Frequency of Language Usage: Top-Down Sign

The Top-Down pattern is also called the official sign where this sign is made by the government [24]. In the findings, there are not many state-owned banks (7 signs). That is because there is a sign that appears several times in different regions (which are considered the same and taken only one). In general, the state-owned banks have branches. This condition is different from the more varied private banks, both branches, different banks, and types of banking, such as cooperatives and finance.

Table 1. Frequency of Top-Down Sign

<table>
<thead>
<tr>
<th>Top-Down Sign</th>
<th>Monolingual</th>
<th>Bilingual</th>
<th>Multilingual</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ind</td>
<td>Ind+Arab</td>
<td>--</td>
<td></td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>1</td>
<td>0</td>
</tr>
</tbody>
</table>

Table 1 shows that there were only 7 signs on the Top-Down in the area under study. The dominance of the Indonesian language in the sign indicates the presence of language policy in the sign regulation system. Whereas other languages that can attend the Top-Down sign are only Arabic.

Figure 1. Bahasa Indonesia+ Arabic in Bilingual Sign

Bank BNI implements a dual system, both conventional and sharia. Figure 1 shows the presence of Arabic (Sharia) in Top-Down banking. The emergence of the name of sharia gives identity to the needs of the community towards the world of sharia banking. With the majority of the Muslim community in Malang City, the presence of Islamic banking is needed as an alternative to conventional banks that are considered incompatible with Islamic law because they are considered to contain the usury system.

Table 2. Frequency of Bottom-Up Sign

<table>
<thead>
<tr>
<th>Bottom-Up</th>
<th>Monolingual</th>
<th>Bilingual</th>
<th>Multilingual</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Ind</td>
<td>Ind+Eng</td>
<td>Ind+Java</td>
</tr>
<tr>
<td></td>
<td>Eng</td>
<td>Ind+Arab</td>
<td>Ind+hin</td>
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<tr>
<td></td>
<td></td>
<td>Ind+C</td>
<td>Ind+Sansk</td>
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<td></td>
<td></td>
<td></td>
<td>Ind+Eng</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Ind+Ind+Jav</td>
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<td></td>
<td></td>
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<td>Ind+Eng</td>
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<td></td>
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<td>+Java</td>
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<td></td>
<td></td>
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<td>+Arab</td>
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<td></td>
<td></td>
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<td>+Sanskrit</td>
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<td></td>
<td>77</td>
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<td>11</td>
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<td>16</td>
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<td>3</td>
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<td>1</td>
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<td>1</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>54.2%</td>
<td>7.1%</td>
<td>7.7%</td>
</tr>
<tr>
<td></td>
<td>14.1%</td>
<td>11.3%</td>
<td>0.7%</td>
</tr>
<tr>
<td></td>
<td>0.7%</td>
<td>2.1%</td>
<td>0.7%</td>
</tr>
<tr>
<td></td>
<td>1.4%</td>
<td>0.7%</td>
<td></td>
</tr>
</tbody>
</table>


Table 2 shows the presence of three forms of language use (monolingual, bilingual, multilingual) involving six languages, namely Bahasa Indonesia, English, Javanese, Arabic, Chinese, and Sanskrit. Bahasa Indonesia is involved in all forms. The monolingual form gives rise to two languages (Bahasa Indonesia and English), bilingual gives rise to six languages (Bahasa Indonesia, English, Javanese, Arabic, Chinese, and Sanskrit). The multilingual form gives rise to five languages (Bahasa Indonesia, English, Javanese, Arabic, and Sanskrit). Monolingual Bahasa Indonesia dominates the frequency of occurrence (54.2%), while bilingual is dominated by a combination of Bahasa Indonesia and Javanese (14.1%) followed by a combination of Bahasa Indonesia-English (7.7%). The multilingual form is controlled by a combination of Bahasa Indonesia-Javanese + Arabic). This finding indicates that the need for using Bahasa Indonesia is very high in banking, in addition to accommodating local languages, foreign languages, and other languages. This finding is also an indicator that Bahasa Indonesia can collaborate in 'joint action' with other languages.

**The symbolic sign of Bahasa Indonesia**

Bahasa Indonesia is the national language, the lingua franca, the official language, and the language of the country. The identity of Bahasa Indonesia is strengthened by the presence of language policies ranging from growth, care, teaching, and the use of Bahasa Indonesia in public spaces. That identity makes Bahasa Indonesia is a strong language. That power is supported by the competence of Bahasa Indonesia speakers who are high and growing, even tending to threaten the local language (language leakage). From its profit position, banks try to use it to attract customers by introducing a bank name and educating products and services. This linearity makes Bahasa Indonesia master "supply chain" in banking terms. Through language policy, English terms are adapted into Bahasa Indonesia or made bilingual.

The strong community linguistic competence of Bahasa Indonesia makes this language has power and status. This is also supported by the language policy that places Bahasa Indonesia as the official language in the public sphere. Various rules are made to mark the power of government through language. Through language policy, Bahasa Indonesia can dominate regional languages and foreign languages in public spaces [23]. This condition can be seen from the findings (tables 1 and 2) where Bahasa Indonesia is not only involved in the text structuring system in banking names, but also dominates it. This combination of linguistic competence with language policy builds up a certain social status and prestige. This finding confirms the findings of [25], that national language plays an important role in building status and prestige.

**Promoting internationalism, modernism, prestige, and global trough English sign**

English has an aura of being a prestigious language and building an international image [26]. English is also able to satisfy international needs, especially in tourism [27]. English is considered to build high prestige as a modern symbol and progress of social status (Yuan, 2008).
English is also a symbol of globalization [28]. The global symbol is seen because many English are found throughout the world [29]. From that opinion, English contributes to building international, global, modern, and prestige symbols.

Figures 2 and 3 show that English can form different structures in signs. English builds a mixed code (Figure 2). The word "central" has been adopted by the Indonesian language "sentral". However, the signwriter prefers English to Bahasa Indonesia as well as figure 3. Status symbols are built-in figure 2. Cooperatives are banking institutions for the lower middle class to raise status but still maintain linguistic competence. English and Bahasa Indonesia joined in the joint action. The symbol built by figure 3 is different from figure 2 which further emphasizes modern and global elements. Modern for the banking system that is used and global because multi finance and insurance services have developed in the global world. This English status will continue to improve and its function will be highlighted in the future[7].

Combination: Bilingual and Multilingual Sign

The combination structure by choosing another language is motivated by combining the access and strengths of each language. The joint action will produce a double impact. The strong role of Bahasa Indonesia is used by other languages in building "joint action". This finding shows that Bahasa Indonesia, English, Javanese, and Arabic are combined to fill public spaces in banking. Demographic factors and sociolinguistic conditions of Malang people trigger the emergence of the use of these languages. In addition, the need for the community is also taken into account, related to the sharia system, modern and global promotion, and local wisdom.
Malang is dominated by Javanese ethnicity. They are spread in five districts, namely Lowokwaru, Blimbing, Klojen, Kedung Kandang, and Sukun. In addition to the dominance of demographics by Javanese ethnic groups, the dominance of Muslim communities also plays an important role. Malang City is inhabited by a majority of the Muslim population. This condition also determines the role of bank needs in serving customers. Meanwhile, conventional banks are currently considered to contain the usury system. By Islam, usury is considered haram so it must be abandoned. Therefore, banking also adjusts its service systems. In total there were 19 (12.8%) signs involving Arabic with the use of Islamic lexicon with the most appearances in the Bottom-Up pattern.

Figure 4 shows the joint action between linguistic competence, Islamic ideology, and local wisdom. Javanese in "Tombo Ati" is combined with Bahasa Indonesia in the text "Lembaga Keuangan" and the Arabic term "Syariah". The symbols were exhibited to attract the public to use the services of these financial institutions. The target market is Javanese, Muslim, and lower-middle-class people. The "combination game" will form a new stigma as a modern financial institution, Islamic, and showing Javanese interethnic solidarity and local wisdom through Javanese quotes.

**Conclusion**

Language contestation in public spaces contains elements of language competition and symbols. Information conveyed in a sign will be more enticing to the public by using several languages. This joint action seeks to attract people to enjoy banking services. The language policy symbol and linguistic competence in Bahasa Indonesia are very strongly utilized by English with modern, status, and global symbols. Besides, Javanese as an ethnic and regional language also carries the mission of local wisdom and solidarity. Regional languages have a goal to build culture and solidarity with local customers [3]. This is used by banking to attracting customers. The popular Javanese motto is an effective strategy as a trigger in attracting ethnic Javanese people.

The collaboration of symbols is played by the signwriter to attract as many community variants as possible. Community trends in Islamic banking are accommodated in public spaces.
The emergence of the term "sharia" aims to strengthen the symbol as well as a strategy of differentiation over the conventional banking system. In addition, the presence of Sanskrit carries a symbol of cultural and historical preservation. Sanskrit is no longer used both in oral and written. This language became an important historical part of society with the glory of the Singosari Kingdom in the past (1222-1293 AD). The strength of the glory symbol is still relevant to current conditions. This language game also intends to anticipate banking conditions in the future so that banking institutions can still exist and be trusted by the public. The macro finding in this analysis is that language policy plays a major role in the choice of language in banking spaces. With its strengths, Bahasa Indonesia invites other languages for joint action in attracting people to involve in banking services.

Acknowledgment

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References


Abstract. This article explores the image of society in Maggi Tiojakin’s Kota Abu-abu short story. The city described has only one color, ‘grey’. This condition makes the society have different views. In terms of postcolonial journey by Upstone, it is considered as a border, a colonial construction. By applying descriptive qualitative method, this short story was analyzed to know the efforts of the society to find freedom and happiness by crossing the border. The result of the analysis shows that the society cross the border by postcolonial journey. The main character is doing continues journey in the form of migrant serial to cross the border, however, ironically she is not happy. Some of the society are satisfied to live in such kind of border but the rest of them are not. It indicates that the society in Tiojakin’s short story are living in colonial construction related to the border.

Keywords: Postcolonial Journey, Migrant, Border.

1 Introduction

The society of the city are commonly heterogeneous moreover when the city is the urban city. Its society has different views related to what they have, they see, and they experience. In terms of postcolonial, the city, as Ashcroft said, has a crucial feature that it has always been imperial. In practice, the heterogeneous society cannot be controlled well as imperialism since imperialism practice tends to control as the colonial. With the different views they have, some of them are satisfied with the condition, the order or the border, and some are not. The society who are not satisfied try to cross the border by going somewhere from the city they live.

This kind of condition, living with border as the colonial construction, makes the society to cross. For Upstone, people use journey to cross the border. Journey in this case is the concept of space which is larger than nation. [4] People do journey to find freedom, to go out from the place with control and border, to find the comfortable place for them. It can be said that the people try to do fluid journey to find freedom.

One of the Indonesian short stories by Maggie Tiojakin entitled Kota Abu-Abu seems to represent this kind of condition. Tiojakin, a founder of Fiksi Lotus, has already produced many literary works in the form of books published by Mathe Publications and Gramedia. She also produced many short stories published on newspaper both in English and Indonesian. [https://maggietiojakin.com/bio-2/]. One of her short stories entitled Kota Abu-Abu published in Kompas newspaper. It talks about the society who live in a city which has only one color, abu-abu or grey that becomes the border of the city and the other borders in the story. Some of the societies are satisfied to stay in the one color city and some of them try to find colorful city. Thus, this short story is chosen to be the object of analysis because of the main issue related to journey.
to cross the border. Previously, no research done toward this short story. Therefore, it convinces me to analyze it to find out the effort of the society in the city to cross the border in terms of journey by applying Upstone’s postcolonial journey theory.

2 Literature Review

The theory used in analyzing this short story is postcolonialism. Specifically, it relates to postcolonial journey and borders. The detail explanations are as follows.

2.1 Postcolonialism

There are many definitions related to post colonialism. The first definition is from Ashcroft that Post-colonialism deals with the effects of colonization on cultures and societies. [2] It can be said that it focuses on the condition of the society after colonization. The second one is from Loomba. On the other way, she says it by connecting to colonialism that colonialism can be defined as the conquest and control of other people's land and goods [1]. The word control here is the ways of colonial to manage the society that can be in the form of something fix or rigid. She continues then about Postcolonial theory. It has been accused of precisely on the shifts, from locations and institutions to individuals and their subjectivities [1]. Thus, the problem now is in the individual as part of postcolonial society where they are controlled with certain rules. It is the colonial construction. This concept is applied to see the postcolonial people living in the city related to the condition in their life in a one-color city.

2.2 Borders and Postcolonial Journey

Borders notion has a very important part in postcolonial studies and manifest itself related to the construction of boundaries between peoples, nations, and individuals. [2] This, in turns forces the people to cross it to find the resistance. Relating to place as a fix location or colonial construction and space as a more fluid condition, Upstone also talks about borders. This kind of border is not merely in the form of physical line but it can be also about the concept or rules. It has very close relationship to the journey in post-colonialism. In her concept of postcolonialism, she divides into five space levels; nation, journey, city, home, and body. This kind of border is not merely in the form of

Postcolonial journey is a kind of space concept which is larger than nation. [4] As a kind of space level, it becomes a way for people who wants to get freedom where they cannot be in a fix location as a colonial construction or in a border. Journey itself is divided into three; nomad, exile, and migrant. They are the journey which is rootless as the dunes, the journey for whom there ‘is a dream of glorious return’, and the journey where the point is to arrive’ or think about the destination respectively. [4] Those kinds of journey have similar concept which is trying to cross the uncomfortable place.
3 Method

This research is a descriptive qualitative research. It aimed at describing the effort of the society who live in a city which is considered as postcolonial society to cross the borders in terms of journey. The data described are in the form of statement and dialogue of the main character and the people around her in Maggie Tiojakin’s short story entitled Kota Abu-Abu that related to the borders and the journey they do. These data were collected by means of textual analysis based on the research problem then they were analyzed by describing each element related to the postcolonial journey: borders, the journey done by the characters, and kinds of journey they do.

4 Result and Discussion

The result of this study shows that Maggi Tiojakin’s short story clearly describes the condition of postcolonial society and the way of the society try to cross the border in terms of journey especially the main character in the story. Here are the detail explanation.

4.1. Border in the city

This short story begins with the city condition that has border. What is meant by the border in this case is the color of the city, which is only grey all around, as the title Kota Abu-Abu. The border, consequently, become the basis of the society who live there to do a journey. The border exists in the city is the condition of ‘fix’, it never moves or changes the color. It never shows the other color, except grey. As we can see from following statement:

Hanya ada satu warna yang konstan di sini; yaitu abu-abu. Bahkan air laut yang mengelilingi tepian kota tampak keabuan. Begitu juga dengan langit yang memayungi serta tanah yang jadi pijakan kami.

There is only one constant color here, grey. Even the blue water around the city seems to be grey. As well as the sheltering sky and the land of stepping earth.

The quotation above indicates that grey color becomes the own border of the city that can differentiate it from the other, it is not yellow, not black, not blue and even it is not colourful. It is also stated in the quotation that the word “kami” or “we” refers to the people or society who live there. According to Upstone, something with border is considered as the colonial construction as it happens in this city of grey. It, then becomes the reason for the main character, Greta, to do postcolonial journey to cross the border of the city because she is not satisfied with the things in the city she lives in.

4.2. Postcolonial Journey done by the main character and the other people in the city

Most of the society are not happy to live in that city. It can be seen from one of the members of the society who tell the journey story from the other city he visits to his friends in his grey city. His friends are very enthusiastic and very happy to listen the story, as if they are not happy and satisfied with the city they have. As we can see from the quotation “Sekali ada saja warga kota yang pergi melanglang buana, mengelilingi dunia, dan kembali membawa segenggam...
tanah merah atau daun kering yang telah kemuning. Cerita petualangan mereka selalu beragam dan sangat menarik untuk dijadikan anekdot penghibur di saat berkumpul. It indicates that the society are very happy to listen to something colorful, various, and with no borders which is different from the city they live. It also indicates that they have willing to cross the border, to have a journey.

In that city, there is a couple who has different view. In one side, the husband, Remos, feels comfortable to live in the city. He feels satisfied and happy and has no problem to live with the borders in the city. No plan and even feeling to cross the border to leave the city. As it is stated in the story “Duniaku sudah indah,” sahutku. “Karena ini dunia yang kutahu.” On the other hand, the wife, Greta, who dominantly takes the roles of the journey story, has a very strong feeling to leave the city that never change. She really wants to find colorful city which gives beauty which is different from the city she has. Greta says in the story “Aku penasaran.” dan “Aku ingin melihat warna lain selain abu-abu.” She’s not satisfied with the condition of grey. Furthermore, when this couple meet their old friend, Temuji, who always has an adventure or a journey outside of his city. Temuji offers the beautiful city that the couple never seen in their city, as Temuji says “Aku yakin kalian tidak pernah ke mana-mana,” ujar Temuji seraya menghabiskan isi gelasnya. “Kalian tidak tahu ada apa di luar sana. Keindahan yang tak bisa diungkapkan dengan kata-kata. It shows that the couple should do their own journey to enjoy the untold beauty. Unfortunately, only Greta wants to do it not Remos, her husband.

Even though, on one occasion, the journey story told by Temuji is the black city that is hot and dark and no guide or even map to go there, Greta is still eager to know more. “Seperti apa Kota Hitam yang kau kunjungi, Muji?” tanya Greta. “Gelap dan panas,” jawab Muji. “Rasanya seperti masuk ke dalam perut bumi.” Then “Kau pakai pemandu? Ikut tur khusus?” tanya Greta. For Greta, this story indeed makes her wonder. It becomes one of the plans of her journey since it gives different color from her city. Greta hopes to find happiness there. It is clearly seen that the city told by Temuji has no fix border or borderless. It makes Greta to have a journey. According to Upstone, the journey done by Greta is not nomad which do not think about the destination, it is also not exile because of thrown away, it is indeed a migrant, a journey with certain destination, has been planned to visit certain place. Greta think about the destination before. Finally, Greta decides to do it alone without her husband who has different view. As she says “Kau takkan merasakan kepergianku, aku janji,” sambungnya. “Aku akan kembali sebelum kau sempat merindikanku.” She also says “Tidak lama, tentunya,” lanjut Greta. “Paling satu atau dua bulan. Kalau kau tidak suci menemani, aku ingin minta restumu untuk melihat dunia lain seorang diri.” It clearly proves that Greta wants to find happiness in destination city she thought.

In her life, Greta takes migrant serial. It is serial because there are many places to visit. When she has already arrived in certain destination, she then is thinking about another destination. It goes and continues with no ends. For example, in her first departure, Greta has already thought about the destination place, the black city or the other city with other color. Then on the way, Greta does not give news even the promise to her husband. As we can notice from dialogue between Remos and bartender “Sudah berapa lama?” tanya Puma, seorang bartender yang sudah lama mengenal kita. Ia menunggu bir ke dalam gelasku yang beku. “Setahun?” Remos answers “Setahun, delapan bulan,” kataku. “Hampir dua tahun.” It means that Greta forget about the promise, a border she makes. In the uncertain condition about Greta’s news, Remos meets Temuji who suddenly goes home after the long journey. As in the following statement:

Seperti yang kutakutkan—dan kuantisipasi—Greta tak pernah kembali. Aku sempat bertemu lagi dengan Temuji, beberapa tahun kemudian, di bar yang sama saat dia

From the statement above, it can be said that Greta, when she meets Temuji, wants to continue the journey, and the destination has been thought. Thus, it is called migrant serial. While according to Remos, Greta has already found the freedom, happiness in the different city, the city that offers different color.

However, at the end of the statement it is said that Aku tanya apakah istriku tampak bahagia. Temuji mempertimbangkan jawabannya. It shows that Remos prediction that Greta has already found the happiness is wrong. Although Greta has already found the borderless difference or the colorful city outside her city, journey for her does not offer resistance, the migrant life done by Greta does not offer happiness and freedom.

It shows the chaos that in the story of Kota Abu-Abu Greta crosses the border to find happiness, but she is not happy because she’s not with her husband. As we can see here ‘Aku tanya apakah istriku tampak bahagia. Temuji mempertimbangkan jawabannya.’

Then Temuji replies with the answer that Remos can predict the answer by himself in Temuji’s last sentence: “Tidak,” kata teman lamaku. “Dia sedih karena kau tak ada bersamanya. Tapi ia puas karena telah mengambil langkah pertama untuk keluar. Perjalanan panjang seperti itu lebih baik dilakukan berdua; tapi kalau salah satu di antara kalian tak melihat poin dari perjalanan tersebut—sebaiknya dilakukan sendiri.”

From the quotation above, it can be said that journey does not make her free, since Greta still needs her husband, a chaos, for Greta. Husband-wife relationship is also a border since it gives rules, control, and dependence. It is the colonial construction. A rules of marriage causes unhappiness or restless for Greta in doing the journey. Greta takes migrant serial and always think about the destination also becomes a border. So that, the first goal of Greta to find happiness by doing journey to cross the border from the one color city, she instead, hopes a border in the form of the relationship with her husband. She seems not happy because she is not with her husband who has different view.

Greta’s husband thinks in colonial way, thinking about the borders as he says ‘Janjinya dia akan kembali sebelum aku sempat merindukannya. Tapi itu mustahil. Aku merindukannya setiap saat’. A promise which is said by Greta is actually a border. Moreover when it tends to colonial concept related to months, for example Ia tidak mau buru-buru. Satu atau dua bulan, katanya. In addition, this statement shows that they like and feel comfortable to live in the city with borders “Aku tak ada masalah dengan kota ini,” kataku. “Aku nyaman di sini.”“Bagus,” kata Temuji. Ia menepuk pundakku berkali-kali. “Memang sudah seharusnya begitu. Tak ada apa-apa untukmu di luar sana.”

Temuji is actually not doing migrant because he finally comes back to the city, he meets Remos. It is different from Greta who never be back again. Temuji is happy to have journey, he is happy to see the other city outside his city. At the end, Greta, Temuji, Remos as well as the society in the city still hope the borders. It means that they are tight to colonial construction although Temuji has already tried to cross the border and got freedom and happiness. It happens to Greta as well.
5 Conclusion

Based on the explanation above, it can be concluded that basically the characters in the story cannot be separated from the colonial construction. Although they have already taken some efforts to cross the borders by doing journey, they cannot truly be free. It cannot give rigid happiness and comfortable especially for the couple, Greta and Remos.

Thus, it can be said that the writer here wants to send a message that in the short story, human do not like borders but they actually need and hope the borders. It shows that they like to be bordered. There is only one character that always like border starting from the beginning to the end of the story. Border here is needed to control the life of human.

References

Al-Qur’an Translation in Indonesia: A Case Study of Muhammad Thalib's Qur’an Translation with Reference to Surah Yasin

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Abstract. The research on the effect of translation techniques on the quality of Muhammad Talib’s Surah Yasin translation is scarce. In that regard, this research aims to explore the impact of the translation techniques on the quality of translation in surah Yasin. To collect data, observation and focused group discussion were conducted. The findings revealed that the translation techniques applied in Muhammad Talib’s were amplification (paraphrasing) technique (27.13%), established equivalent (25.99%), explicitation (15.5%), implicitation (12.8%), modulation (8.52%), compensation (3.48%), transposition (2.32%) and discursive creation (1.55%). The finding from the analysis also showed that the translation was of average quality. Hence, this study suggests that the use of amplification translation techniques (paraphrase) in addition to extending the translated text, it might also be used to incorporate the discursive idea of the translator into the translated text. This makes the translated text seems to have a certain translator's ideology.

Keywords: Surah Yasin, Quranic Translation, Translation Technique and Quality, Muhammad Thalib, Indonesia

1 Introduction

The Qur’an as the sacred religious text could be less sacred when it is translated into the target language. This is because the translator's interference is unavoidable in the translation process. Due to the translator's involvement in the source language text, the translation product can be evaluated, even though it is the text of the Qur’an translation. This also means that a translation product can also be evaluated by quality since there is no single translation that is really capable of translating the source language to the target language perfectly. Nababan et al argue that a translation can be of good quality if it is accurate, acceptable, and readable [16].
The research on the Qur'an translation by Muhammad Talib is still limited. The discussion is about tarjambah taṣfīrīyyah or translation with commentary and its translation quality [1], [2], [7], [9], [10], [15], [21]. Indeed, the research on the quality of translations in tarjambah taṣfīrīyyah only addresses the issue of accuracy and does not address the issue of acceptability and readability in the target language. Similarly, research on the quality of translations only discusses the quality aspects without relating them into the translation techniques. Meanwhile, Molina & Albir pointed out that the use of translation techniques can affect the quality of translations [14]. These two things can not stand alone and have a relationship between one another. In addition, the research on Surah Yasin is also limited to the issue of how people understand the meaning of Surah Yasin and practice it in daily life [8], [20], [22], [25]. Likewise, the issue of linguistic aspects and application technology of translation on Surah Yasin also attracts the attention of experts, such as Mansoori, M., & Afshari [12], Ridho, Arini & La Katjong [19] Nurdin & Puteri [18]. Therefore, none of the studies focused on discussing Surah Yasin in the perspective of translation techniques and translation quality.

To fill the research gap, this article aims to address two topics; they are how the translation techniques used by Muhammad Talib and the influence of translation techniques on the quality of translation in Surah Yasin. Translation of the surah Yasin was chosen because this surah is classified as a very popular surah among the people of Indonesia, while Muhammad Thalib's translation was selected because this translation is the only translation that criticizes al-Qur'an translation carried out by translators team from the Ministry of Religion of Indonesia. This means that Muhammad Talib's translation is better than the Ministry of Religious affairs has.

This research argues that every translation product has shortcomings such as Quranic translation of Muhammad Thalib, even though it is a translation product that criticizes other translation. A translation that seeks to contradict other translations is better than the previous one. The shortcomings are seen from the aspects of the relationship between translation techniques and translation quality.

2 Literature Review

This literature review focuses on two main aspects which are translation techniques, and translation quality. The use of certain translation technique significantly affects the quality of the current translation.

2.1 Translation Technique

Translation techniques have several theories. Each theory has different translation techniques. However, some translation techniques were unclear until Molina and Albir simplify them. Moreover, these techniques have more clarification from the previous clarification of strategy, procedure, and technique of translation. According to Newmark [17], translation procedures or translation technique are used for sentences and smaller language units, while the translation method is related to the whole texts. Molina and Albir [14], meanwhile, points out that that translation techniques are used to clarify how the resulting translation functions in the source text applied to the corresponding units. In this case, Molina and Albir uses the translation technique as a tool to analyze the result of the translation [14].
They add that the category of translation techniques assists researchers identify the concrete steps of the translator in each textual micro-unit and obtain clear data on the general methodological option chosen. Besides, translation techniques are the strategy that has been applied in the translation product. Accurate translation is essential. Making accurate translation can be challenging. The language difference between source language (SL) and target language (TL) is a major factor affecting translation accuracy. Accuracy refers to an accurate understanding of source language messages and converting the message to the target language as accurately as possible.

Translation technique is a tool used to divert messages from SL to TL using terms, phrases, clauses, or sentences. According to Molina and Albir, the techniques of translation have five characteristics; (1) the techniques of translation affect the results of translation; (2) the technique is classified by comparison in the TL text; (3) the technique is at the micro-level; (4) the techniques are not interrelated but based on a specific context; (5) the technique is functional. Molina and Albir propose eighteen (18) translation techniques, namely adaptation, amplification such as explicitation, addition, and paraphrase, borrowing such as pure borrowing and naturalized borrowing, calque, compensation, description, discursive creation, established equivalent, generalization, linguistic amplification, linguistic compression, literal translation, modulation, particularization, reduction such as implication and omission, substitution, transposition, and variation [14].

2.2 Translation Quality

It seems difficult to release the discussion about translation products from the aspect of translation quality. There are various ways to assess the quality of translation results such as the Cloze Technique, Reading-Aloud Technique, Knowledge Test, Performance Test, Back Translation, Back-based Approach, and Assessment Instruments, such as Accuracy and Readability Rating Instrument [16]. First, The cloze method was developed by Nida and Taber [18]. This approach uses reader level comprehension of target text as a measure of translation accuracy. The reader does so by guessing or anticipating words omitted from a translated text. However, this method has many drawbacks, e.g. (1) it does not calculate how accurately SL messages are transmitted to TL, (2) it does not consider the competence of the target reader, (3) even if guessing can not be used as a guarantee of accuracy. Second, reading aloud technique was also introduced by Nida and Taber [18]. Similar to cloze method, it involves the reader in deciding the translation standard. This method requires the reader to read the translation results and if it is not smooth, the translation is believed to be of low quality. However, the smooth reading does not guarantee a quality of translation. Nevertheless, reading fluency is often linked to psychological factors, so it is difficult to establish a clear connection between reading fluency and translation quality.

Third, knowledge testing techniques is required in order to analyze technical texts. It is achieved by checking the reader's awareness of SL text material. First, TL readers are asked to read a translated text, then answer questions prepared by the assessor. If the reader can answer correctly as many questions as possible, it shows the translated work is of high quality [16]. However, Nababan further clarified the limitations of this method, i.e. (1) it is presumed that the reader is allowed to read the translated text when answering questions so that it could not be used as a yardstick to measure the quality of the translation, (2) it is difficult to compare SL readers and TL readers especially in terms of interpretation; many factors must be involved, such as the competence of each reader and their cultural background. Like knowledge testing, this technique is typically used to determine technical texts' quality. The
test is performed with the performance of the technician by using the translated text to improve the equipment. The shortcoming of this strategy is in evaluating non-technical texts such as literary works. After that, there is also a chance that the technician is an expert even with poor quality text, he is still able to repair the equipment.

Fourth, back translation as stated by Brislin. For example, the English text (text A) is translated into Indonesian (text B) and the translation results are then translated back into English (A'). Text A is then compared to A'. If the two texts are the same, the findings will be more reliable. Translation is a creative process, and getting the same results in any translation is hard to find. The results of the translation with the same text may differ with the different translator. In addition, the same text can generate different translated texts when translated by the same translator but executed at different times. This technique is also difficult to use as a translation quality assessment. Fifth, equivalence based approach was introduced by Katharina Reiss. This technique uses an equal relationship between SL and TL to assess translation quality. Based on this approach, items to compare are (1) form of text, (2) language characteristics used, (3) extralinguistic factors. Text sort refers to a text's main language feature. Language features apply to semantic, grammatical, and stylistic features. Then, extralinguistic factors refer to the impact on verbalization strategies, different understandings of a text's content, different perceptions of a particular phenomenon [16].

Sixth, accuracy and readability-rating instrument which was firstly developed by Nagao, Tsui, and Nakamura and then adapted by Nababan [16]. In implementing this strategy, it uses a scale rating of 1 to 4: very accurate, accurate, less accurate, and inaccurate. Likewise in the readability assessment, the scale rating is 1-4; very easy, easy, difficult, and very difficult. The numbers used in this instrument are a number of the tendency to judge a text. The adaptation of calculation numbers was modified by Nababan only to three scales, namely accurate, inaccurate, and inaccurate in the aspect of accuracy; acceptable, less acceptable, and not acceptable on the acceptability aspect, and the readability aspect which is classified into a high, medium, and low readability system. Then, it is known that a translated text can be declared as high quality translation if the text is able to commensurately convey the message. The meaning between the source language and the target language is commensurate in the sense of being appropriate and the message is appropriately conveyed. The messages in SL do not deviate or have the same information. Not only related to meaning, but this equivalence also includes grammatical and pragmatic aspects. Translated text which overemphasize accuracy are usually rigid with grammatical arrangements and often even difficult to understand, whereas it should have a degree of ease to understand and read [16]. To achieve the goal, a good level of readability is needed. The target reader who incidentally does not know the original text can easily understand the text. Even though it is easy to understand, it is possible that readable text cannot convey the message accurately. Therefore, the translated text, in addition to being easy to read, must remain accurate. Acceptability of a text is also known as natural text. An acceptable translated text can be characterized by writing that is no longer like a translated text. The reader may not think that the text is translated text. Acceptability here means that a translation product that is in accordance with the norms, rules and culture of the target language. The work of translation that emphasizes acceptability system can be felt its naturalness in the prevailing grammatical and socio-cultural diction.
3 Method

The present research is a translation study on product translation which is entitled Al-Qur'an Tarjama'ah Tafsiryyah by Muhammad Thalib [24]. It deployed a descriptive qualitative since it described linguistic phenomena in translation techniques and qualities of Surah Yasin in the Qur'an. The data of the study were obtained from the Qur'an Surah Yasin 83 verses and they were analyzed. Data collection techniques utilized content analysis and focus group discussions (FGD). Content analysis was used to obtain the data. FGD which involved raters who are experts in translation studies and Arabic translations was conducted to identify translation techniques and assess translation qualities. The researcher was also involved in FGD. The FGD was used to obtain the objectivity of quality translation assessment. The data from this study was analyzed using two frameworks; translation techniques by Molina and Albir [14] and translation quality assessment (TQA) by Nababan, Nuraeni and Sumardiono [16]. The model of TQA assesses the translation quality holistically as well as the applications for assessing quality translation in the translation research context. There are three aspects in assessing translation quality: accuracy, acceptability, and readability. A good quality translation has to fulfill those aspects.

4 Findings and Discussion

4.1 Translation Technique in Surah Yasin

Based on FGD results, it was found that Muhammad Thalib's translation techniques were as follows: amplification (paraphrasing) translation technique (27.13%), established equivalent (25.99%), explicitation (15.5%), impliciation (12.8%), modulation (8.52%), compensation (3.48%), transposition (2.32%) and discursive creation (1.55%). The following explanation describes the use of Qur'anic text translation techniques. This study only focuses on techniques that exceeded more than one percent because they are significant to discuss.

<table>
<thead>
<tr>
<th>Translation Technique</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Amplification (paraphrase)</td>
<td>70</td>
<td>27.13</td>
</tr>
<tr>
<td>Established equivalent</td>
<td>67</td>
<td>25.99</td>
</tr>
<tr>
<td>Amplification (Explicitation)</td>
<td>40</td>
<td>15.5</td>
</tr>
<tr>
<td>Implicitation</td>
<td>33</td>
<td>12.8</td>
</tr>
<tr>
<td>Modulation</td>
<td>22</td>
<td>8.52</td>
</tr>
<tr>
<td>Compensation</td>
<td>9</td>
<td>3.48</td>
</tr>
<tr>
<td>Transposition</td>
<td>6</td>
<td>2.32</td>
</tr>
<tr>
<td>Discursive creation</td>
<td>4</td>
<td>1.55</td>
</tr>
</tbody>
</table>

4.1.1 Amplification Technique

Amplification is a technique of translation that expresses or paraphrases implicit information in the source language. It can be paraphrase, explicitation, and annotation. Paraphrasing techniques are translation techniques that reexpress a concept in the same language in another way, but do not change the meaning. Dhusia & Kesharwani explains that paraphrasing can be done using several strategies [6]: (1) use different vocabulary words with the same meaning; (2) change the word order pattern; if the sentence consists of two clauses,
change the order of clauses. If the sentence consists of adjectives and nouns, shift the adjective to a relative clause, (3) use different grammar, i.e. transform the active sentence structure to passive sentences, (4) modify a long sentence to a short sentence, (5) shift numbers and percentages in various ways. Muhammad Thalib uses the techniques for about 27, 13 percentage in translating Surah Yasin. The following is a paraphrasing technique.

**Datum 1**

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Transliteration</th>
</tr>
</thead>
<tbody>
<tr>
<td>مُعَمَّدُ ثَلِيبُ لَا تُرْبُتْ قَوْمًا مَا أَذَّنَ أَبَاءُهُمُّ فَهُمْ غَافِلُونَ</td>
<td>litunţira qauman mà unţira ābāuhum fahum gāfilūn</td>
</tr>
</tbody>
</table>

**Yasin**

Muhammad Thalib (YMT) 06: Wahai Muhammad, Alquran ini untuk engkau gunakan menyampaikan ancaman kepada kaum Quraisy yang nenek moyang mereka dahulu belum pernah didatangi Rasul Allah yang menyampaikan ancaman. Mereka termasuk umat yang tidak mengetahui agama Allah dan tidak mengindahkan perintah Allah.

'O Muhammad, this Koran is for you to use to express threats to the Quraysh whose ancestors had never before been visited by the Messenger of Allah, who delivered the threat. They have people who don't know God's religion and do not obey Allah's commands.

The original text (1) consists of 10 words, namely the words *litunţira, qauman, mā, unţira, ābāuhum, fa, hum, and gāfilūn*. The word *litunţira* means you give a warning, *qauman* means a people, *mā* means not yet, *unţira* means to be warned, *ābāuhum* means their ancestors, *fa* means then, *hum* means them, and *gāfilūn* means negligent people [13]. However, in this verse, Muhammad Talib used the paraphrasing technique to increase the reader's understanding to make the translated version longer. Moreover, the above verse, which originally consisted of one sentence was changed to two sentences by adding some additions.

**Table 1: Paraphrase Version**

<table>
<thead>
<tr>
<th>Translated original version</th>
<th>Translated paraphrase version</th>
</tr>
</thead>
<tbody>
<tr>
<td>agar engkau memberi peringatan kepada suatu kaum yang nenek moyangnya belum pernah diberi peringatan, karena itu mereka lalai.</td>
<td>Wahai Muhammad, Alquran ini untuk engkau gunakan menyampaikan ancaman kepada kaum Quraisy yang nenek moyang mereka dahulu belum pernah didatangi Rasul Allah yang menyampaikan ancaman. Mereka termasuk umat yang tidak mengetahui agama Allah dan tidak mengindahkan perintah Allah.</td>
</tr>
<tr>
<td>That you may warn a people whose forefathers were not warned, so they are unaware.</td>
<td>'O Muhammad, this Koran is for you to warn to the Quraysh people whose forefathers had never before been visited by the Messenger of Allah. They have people who don't know God's religion and do not obey Allah's commands.</td>
</tr>
</tbody>
</table>

Table (1) shows that the paraprase technique was used in adding greetings such as *O Muhammad*, adding subjects such as the *Qur'an*, describing objects from the word 'people' to the *Quraysh*, using the synonym of unaware to be ignorant of being a people who do not know Allah's religion and disregarding Allah's commands.
Moreover, explicitation techniques are translation techniques that explicit vague terms. Holding this technique helps to improve readability or comprehension of the translated text reader. In an Indonesian Dictionary, explicit means straightforward and not complicated. A word that is still unclear, particularly pronouns, is explicitly clarified. Muhammad Thalib also used this technique in the translation of surah Yasin.

Datum 2

<table>
<thead>
<tr>
<th>Arabic</th>
<th>إِنَّكَ لَمِنَ الْمُرْسَلِينَ</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transliteration</td>
<td>Innaka lamin al-mursalin</td>
</tr>
<tr>
<td>YMT03</td>
<td>Sesungguhnya engkau pastilah salah seorang dari rasul-rasul</td>
</tr>
</tbody>
</table>

Indeed you, are, from among the messengers

Datum (2) reveals that Muhammad Thalib explicit the particle من (min) which its original meaning means 'dari' to one of or among due to be followed by the plural word المرسلين (al-mursalin) which lexically means the messengers [13].

4.1.2 Established Equivalent Technique

Established equivalent techniques are techniques using familiar terms or expressions based on a dictionary or everyday use, or comment from Qur’an commentaries. Muhammad Thalib (PMA) used this technique 67 times which is equivalent to 25.99%. Below is the example of an established equivalent translation technique.

Datum 3

<table>
<thead>
<tr>
<th>Arabic</th>
<th>إِبْعَاوَا مِنْ لاَ يَسَأَلُوكُمْ أَجْرًا</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transliteration</td>
<td>Ittabi‘u man lā yasalukum ajran</td>
</tr>
<tr>
<td>YMT21</td>
<td>Ikutilah orang-orang yang tidak meminta upah dari kalian</td>
</tr>
</tbody>
</table>

Follow people who do not call for pay

Data (3) consists of three words, namely the word من (man), أجرا (ajran), and two clauses, namely the clause إتبعوا (ittabi‘u) and يسألكم (yasalukum). Clause إتبعوا (ittabi‘u) classified as command verb which functions to govern, من (man) as an ism mausule functions as an object, lā is classified as harf nafy which functions to negate something and يسألكم (yasalukum) which functions as a declarative sentence. Declarative sentence is marked by the use of particles 'ya’ in the word يسألكم which signifies its identity as an imperfect verb. When translated into Indonesian, Muhammad Thalib uses established equivalent technique. In the form aspect, the clause إتبعوا (ittabi‘u) takes the form of a command and its equivalent is in the form of a command too. The form of command could be seen from the use of 'lah’ particle at the end of the word يسألكم (yasalukum) which means you. This word is used instead of the previous word قوم (qaum) in the previous verse. Likewise, the word من (man), لَا and يسألكم (yasalukum) when translated in Indonesia use contextual meaning and based on the dictionary, like by 'people, no, and asks you’ [13].

In this context, this verse talks about the story of a man who hurried to come from a distant city and said, "who does not ask for your reward" and then the sentence, "they're the
ones who're driven." This sentence reflects the people's view on that era. They saw everyone like themselves. Deprived people demanded compensation from others and were known for this attitude. They knew hardly the authenticity of their actions and therefore did not believe that the apostles were genuine and requested compensation for their demands. Because it is something ingrained in the population's soul, it is natural to be denied first, so the man who rushed overtakes him. On the other hand, in refusing the demand for compensation, the aforementioned verse uses the present verb together (yasalukum) in the form of verbal sentences as a sign that even if they never ask for it, let alone repeatedly and become their intent, the form used is nominal sentences hum muhtadun to suggest their intention.

4.1.3 Implicitation Technique
Implicitation translation techniques are techniques that suggest specific details in the target language text in the source language. This can be seen in the cases below.

Datum 4

<table>
<thead>
<tr>
<th>Arabic</th>
<th>وَجَعَلْنَا مِنْ يَتَّبِعُونَهُ مَسْدُودًا...</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transliteration</td>
<td>Wa ja’alnā...</td>
</tr>
<tr>
<td>YMT09</td>
<td>...Orang-orang kafir...</td>
</tr>
<tr>
<td></td>
<td>The infidels</td>
</tr>
</tbody>
</table>

Above datum (4) reveals that the word waw is not translated into the target language in the source language. The term waw as waw al-atf is translated with the word ‘and’ but in the above translation, the word ‘and’ is implied so that it specifically refers to the topic of paraphrased, ‘infidels’ [13].

4.1.4 Modulation Technique
Modulation is a translation technique where the translator changes the viewpoint, focus, or cognitive categories of the source language. Changes can occur in grammatical and lexical forms. Newmark [17] also shared the same regarding modulation as Molina & Albir. The following examples illustrate this.

Datum 5

<table>
<thead>
<tr>
<th>Arabic</th>
<th>عَلَّمَنِ نِمْ ذُوَّةْنِ الْهَيْثَ</th>
<th>Am I worthy of worshiping gods besides Allah</th>
</tr>
</thead>
<tbody>
<tr>
<td>Transliteration</td>
<td>Aattakhiżu min dünihi ālihatan</td>
<td></td>
</tr>
<tr>
<td>YMT23</td>
<td>Apakah aku patut menyembah tuhan-tuhan selain Allah</td>
<td></td>
</tr>
</tbody>
</table>

The above verse consists of six (6) words, namely the words أخذ (attakhiżu), من (min), دون (duni), ه (hi), and الله (ājat). The word أخذ (attakhiżu) means I will make, من (min) means of, دون (duni) means other than, ه (hi) means it, and الله (ājat) means God- God [13]. If translated verbatim, the above verse means, 'will I make it from other than Gods.' This kind of translation makes it difficult for the reader to understand the meaning. Therefore, Muhammad Thalib changed the perspective of the above translation by changing the clause ‘I will make it’ into worthy of worship. This modulation translation technique occurs lexically.
4.1.5 Compensation Technique

Compensation technique is a translation technique that transfers messages to other parts of the translated text. It also means that the translator introduces information elements or the stylistic influence of the source language text elsewhere in the target language text. In the Qur'an it is stated that (wa ʾimtāzū al-yauma ayyuhā al-mujrimūn) which means "and (said to unbelievers)," Separate you (from the believers) on this day; *sinners!* [13] translated as "O people who sin, today you separate from the believers." Lexically, the phrase 'O sinners' lies at the end of the verse (sentence), but when translated into the target language, the phrase is placed in front of the phrase. This technique is done to improve the readability of the text to assist readers’ understanding.

4.1.6 Transposition Technique

Transposition techniques are the techniques that substitute target language structural order. Newmark [17] conveys this process, naming it shifts or transposition. In A Linguistic Theory of Translation, Catford [28] classifies translation shifts into two forms, level shift, and category shift. The level shift is the grammatical-level translation shift to a lexical level in the target language. For example, 'he's fasting' means 'Dia sedang berpuasa.' In Indonesian, the grammatical structure to be + Ving lexically changes to the word 'sedang'. The class shift is a translation change that happens due to the free translation process, so it does not focus on the grammar equivalent of the source language and target language. This kind of translation is considered good as it generates appropriate translation in the target language. Category shift classifies into a class shift, structure shift, unit shift, and intra-system shift. The following is a transposition technique example.

Datum 6

<table>
<thead>
<tr>
<th>Arabic</th>
<th>Transliteration</th>
<th>YMT40</th>
</tr>
</thead>
<tbody>
<tr>
<td>The sun does not reach the moon. The night does not precede the day. Each, in an orbit, is swimming.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Datum (6) consists of only one verse. One verse in Arabic is one sentence. When translated, this verse changes into several Indonesian sentences. This can be seen from YMT 40 translated text using three sentences. In the first sentence, *the sun does not reach the moon.* In the second sentence, *the night does not precede the day.* The third sentence, *each, in an orbit, is swimming.* Therefore, a unit change occurred from one sentence to three sentences.

4.1.7 Discursive Creation

Discursive creation is the translation technique of using a transient or unpredictable counterpart. In other words, translation techniques that aim to establish a temporary equivalent outside the context [14].
If anyone says to them: "Give to defend Islam in part of the sustenance that Allah has given to you"

In this context, this verse tells the tale of one of the Meccan Musyrik's reluctant to support poor Muslim groups [3]. It was because of, Abu Jahal met Abu Bakr who was feeding the poor. He also asked Abu Bakr, "Is Allah able to feed the poor man?" Abu Bakr responded, "Yes." Abu Jahal chimed in, "Why didn't Allah feed them?" Abu Bakr replied, "Allah tested poor people and tested a wealthy people. God commands the needy to be patient and commands the rich to give. Abu Jahal also said," By Allah, Abu Bakr, You are truly a lost person. If Allah can feed these poor people, why should Allah not feed them, because you are the one who feeds them. Moreover, this verse is in line with previous verses telling about the character of the Mushrik Quraysh who, in addition to rejecting the Prophet's call to receive the Qur'an revelation, also refused to reveal one God. Textually, the clause (anfiqū), in the Lisān Al-Arab Dictionary, means contributing Allah's way, eating, and giving alms [13]. Accordingly, scholars of classical and contemporary Qur'anic interpretations, such as At-Tabarī [4] and Ash-Shiddieqy [3] give the same meaning to the clause (anfiqū) as 'donate'.

Muhammad Thalib translated the clause (anfiqū) by donating for the defense of Islam. In-text and context, Arabic linguists and commentators interpret the term (anfiqū) as donates. However, adding phrases to defend Islam is inappropriate and out of the context. In the Indonesian Dictionary (KBBI), the term 'defend' means taking sides to protect and defend. If the term 'defend' juxtaposed with the word 'Islam', it means taking sides to protect and defend Islam. This also means that in the interest of his religious ideology, Muhammad Thalib tries to build the above verse to uphold Khilafah Islamiyyah in Indonesia. This verse was revealed to call on polytheists to offer their resources to support those in need while adding phrases to defend Islam is meant to spend a property to defend Islam. It is two different things. It seems the Muhammad Thalib did not try to translate the above verse but interpreted the verse following its ideological interests.

2.1 The Effect of translation technique to translation quality in Surah Yasin

Translation technique is undeniably has a strong association with translation quality. Molina & Albir state that translation techniques can influence message accuracy, acceptability, and readability [14]. FGD findings showed that Muhammad Thalib used discursive creation translation techniques that significantly affected the message's accuracy. Discursive creation techniques reduce the accuracy of translation and allow average translation accuracy at just 2.93. However, translation techniques also affect the message's acceptability and readability. In this case, the use of pure borrowing techniques decreases the acceptability and readability of the translated text. The average of the acceptability and readability of translated text reaches 2.98. Overall, Muhammad Talib's translated texts average quality reaches 2.96. This indicates that the tendency of Muhammad Thalib's translation particularly for surah Yasin are very good even though there are deficiencies in the accuracy aspect using discursive creation techniques and the deficiencies in the acceptability and readability aspects because of using pure borrowing techniques.
5 Discussion

The findings of this research suggest that the paraphrase technique is dominant in this research. This paraphrasing technique is used to further elaborate on the Qur’an verses that the reader can not understand well. Muhammad Talib stated that there are 3229 verses need to be amended from the translated text of the Qur’an made by the translator team from the Ministry of religious affairs of Indonesia [24]. The paraphrase used in this study is different from what was suggested by the experts. Paraphrasing usually makes sentences of target text shorter, but in this analysis, the paraphrased texts are longer. This technique is indeed paralleled with his idea of Tarjamah Tafsiriyah. Tarjamah tafsiriyah is a translation concept based on expert commentators’ interpretation. Becuase it is based on the experts’ commentators, this translated text automatically becomes longer than the source-language text [25].

Moreover, the use of paraphrases technique have several weaknesses. This technique has distorted the Qur'anic verse's original meaning itself. This technique has become a means to insert the translator's ideas in the target text due to its paraphrase. Muhammad Thalib's translation is basically the concept of creating the Khilafah Islamiyyah state in Indonesia [11]. Nida stressed that paraphrasing techniques made translated texts extremely arbitrary [14]) and easily manipulated. In the paraphrase technique, the sentences become longer. Then, the technique of discursive creation is inserted in one or two words or phrases. The use of discursive creation certainly affects aspects of accuracy because the source language meaning has changed. This implies that translation and commentary of the Qur’an are different. Translation is to convey source language messages into the target language in both form and meaning. Meanwhile, commentary is expert's interpretation of the text of the Qur'an according to their background and approach used. In addition, this study implies that the translation of the text of the Koran can be manipulated by anyone with an interest. It can be traced through the use of discursive creation techniques in his or her translation products. In line with Muhammad Thalib, Robert Ketton also used to translate the Qur'an from Arabic to Latin in the early XI century [5]. He also used paraphrase techniques based on the interpretation of the commentators like At-Tabari and As-Suyuti as Muhammad Thalib did. It is just that, in the translation which later became the reference material for translators such as Albery, the translated text contains the concepts and ideas of translators, such as the concept of orientalism that is included in the text of his translated Qur’an.

6 Conclusion

The use of paraphrasing techniques was not only carried out by Muhammad Talib, but also by Robert Ketton in translating the Qur'an from Arabic into English. The paraphrasing translation techniques also offer incentives and resources for translators to integrate basic principles of thought into the translated text. If Robert Ketton included the concept of orientalism in his translated text, Muhammad Thalib included the concept of Khilafah Islamiyyah thought in his translated text of the Koran. The inclusion of these principles resulting in the inaccuracy of the original message. All of this can be learned by the reconstruction of the translator's thought through translation techniques.

The translation technique used by Muhammad Talib in his Quranic translation texts are as follows; paraphrasing translation technique (27.13%), established equivalent (25.99%), explicitation (15.5%), implicitation (12.8%), modulation (8.52%), compensation (3.48%), transposition (2.32%) and discursive creation (1.55%). This result suggests that the paraphrase
translation technique is the most dominant translation technique. Meanwhile, the use of discursive techniques make the accuracy of the message reduced. Besides, elements of message acceptability and readability often get low marks due to the use of pure borrowing techniques. It can be concluded that the translation of Muhammad Talib's Quran is very good with an average value of 2.96 out of the total overall value of 3 while it has some shortcomings in many aspects.

This research has many limitations. The limitation lies in the data sample which is only confined to one of the surahs in the Koran so that it has not yet provided a thorough understanding of how the effect of translation techniques on the quality of translation. Therefore, future work should be carried out with a wider sample of research data to provide an in-depth of the impact of translation techniques on the quality of translation.

References


Diction Form and Language Style in Sabda Luka Novel
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Abstract. The research aims to describe the use of figurative language and diction in Sabda Luka's novel by S. Gegge Mappangewa. The research is a library study that uses qualitative descriptive methods using inventory, reading-listening, and noting techniques. The results show that Sabda Luka's novel has several figurative languages, including (1) comparative literature, (2) conflicting language style, (3) interrelated linguistics, and (4) repetitive linguistic style. The diction has been found using regional languages (Buginese) and foreign languages (English and Arabic). The author uses the term Buginese in addressing his characters, namely Daeng, Nenek Mallomo, Dewata SeuWa (Sang Hyang Widi), calabai, tabbere bajæ, sarapo, and walasuj. Furthermore, foreign words are using stop time, which sources from English. Meanwhile, the Arabic term used is siratal mustakim. In addition to the terms, regional and international languages refer to greetings in Sabda Luka's novel.

Keywords: stylistic, figurative language, diction, Sabda Luka novel

1 Introduction

A novel is a fictional prose narrative of a certain length containing intrinsic elements and an overall imaginative characteristic [1]. [2] conveyed that a story is not to be read in one sitting, as in its characteristic length, the novel requires sufficient opportunity to develop its characters over time. Nevertheless, a novel story presents an in-depth life story along with extraordinary events in a believable manner. What distinguishes poetry from fiction like short stories and novels in the form and use of the language. In a short story or novel, a sentence must be written intact and ends with punctuation; poetry had the freeway [3]. Fictions are categorized as fiction prose, as they consist of imagination or something that has never been. For general readers, the categorization was declaring that any form of fiction created with a specific purpose [4]. A novel consists of minimal symbol units that have a meaning. A story had, such as a vocabulary and sensual idioms, included simile, metaphor, and metonymy [5]. Every author has a unique style in writing his/her work. The unique sets of characteristics and patterns in their use of language distinguishing them from other authors.

Regard to style, literature was employed literary language as a medium to achieve aesthetic¹ value [6]. In other words, the language style was how an author expressed whatever they want to say. [7] explains that speech style is (1) a person taking advantage of the richness of a language, whether in speech or writing, (2) use of a variety of individual

¹ Aesthetic is the value of beauty attached to work.
words to achieve a particular effect, and (3) the sum of the characteristics of the language of a group of authors. [8] proposed that speech style was the formal language employed for improving efficacy by introducing and comparing specific concepts with other more general ideas. Furthermore, [8], generally divided into four categories of speech styles, namely comparison, contradiction, connection, and repetition. These speech styles are used by authors to compose their thoughts using the medium of language in beauty and harmony and lend nuance that stimulates the reader's intellect and emotions. [8]. Beauty language used in a story, such as a novel is depending on word choices (diction) from the author.

Word choice is related to the proper option of words for expressing one's thoughts and feelings. Well-chosen words will help one accurately show what they wish to say. The use and choice of words constitute a primary aspect in writing letters, as words are the units of meaning that affect the formal linguistic structure of a work. Thus, fitting word choice is a necessity. Proper word choice² will achieve high poetic and aesthetic value. [9] summarizes three main facts concerning diction. First, word choice or language encompasses how words are used to express the idea, how to shape groups of words properly or use expressions properly, and which style is best to apply for a given situation. Second, word choice or diction is the ability to differentiate between nuances of meaning and ideas one wishes to communicate, and the ability to find the appropriate form for the situation and tastes of one's audience. Third, the proper word choice is only made possible by the mastery of a treasury of vocabulary or information in a given language. Meanwhile, the lexicon of a language was defined as collecting all words belonging to that language. A lexical choice means the entirety of lexical decisions made in a literary text [10]. Thus, diction also refers to the correctness of the lexical choice. In other words, the choice of said words has gone through specific considerations to achieve a particular effect, i.e., a precise or aesthetic impact [7].

Based on this line of reasoning, this study focuses on the novel of author S. Gegge Mappangewa, namely Sabda Luka, with the scope of research being language analysis, examining the unique style and word choice, or diction in the novel Sabda Luka by S. Gegge Mappangewa. The study's goal is the documentation and publication of an article describing the language, word choice, and diction of Sabda Luka by S. Gegge Mappangewa. Sabda Luka is a novel of the human relationship within the family and its complex environment, mainly due to the conflict caused by cultural and religious differences³. This novel tells a story about twin brothers, Vito and Vino, who have separated from one another at a very young age. Their parents divorced because of cultural differences. Their grandfather rejected their father, Ilham, for his faith in the local Tolotang religion, making him leave his family. Vito lives with his mother, and Vino stays with his father, Ilham. One day, after he can no longer stand his longing for his father, Vito finally leaves the village and begins searching for his father in Perrinyameng, Amparita, about a dozen kilometers from his community on the mountain. This novel is a story about a junior high school student looking

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² The choice of words or diction is selected and arranged in such away. Thus, its meaning gives rise to aesthetic imagination.

³ The religious differences referred to in this novel, Mrs. Halimah is a Muslim, while her father (Ilham) is a Tolotang adherent, even though they are both Buginese, who lives in Sidrap. Initially, Tolotang was recognized by the state as a belief stream called Lontara holy book. When the state only recognizes five religions, Tolotang gives three choices: Islam, Christianity, and Hinduism. They chose Hinduism on the pretext of tradition due to its having similarities with Hinduism. Thousands of them live in Amparita, the Capital of Tellu Limpoe Subdistrict, Sidrap Regency. They mingle with Muslims around them. Tolotang itself means the south. It is due to its area of origin located south of Sidenreng.
for his family and the warmth of family when he lives in Cenrana, Panca Lautang, Sidenreng Rappang, South Sulawesi [11].

2. Research Method

This research is qualitative descriptive research. The source of this research is the novel *Sabda Luka* by S.Gegge Mappangewa, published by Media Kreasi Surakarta, February 2018 (1st ed.). Besides, this research also constitutes literary research and thus is conducted using data collection techniques such as listening, reading, and notetaking. Subsequently, data analysis was conducted systematically on data relevant to the variables researched. The steps in data analysis taken for this research were (a) sorting through a data corpus from the novel *Sabda Luka* by S.Gegge Mappangewa based on facts regarding the language used, (b) data reduction, namely identification, selection, and classification of the data corpus, and (c) data presentation, namely the organization, tabulation, and analysis of the data, and its verification or summation, namely the drawing of hypotheses based on said data reduction and presentation.

3. Result and Discussion

3.1 Speech Styles in *Sabda Luka*

The analysis results show four speech styles that the author used in delivering the story and, therefore, makes that an interesting story to read and study for readers who love literature and language. Four speech styles used: relative speech style, conflicting speech style, connective speech style, and repetitive speech style.

**Comparative Speech style**

The comparative speech style consists of simile, metaphor, personification, antithesis, pleonasm, and tautology.

**Simile**

A simile is a speech style that directly compares two different things and showing similarities between them. The comparison itself is explicitly explained by the usage of words such as *seperti* (in English ‘like’), *ibarat* (in English ‘like’), *laksana* (in English ‘as’), etc. The speech styles mentioned are using in the quotations from novel *Sabda Luka* below:

(1) Vito menyusuri sekolah dengan mata *seperti rasa masuk kampung.*

(Vito goes to school *like* a fish out of water.) (SL, 33). (20)

The data (1) finds a sentence using a simile, shown by the usage of the word *seperti* (in English ‘like’). *Simile* in the sentence (1), when Vito disguises as Vino *like* a fish out of water, Vito goes to school in Samarinda, where his father lived, and meets his new friends.

**Metaphor**

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4 Qualitative research is a data source in the form of natural settings. Data is collected directly from the real environment as the subjects in daily activities carry it out.
Metaphor is a speech style that compares two things to create a living mental impression even though it's not explicitly expressed, by the usage of words such as iberan (in English 'like '), umpama (in English 'as '), etc. Metaphorical speech styles can find in the paragraph below.

(2) Dia sering berangkat, sayap-sayap yang dulu pernah Bu Maulindah tumbuhkan sebelum berangkat ke Jepang, suatu saat akan berbulu sempurna dan menerbangkannya melintasi gunung dan perbukitan yang mengelilingi Pakka Salo. (He often imagined the little wings that Mrs. Maulindah used to plant on his back before she left to Japan, one day would spread ideally and enable him to fly across the mountains and the hills surrounding Pakka Salo.) (SL, 10) (20)

In data (2) is a symbolic speech style that implicitly contains comparison even without using related words. It shows in Irfan's character, who often daydreams because Mrs. Maulindah's motivations encourage him to achieve his goals. The motivation is a little wing that one day spread perfectly and enables him to fly as high as possible. However, in those sentences, explicit comparative words are not used, but the comparison is implicit.

**Personification**

Personification speech style is a speech style that attributes human qualities to an animal, object, or abstraction. In the quotation from the novel Sabda Luka by S. Gegge Mappangewa^5 below is found an example of personification:


(Vito disappears behind the bedroom door. Separation opens its mouth full. The longing comes knocking. The wound comes scratching.) (SL, 6) (20)

In data (3) is found the usage of personification speech style as shown in the phrase the longing comes knocking like a person. It also found in the expression of the wound that comes scratching. This speech style treats the word longing and wound like a person, possessing human attributes.

**Antithesis**

Antithesis is a speech style that refers to the juxtaposition of opposing or contrasting ideas (12)

(4) Kamaruddin juga dulu kemayu, tapi bisa berubah menjadi sosok lelaki kekar karena ada keinginan dari dalam, jawabannya masih sama, calabai bukanlah takdir. Dia menggeleng lagi.

(Kamaruddin was also previously a kemayu (effeminate male), but he could turn into a macho man because of his strong will, the answer remained the same being, a calabai (shemale) was not his fate. Once again, he found himself shaking his head).

In data (4) is found an antithesis speech style. The sentence contains word kemayu, which means an effeminate male in contrast to a macho man. The word kemayu describes how Kamaruddin looks like an effeminate male, but then he changes into a macho man like his father always wanted. People that live around the Pakka Salo area used to call kemayu man as a calabai (shemale).

**Pleonasm and Tautology**

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^5 S. Gegge Mappangewa is one of the authors who are relatively active in South Sulawesi, who poured a lot of his work with the characteristics of the locality of South Sulawesi, particularly the ethnic Bugis.
Pleonasm, or tautology, is a reference using more words than required to state an idea. A source is calling pleonasm when it removes the redundancy of words, but the meaning remains intact. On the other hand, a reference is calling tautology when the redundant statements contain a repetition of another word. The quotation from the novel Sabda Luka below has shown a pleonasm speech style.

(5) Kamaruddin memeluk ibunya dengan dekapan yang eratnya seolah tak bisa terlepas.

(Kamaruddin hugs his mother with a strong hug as if it couldn't remove) (SL, 250)

Pleonasm speech style showed in data (5) is contained in the clause with a strong hug as if it couldn’t remove. That clause has included an overabundance of words next, the sentence Kamaruddin hugs his mother, can still be understood without adding more clause like, with a strong hug as if it couldn’t remove. Data (5) indicates a meeting between Kamaruddin and his mother, who is in jail, that he hasn’t seen in a very long time. Kamaruddin has imprisoned after he murdered Mr. Kambu, who almost harassed Kamaruddin’s wife, Tiara. In the next quotation, shows a tautological speech style taken from Sabda Luka.

(6) Jadi dia berusaha untuk ikhlas, membiarkan luka, doa, dan maaf itu mengubur dendamnya. (SL, 7).

(So, she resolved to let it go, allowing the pain, prayer, and forgiveness to overcome her need for revenge. (SL, 7))

Tautological speech style in data (6) is marked by a redundancy of words, as seen in the sentence so, she resolved to let it go, allowing the pain, prayer, and forgiveness to overcome her need for revenge. This sentence is a redundant clause, namely allowing the grief, prayer, and forgiveness to overcome her need for revenge, which is unnecessary with she resolved to let it go.

**Conflicting speech style**

Speech styles of conflict found in the novel Sabda Luka are hyperbole, oxymoron, and climax.

**Hyperbole**

Hyperbole speech style shows in the quotation from the novel Sabda Luka below.

(7) “Terus Alauddin? Bukankah saya selama ini dikenal sebagai professor peco-peco?”

(Then what about Alauddin? All this time, I’ve known as professor peco-peco, haven’t I?) (SL, 80)

Hyperbole is figures of speech in data (7) shown in the phrase professor peco-peco. The professor is a degree for a person who finished his doctoral study at the university. In Buginese, peco-peco⁶ means chili sauce made from pepper, tomato, and salt mashed together in traditional mashing tools. However, in this novel, Alauddin is skilled in building a delicious chili sauce, given him an exaggerated title as professor cobe-cobe.

**Oxymoron**

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⁶ Peco-Peco is Buginese typical food. Buginese people are naming as sambal made by teasing with a stone mortar.
Oxymoron is a speech style that combines contradictory terms by using opposite words in the same phrase [13]. An example in the novel Sabda Luka containing oxymoron speech style is:

(8) "Kamu harus bersyukur, Allah telah mempertemukanmu dengan ayahmu. Cuma lain kali jika pergi menemui ayahmu, pulang sesuai dengan janjimu pada mamamu. Kasihan mamamu, mandari-mandiri mencari khabar tentangmu
"You have to be thankful. Allah has reunited you with your father. But next time, if you went to see your father again, go home at the exact time as you have promised your mother. She's very concerned about you. (SL, 31)

Contradictory speech style is shown in the quotation above, as seen in the phrase “if you went to see your father” in contrast with "go home at the exact time as you have promised your mother." Therefore, the sentences in data (8) contain two contradictory things. In the sentence above, Vito advised Mr. Amin so that Vito can be fair towards both his father and mother, who have divorced.

Climax

The climax is a speech style that contains ideas that put in order of increasing importance (13). The example of climax speech style in the novel Sabda Luka is

(9) Tiba di sekolah langsung mengambil air wudhu untuk salat Dhuha. Istirahat siang harus dibagi antara jam makan dan jam salat Dhuhr, lalu harus salat Asar berjamaah sebelum pulang.
(As soon as he made it to school, he immediately performed the ritual ablution before the Dhuha prayer. Lunch break time must divide into lunchtime and Dhuhr prayer, and then Ashur prayer in congregation, before going home) [20].

In data (9), an example of the climax speech style is marked by the increasing importance of the previous idea. It can be seen in the words Dhuha's prayer, Dhuhr prayer, and Ashur prayer. The three prayer times show the passage of time from the morning, noon, and afternoon.

Connective Speech Style

Connective speech styles found in the novel Sabda Luka’ are synecdoche and euphemism.

Synecdoche

Synecdoche is a speech style that used a word or phrase that refers to a part of something to stand in for the whole (part prototo) or using the whole to stand in for a portion (totem pro parte) [13].

(10) Meski statusnya kepala sekolah, Pak Bahtiar tak pernah memosisikan diri sebagai pemimpin bermodal telunjuk di sekolah.
Even though he's the principal of the school, Mr. Bachtian is not the type of leader that spent his days pointing fingers. (SL, 116).

In data (10), a synecdoche speech style is found, which is a leader who spent his days pointing fingers. The meaning of the quoted sentence is a bossy leader, a leader who always leads to someone else to do the job, a leader with a delusion of grandeur. This

7 Sabda Luka is a novel that tells of two twin brothers who were separated from childhood because of the divorce of his parents.
definition is not suitable for Mr. Bahtiar because he is a friendly type of leader, and he also protects both students and teachers. This type of leader is the one that does not point fingers at anyone else and is instead an example for everyone.

**Euphemism**

Euphemism is a speech style that uses a mild or indirect word or expression as a substitute for words that considered to be too harsh, blunt, or unpleasant [13], in this novel, the euphemism speech style found in:

(11) Kamaruddin tetap pergi, mengikuti panggilan hatinya untuk menjadi *calabai*\(^8\) perias pengantin.
(Kamaruddin would still leave, to follow his heart's calling to be a *calabai* and a makeup artist). (SL, 22).

In data (11), we have found a mild substitute for *shemale*, which is *calabai*. It's from Buginese, which means shemale or an effeminate male. In Buginese culture, the word *calabai* is considered a mild substitute for a harsh word such as shemale, which in Indonesian is called *waria* or *bencong*. In this case, event hough Kamaruddin is already married, and his wife is already pregnant. He can no longer resist his own heart's calling to become effeminate.

**Repetitive Speech style**

The only type of repetition speech style found in the novel *Sabda Luka* is epizeuxis. The quote contains epizeuxis, which is:

(12) Dia telah tua oleh *penantian*. Beribu cerita *penantian* telah dilakoninya hingga akhirnya dia berkesimpulan bahwa jika *penantian* sulit berbuah pertemuan, cukuplah berbunga kepastian.
(She's getting old *waiting*. Thousands of *waiting* have become parts of her story, and it makes her finally conclude that *waiting* would hardly pay off, certainly is enough for her.) (SL, 177).

In data (12), the repetition speech style is shown in the word *waiting*. In the paragraph above, the word *waiting* has been repeated three times. *Waiting* is the emphasized word. Then, Mrs. Halimah is getting old, waiting. Waiting for Ilham for so long and now the next waiting she has to endure is her son, Vito, that went to Samarinda to visit his father.

### 3.2 Usage of Lexical Choice

The lexical choice is applied by the author to describe the plot based on addressing words, the usage of the descriptive terms, the usage of foreign names, and the usage of geographical location names.

**Addressing Words**

In the novel, *Sabda Luka* found several addressing words that are characteristics of Buginese culture:

(13) Saya membhayangkan, *Daeng* yang setua itu duduk di pelaminan, “Canda istrinya.”
(I can imagine, *Daeng* that old sitting on the wedding bed. Says his wife, joking)
(SL, 3).

---

\(^8\) Calabai, as people say, is born as a male. However, his temperament is like a female.
In data (13), the word Daeng usage, which originates from Buginese, means older brother or sister. The name Daeng has addressed both men and women. It is a token of respect for those directed. The other form of addressing words can find in the next quotation.

(14) Bedanya, kemarau abad ke-16 itu berakhir setelah Nenek Mallomo seorang penasihat kerajaan memberi hukuman mati kepada anaknya yang terbukti mencuri.

(The difference was, the drought in the 16th century was over, after Nenek Mallomo, a royal advisor sentenced his son to death for stealing) (SL, 128).

In data (14), the title Nenek Mallomo is a unique title for people of Sidenreng, which has given to a scholar or the royal advisor. Nenek Mallomo is known as a just figure in giving punishment or advice. Nenek Mallomo is an impartial figure. If the person is proven guilty, even if it is his son, he will still punish them according to the rule.

The Usage of Local Terms
The usage of addressing words in local names has founded in the next quote:

(15) Dia tak mau menanggung malu karena ketahuan calabai lalu tewas diamuk massa.

(She doesn't want to bear the shame when people find out that she is a calabai, and threatened to death) (SL, 95).

In data (15) is found a local name, which is calabai or calalai. This word is usually using to refer to a man whose behavior is feminine like a woman, either it's the way he talks or the way he dresses.

The Usage of Foreign Terms
Aside from local names, this novel is also founding in foreign words such as:

(16) Stop watch di leher Pak Amin itu sebenarnya tidak selalu digunakan...

Menurutnya, kalau berkulang sempritan tanpa stop watch, itu bukan guru Penjas, tapi tukang parker.

(The stop watch around Mr. Amin's neck did not use that often. For him, if people only bring a whistle without a stop watch, then they are not a PE teacher. They are a parking attendant) (SL, 106)

In data (16), a term of a foreign word is found, which is a stop watch, referring to the timer that is usually used by PE teachers to track times or the number of students' movements in PE class. This tool is used by Mr. Amin when he teaches. Next is the other of a different term.

(17) Jika tahun lalu, Vino seperti laki-laki penuh dosa yang melintasi surat al mustaqim, kini tiba-tiba seperti malaiat bersayap yang sedikitpun tak takut jatuh.

(If last year Vino looked like a sinful person crossing the surat al mustaqim bridge, now he suddenly looked like a winged angel, not in the least afraid to fall) (SL, 38).

In data (17) is found Arabic words, surat al mustaqim, or the straight and narrow path. Words surat al mustaqim, is also known as a bridge in the afterlife that we need to cross one day to get to Heaven. In Islam, people who have done many good deeds are believed to be prepared to face the surat al mustaqim easily. On the other hand, it will be impossible for sinful people to cross it.

Daeng is an expression of people who respected both men and women. Daeng is used only by Buginese-Makassar people.
The Usage of Geographical Terms

Aside from local and foreign words, in the novel, *Sabda Luka* is also found geographical terms such as:


(Irfan has gone home to Bukkere. His father allows him, but in one condition, he should not stay the night at Pakka Salo.) (SL, 63)

In data (18), geographical terms have shown the place mentioned in the story. This novel has introduced in the name of an area, Bukkere, a village in Pakka Salo, in Sidrap District, South Sulawesi. Bukkere is the birthplace of the character, Irfan, while Pakka Salo is where his school locates.

4. Conclusion

The novel *Sabda Luka* talks about the human relationship in the family and its complex environment. That complexity happens due to cultural and religious background within Buginese society, and the complexity is also supported by using language style. Language styles referred are relative (comparative) language style, conflicting language style, interrelated language styles, and repetitive language style. Those various of speech style found in this novel gives uniqueness in S. Genge Mapangewa as an author with specific characteristics in his works. In addition, lexical choices based on terms or languages used, either from Buginese or foreign languages. The author uses three Buginese terms to address the characters, i.e., Daeng, Nenek Mallomo, and Dewata SeuWa (Sang Hyang Widi). The name Daeng is a title of kinship for the elderly in Buginese culture. The term Nenek Mallomo is an addressing head for scholars and royal advisors in Buginese society in Sidrap. Dewata SeuWa (Sang Hyang Widi) is an addressing word to refer to the titles PotatoE and Tolotang. Another Buginese term used in the novel is calabai, tabbere bajaE, sarapo, and walausu. Besides Buginese words, the *Sabda Luka* is also found in foreign names, i.e., English and Arabic names. The English name is a stopwatch. The Arabic one is a siratal mustaqim. The *Sabda Luka* also uses geographical terms functioning, as the story's location in the Bugis homeland, such as Bukkere and Pakka Salo.

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References


Translation Quality of Liz’s Expressive Utterances in Eat Pray Love Movie Based on the Techniques Applied

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Abstract. This study is about an analysis of translation techniques applied in translating expressive utterances and how its translation quality (accuracy, acceptance, and legibility level) as seen from the translation techniques used. It is a descriptive qualitative research. The data are all Liz’s expressive utterances. After analysis, it is found that there are six kinds of expressive utterances stated. They are praising, thanking, complaining, apologizing, wishing and greetings. Related to the translation techniques used, there are literal translation, reduction, transposition, and modulation. The implementation of translation techniques produced accurate, acceptable and easily understood translations. Thus, it can be concluded that Liz’s expressive utterances in Eat Pray Love movie have succeeded in maintaining the theme of the story including its characterization in the Indonesian translation.

Keywords: expressive, utterances, SL, TL, translation techniques, translation quality

1 Introduction

Learning expressive utterances is a kind of understanding pragmatics, especially speech act. It deals with the speaker’s intention. Moreover, it learns how the language is used to communicate. It is about how to understand what the speaker means. In other words, what the intended meaning caught is the core of pragmatics. The intended meaning is according to appropriate circumstances containing when, where and what the circumstances. It accommodates components outside the language to have a meaning contribution to communication. According to Leech (1995:6) pragmatics is the study of utterances which has meaning in such situation. Thus, the utterances meaning should be considered based on the context.

Translation and pragmatics have a close correlation. It is about how the message delivered correctly and properly. In its development, pragmatics are often used as a new approach in translation. The application of pragmatic approach in translation that is widely applied is in utterances/ conversation/ speech since they have their own certain purpose delivered based on the specific speech situation including the speaker and hearer, context, aim, time and place.

Translating utterances is interesting. It concerns how the message or intended meaning transferred appropriately related to the context (speech situation). In its translation, it becomes very important because it involves understanding the context in order to the translation result appropriate to avoid misunderstanding. Hence, translation using pragmatics approach should
not change the intention (illocution) of Source Language (SL) to Target Language (TL). Hence, there is not meaning distortion occurred.

One of the kinds of illocution is expressive utterances. According to Searle (1979) in Yule (1996:53-55) expressive utterances are acts that state what the speaker feels. It expresses the speaker’s feeling about the situation (Pratiwi, 2017). There are several functions of expressive utterances such as congratulating, pardoning, apologizing, condoling, thanking, blaming, welcoming, worrying, forgiving, wishing, boasting, praising and etc. These functions are discussed in Eat Pray Love movie by Elizabeth Gilbert in term of translation technique and its impact towards translation quality.

Eat Pray Love is a successful and best seller movie in America. This movie was translated by Silamurti Nugroho and first printed in 2010. Eat Pray Love is about woman named Liz who struggles to achieve her happiness after divorcing. The story tells the journey of a woman in three countries. They are Italy, India and Indonesia. These countries are chosen because of its beauty and uniqueness. One of them is Indonesia. It is because Indonesia has a uniqueness, especially Bali island. It is a lovely and popular tourist resort in Indonesia. During the story, Bali is a last place Liz visited to. There, she finally gets her happiness and true love. (http://id.shvoong.com/books/movie-movie/2172421-eat-pray-love-perjalanan-mencari/#ixzz2TFe3Cv2C). These are the inspiration and reason taken to do this research. This research is also inspired by two previous research. The first related previous research is done by Hari Nugraha in 2019. He discussed the translation quality of expressive speech act found in a movie. His study was conducted to uncover the types of speech acts found and its translation quality (accuracy, acceptability, readability). The result of analysis showed that the translation indicated an accurate, acceptable translation. Thus, the readers can understand easily. The next previous research was done by Ardiana Nuraeni in 2008. Her research is to compare the translation of complaining utterances in a movie. Related to speech act, this research focuses on one of expressive functions to obtain the deep discussion.

As mentioned above, Eat Pray Love movie is about woman’s struggles to get happiness after divorcing. Many problems with her husband and herself come to her life. It can be seen from many utterances there. This research is focused on expressive utterances of Liz Gilbert as the main character. Then, analyzing the translation techniques and the impacts towards the quality is also discussed. The results have significances in enriching reader’s comprehension of techniques on translating expressive utterances.

2 Literature Review
2.1 Translation
Transmission of message in a language is called translation. In addition, the message is transferred well and stay equal without meaning distortion. Many propositions of translation definition come from some expert since the 1960s. Firstly, the proposition from Newmark (1988: 5). He stated that translation is about the process of text meaning rendition into another text in accordance with the author’s intention. This statement implies that the core of translation is in the message or intention. Secondly, the consideration of translation is given by Nida and Taber. They proposed two important things in a process of translation: meaning and style. They stated that a good translation has these elements. The meaning should be similar and sounds natural in target text. The style here means the translation should have efforts to achieve the ideal level of equivalent match between in both SL and TL. From these two definitions, it can be concluded that translation a transmitting meaning and style from SL to TL ideally. In
addition, the message transmitted without omitting the intention between the author to the readers as a means of communication.

2.2 Translation Techniques

Many translators have different ways in translating a text since they have their own ideology. They may apply distinctive techniques to translate. However, translation should be constant. In translating a text, a translator has to express the message of a language into another language. A translator should find the equivalences of SL transmitted into TL ideally and to avoid meaning distortion. A good translator is not only transmitting each word in SL into TL, but also transmitting the meaning without changing the message.

Some translation techniques may be chosen and applied by a translator. The techniques are selected appropriately to give a good translation in order to be well understood by the readers. It means that the meaning is transmitted properly and natural. Translation technique is a realization of a translator’s decision in a process of creating translation result. As Molina and Albir (2002) in Fitriana (2013: 16) stated an opinion regarding translation techniques as procedure to do analysis and classification of how translation equivalence successful. They released eighteen translation techniques that can be used as a reference to translate. They are: Amplification (Addition), Adaptation, Borrowing, Compensation, Calque, Description, Established Equivalence, Discursive Creation, Generalization, Linguistic Compression, Linguistic Amplification, Literal Translation, Particularization, Modulation, Reduction, Transposition, Substitution, and Variation. These various techniques can be used by translators to translate any product or text.

2.3 Translation Quality

The main purpose of translating activity is to get translation quality (achievement of accuracy, readability, and acceptability). This is closely related to the reader as the client results of the translation. Therefore, a translator must determine in advance who the prospective readers of the translation is and the purpose of it. When the target readers cannot understand the contents or the meaning, the translation means failed.

Translation quality is determined by gauging three elements. They are readability, accuracy, and acceptability. Hence, the meaning translated should be accurate, acceptable and easy to understand by the readers. A good translation has the best degree of each component. These three elements are the parameters to measure the quality of translation quality that are interrelated with one another. As Nababan (2008) states that the strength and weakness of translation product is based on the assessment of translation quality including accuracy, acceptability and readability. Accuracy is a term used in evaluating the equivalence between SL and TL. Accuracy becomes the basic principle of translation, so it must be the main focus of the translator. In other words, the message transmitted must be conveyed the same meaning.

Secondly is acceptability. Nababan (2012) stated that acceptability becomes an important aspect of a translation. It determines the appropriateness of a translation seen from the Target Language (TL). Acceptability in translation quality assessment can be called a natural translation. is related to the style. The translation should be appropriate in writing rules in TL. Besides, it should give appropriateness in term of norm and culture. Finally, the translation sounds natural.

Thirdly is readability. It is about the degree to which a translated text can be easily understood. A text translation has a high level of readability if the text is easily understood by readers of TL text. Here the role of the readers is very necessary in determining the level of
readability. The table below shows Quality Translation Assessment including accuracy, acceptability, and readability (Adapted from Nababan, 2010: 3)

### Table 2.3.1. Scales of Translation Accuracy

<table>
<thead>
<tr>
<th>Translation Category</th>
<th>Scale</th>
<th>Indicator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Accurate</td>
<td>3</td>
<td>The meaning of words, phrases, clauses, or sentences in the source text is conveyed accurately in the target text. There are no distortions in meaning.</td>
</tr>
<tr>
<td>Less Accurate</td>
<td>2</td>
<td>The meaning of words, phrases, clauses, or sentences in the source text is mostly conveyed accurately in the target text. However, there are still distortions in meaning (ambiguity or reduction that distracts the meaning).</td>
</tr>
<tr>
<td>Inaccurate</td>
<td>1</td>
<td>The meaning of words, phrases, clauses, or sentences in the source text is not conveyed accurately in the target text.</td>
</tr>
</tbody>
</table>

### Table 2.3.1. Scales of Translation Acceptability

<table>
<thead>
<tr>
<th>Translation Category</th>
<th>Scale</th>
<th>Indicator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acceptable</td>
<td>3</td>
<td>The translation sounds natural; the words, phrases, clauses, and sentences of the source text are appropriate with the target language’s principles.</td>
</tr>
<tr>
<td>Less Acceptable</td>
<td>2</td>
<td>The translation sounds natural; but there are still problems with the dictions or grammar.</td>
</tr>
<tr>
<td>Unacceptable</td>
<td>1</td>
<td>The translation sounds unnatural; the words, phrases, clauses, and sentences used are inappropriate with the target language’s principles.</td>
</tr>
</tbody>
</table>

### Table 2.3.1. Scales of Translation Readability

<table>
<thead>
<tr>
<th>Translation Category</th>
<th>Scale</th>
<th>Indicator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Readable</td>
<td>3</td>
<td>The translation is very easy to understand</td>
</tr>
<tr>
<td>Less Readable</td>
<td>2</td>
<td>The translation is quite easy to understand; the readers need to read some parts more than once in order to understand the translation.</td>
</tr>
<tr>
<td>Unreadable</td>
<td>1</td>
<td>The translation is difficult to understand.</td>
</tr>
</tbody>
</table>

### 2.4 Expressive Utterances

Yule (2006: 93) argues that in expressive speech acts there are statements that describe what is felt by the speaker. This speech act reflects the psychological statements of the speaker of a situation. In addition, expressive utterance is speech that is intended to reveal the speaker’s expression. This speech act tends to be fun because it is intrinsically polite, except expressive utterances like **condemning**, **apologizing** and **blaming**. According to Yule (2006), expressive utterances has several functions such as **thanking**, **expecting**, **complaining**, **revering**, **greeting**, **forgiving**, **rejecting**, **praising**, **insulting**, and **cursing**.
3 Method

This research applies descriptive qualitative research. As Sutopo (2006) stated that descriptive qualitative research is aimed to understand the problems individually for academics and to describe the problems in detail. The sequence includes collecting, classifying, analyzing and concluding. This is characterized as product-oriented translation research since both SL and TL have been existed.

There are the main data and additional data used in this discussion. The main data are all expressive utterances by Liz as the main character in the movie. There are 36 data of expressive utterances from whole utterances delivered by Liz. Besides, the next main data is the questionnaires of translation quality assessment. The secondary data are Eat Pray Love movie’s review and information of the author. The data will be written with the code. The code consists of number of data and movie title, for example 07-EPL. It indicates the data number 7 taken from Eat Pray Love movie. Then, there are three important cases to be discussed here such as kinds of expressive utterance’s functions analysis, techniques of translation implemented and the measurement of and translation quality based on Nababan (2010)

4 Results and Discussion

After analysis, some findings are obtained. They are kinds of expressive utterances functions, kinds of translation techniques applied and estimation of translation quality.

4.1. Functions of expressive utterances

After doing analysis, this research notes about 36 data of expressive from whole types of illocutionary acts used by Liz Gilbert. There are 6 functions of expressive utterances found such as praising, thanking, complaining, apologizing, wishing and greetings. They are 18 data of praising, 10 data of thanking, 2 data of complaining, 2 data of apologizing, 2 data of wishing and 2 data of greetings. Based on Searle’s theory, expressive is utterances involving psychological attitude of the speaker. Here are some functions of expressive utterances.

4.1.1 Praising

Praising utterances are the most found in Eat Pray Love movie uttered by Liz Gilbert. Here are totally 18 data found. Here are some examples:

a. Code: 09-EPL
Context:
Ian was a man whom Liz met during her travel in Italia. She thought that he was different from other men she met in her life.
SL : He’s attractive, intelligent. It’s been long time since I thought about liking anybody.
TL : Dia menarik, cerdas. Sudah lama sekali saya menyenangi seseorang.

This is the expression of Liz’s praising to a man she admires. His name is Ian. Praising function here is clearly seen from the words ‘attractive’ and ‘smart’.

b. Code: 24-EPL
Context:
On her travelling in Italia, Liz met a man in a train. She believed that Italian men are friendly and polite.
SL : And you are gracious, just like all Italian men.
Dan kamu sangat ramah, seperti pria Italia lainnya.

This is a finding of praising utterance by Liz in Eat Pray Love movie. Liz expresses her praising to a man sitting next to her in a train. A man praises Liz, then Liz replies by praising him too through the word ‘friendly’.

c. Code: 29-EPL
Context:
In India, Liz had ever seen a girl named Tutti. She was so cute and smart girl.
SL : I think you are a very good girl.
TL : Saya rasa kamu anak yang pandai.

It is Liz utterance to Tutti, a little girl she met. The girl is very smart. Liz expresses her praising to Tutti by saying "I think you are a very good girl,”. The word indicating praising function here is the word ‘good’.

4.1.2 Thanking
After analysis, it is found 10 data of expressive utterances of thanking. There are some examples of them:

a. Code: 11-EPL
Context: Iva was a good friend of Liz. She always supported Liz to overcome her life problems.
SL : Thank you, Iva. I appreciate your support.
TL : Terima kasih Iva. Saya menghargai dukunganmu.

Liz’s utterance above is a kind of expressive utterance that is thanking. In this utterance, Liz says thank you to her friend, Iva for her support. It is categorized into thanking utterance because of the words ‘thank you’.

b. Code: 19-EPL
Context:
Liz travelled to Venice by train. She was asleep and she didn’t know that she had arrived at Venice. Then, a man waked her up. He waked her up shortly before arriving in Venice by rubbing his eyes and looking over at her from head to foot closely. It made Liz shy and thanks to his attention.
SL : A thousand thanks.
TL : Terima kasih.

In this utterance, Liz expresses her thanks to the guy sitting next to her in a train. It can be seen from the word ‘thank’ in that utterance.

c. Code: 21-EPL
Context:
Wayan was a woman whom Liz met in Bali. She was a famous masseur in Bali.
SL : Thank you, Wayan. You did a good job.
Based on the context, Liz expresses her thanks to Wayan for having given her a good massage. She felt relax and calm. Besides, some advices given made Liz quite quiet. Liz realized that she was not thankful to God for everything given to her life. This utterance shows thanking function of expressive utterance as clearly to be seen from the word ‘thank you’.

4.1.3 Complaining
Complaining is one of expressive functions. After doing analysis, it is found 2 data of complaining as follow:

**Code:** 07-EPL
**Context:**
In a night, Liz prayed to God. She was whining about her household problems, especially her husband. She thought that her marriage could never be saved anymore.

**SL:** But it just destroys me to not be able to count on that affection when I need it.
**TL:** Tetapi hubungan ini menghancurkan saya ketika saya tidak dapat bergantung pada kasih sayang itu ketika saya membutuhkannya.

This utterance can be called as complaining utterance. It is shown by the word ‘destroy’. Based on the context, it is uttered by Liz when she is praying. She delivers her sadness to God.

4.1.4 Apologizing
Some apologizing utterances are found in Liz’s expressive utterances. There are 2 apologizing utterances found after analysis. The findings as follow:

**Code:** 17-EPL
**Context:**
Liz expressed her apology to Felipe, a man who loved her much. However, Liz need to solve all her marriage problem with Steven (her husband).

**SL:** I’m, sorry. That’s was a little arrogant, wasn’t it?
**TL:** Saya minta maaf. Saya terlalu sombong.

In this context, Liz express her apology to Felipe. Although she knows well that Felipe love her much, but Liz gives him less affection and attention. The word showing apology function here is the word ‘sorry’.

4.1.5 Wishing/ Hoping
In this research, it is found 2 data of wishing utterances. Here is one of the findings:

**Code:** 30-EPL
**Context:**
**SL:** I wish I could write a petition to God, asking for this thing to end.
**TL:** Saya berharap saya dapat menulis sebuah petisi kepada Tuhan, memintanya untuk mengakhiri semua ini.

This is a kind of expressive utterances, that is hoping/ wishing. Liz feels that the problems faced is quite hard and she wants to end her marriage. The word ‘wish’ shows wishing function of expressive utterances.
4.1.6 Greeting
After analysis of expressive utterances, one of the functions is greeting. There are 2 data found categorized into greeting utterances. The example is below:

**Code**: 03-EPL

**Context**:
As a woman trying to defend her marriage, a strong struggle to make the life marriage and carrier is balance has been done by Liz. In her praying, he tries to speak with God as a friend.

**SL** : Hello, God. How are you? I’m Liz. It’s nice to meet you.

This utterance contains greeting. Liz always greet God in the beginning of her praying like shown by the word ‘hello’ and ‘how are you’.

4.2. Translation Techniques
After doing analysis, there several techniques applied in translating expressive utterances in Eat Pray love movie. They are literal translation, reduction, transposition, and modulation. The most translation techniques applied is literal translation. From 36 expressive utterances, there are 19 data translated by using literal translation, 8 expressive utterances using reduction, 5 data of transposition, 4 data of modulation.

4.2.1 Literal Translation
Based on Molina and Albir in Fitriana (2013: 15) related to kinds of translation techniques, one of them is literal translation. It is a way of translating each word expressed. It happens when the equivalence existed in two different languages. Here are the examples of the findings of literal translation.

a. **Code**: 10-EPL

**Context**:
In the late of night, while crying, Liz was expressing her feeling to God. She felt that her life is so poor and sorrowful.

**SL** : My life is so bad, I hate this life, God.
**TL** : Hidupku sangat buruk, aku benci hidup ini, Tuhan.

In this utterance, Liz tries to speak with God. Many problems come to her life. She thought that her marriage with Felipe is not save anymore. This utterance can be categorized into expressive utterance that is complaining. Liz seems that she is dejected of her life. This utterance is translated literally. The words in SL are translated literally in TL.

b. **Code**: 03-EPL

**Context**:
In a cocktail party with her friends, Liz met some new friends. She found her spirit in her life. Then, in her praying, she expressed her feeling to God.

**SL** : Hello, God. How are you? I’m Liz. It’s nice to meet you.
As a woman trying to defend her marriage, a strong struggle to make the life marriage and carrier is balance has been done by Liz. In her praying, he tries to speak with God as a friend. This expressive utterance is a categorized into greeting. It is translated literally into target language since each word has its equivalent.

c. Code: 22-EPL  
Context:  
Liz was having a close conversation with her husband. She apologized to her husband that she could not continue their marriage. Liz thought that her husband would always be with her, indulging her whims forever.  
SL : I’m sorry.  
TL : Saya minta maaf.

Liz and Steven realized that many problems came to their marriage life and make them inconvenient. Liz apologized to her husband that she could not continue their marriage. This utterance is a kind of expressive utterance namely apologizing. The utterance is translated by using literal translation since every word has their own equivalence.

4.2.2. Reduction  
Reduction is a translation technique which eliminates the information in source language. Information compaction is conducted should not alter the text of the message in the source language.

a. Code: 09-EPL  
Context:  
Liz is asked whether she loves Ian or not. Then Liz expressed her praise about Ian.  
SL : He’s attractive, intelligent. It’s been long time since I thought about liking anybody.  
TL : Dia menarik, cerdas. Sudah lama sekali sejak saya menyenangi seseorang.

This utterance is a kind of expressive utterances, that is praising. It shows that Liz praises Ian. She really admires Ian. She praises that Ian is an attractive and intelligent man. It is clearly to be seen from the word attractive and intelligent. This utterance is translated by using reduction techniques and literal translation. From the first; “He’s attractive, intelligent.” Is translated literally. Each word has its equivalent. However, there is information compaction found in the word ‘thought about’ is not translated in TL.

b. Code: 19-EPL  
Context:  
A man waked Liz up before she arrived in Venice. The man rubbed his eyes, looked at her closely. He called Liz cute. It made Liz shy and thanks to his attention  
SL : A thousand thanks.  
TL : Terima kasih.

Liz’s utterance above is a kind of expressive utterance that is thanking. From this utterance, it can be identified that reduction technique is applied here. It can be clearly seen from SL utterance, the word thousand is not translated. It is directly translated become ‘terima kasih’.

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4.2.3. **Transposition**

Transposition changes the grammatical categories of the SL into TL. This technique is commonly used because there is different grammar between SL and TL, such as replacing the words become phrases. Here are some examples:

a. Code: 25-EPL

   **Context:**
   Liz goes home to Felipe. Arriving at Felipe’s house, her phone rang. It was from Wayan. She wanted to know Liz’s condition. Then Liz tells that she was fine. She felt flattered.
   
   SL : You are a good friend to me.
   TL : Kamu teman baik saya.

   This Liz’s expressive utterances is called praising. It can be identified from the words ‘good’ uttered by Liz to Wayan. While smiling Liz expressed her admiration to Wayan. This utterance is translated by using transposition technique. Transposition is a kind of translation techniques that changes the grammatical elements from SL to TL. In this case is the word ‘me’ in SL is changed into possessive form in TL.

b. Code: 30-EPL

   **Context:**
   Liz tells Iva about her problems faced with her husband, also about her divorce.
   
   SL : I wish I could write a petition to God, asking for this thing to end.
   TL : Saya berharap saya dapat menulis sebuah petisi kepada Tuhan, memintanya untuk mengakhiri semua ini.

   This utterance is translated by using transposition technique since there is a grammatical change occurred. It is shown by the clause ‘asking for this thing to end’ is translated into ‘memintanya untuk mengakhiri semua ini.’ The word ‘end is changed grammatically.

4.2.4. **Modulation**

In translation, modulation is a technique generally applied. It replaces the focus or point of view or the cognitive aspect existed in SL. Below are the example of application of modulation technique.

   **Code: 27-EPL**

   **Context:**
   Liz was looking at the beautiful scenery in Bali. She felt piece and calm down. She had a habit of imaging future and digging her pasts while seeing a lovely scenery.
   
   SL : It’s so beautiful here. I want to come back here someday.
   TL : Disini sangat indah! Saya ingin kembali lagi ke sini suatu hari nanti!

   This is an expressive utterance, that is praising. Liz expresses that she admires the scenery much. This utterance is translated using modulation technique. Modulation is a technique in which the focus of sentence is changed. It is shown from the utterance in SL “It’s so beautiful here.” Is translated into TL “Disini sangat indah!” it is clearly to be seen the focus of utterance is changed. The word ‘It’ in SL becomes ‘here’ in TL.
4.3. Translation Quality Assessment

The quality of translation is determined by three elements such as accuracy, acceptance, and readability. Based on the results of assessments by the rater and researcher, there are 33 data (90%) categorized into accurate translations, 2 data (10%) are less accurate, and 1 data (5%) are not accurate. For acceptability, it is found that 35 data (95%) are known as acceptable and 1 data (5%) are indicated less acceptable. Based on the third element, 20 data (100%) found as readable or easy to understand. Some examples of a good translation about translation quality are below:

4.3.1. Accuracy

Based on the result of analysis, there are 34 accurate translations and 2 less accurate translations. Here are some examples of them.

4.3.1.1. Accurate

Most of the findings shows accurate translation. Below are some examples of accurate translation.

a. Code: 22-EPL

   Context:
   Liz apologized to her husband that she could not continue their marriage. Liz thought that her husband would always be with her, indulging her whims forever but he wasn’t.

   SL : I’m sorry.
   TL : Saya minta maaf,

   This is an example of accurate translation. The utterance is translated by using literal technique. Based on the rater assessment, the score is 3. It can be assumed that the utterance is accurate. In addition, literal translation has a good effect in making an accurate translation.

b. Code: 13-EPL

   Context:
   Liz knows that her problem is hard. She tries to tell what she he feels to God in her praying.

   SL : But I’m in serious trouble.
   TL : Tapi saya mempunyai masalah yang sangat berat.

   It is another example of accurate translation. This utterance is translated using transposition technique because there is a grammatical change found. However, the application of this technique doesn’t make meaning distortion. Based on the rater assessment, the scale stated is 2,8. In other words, this translation refers to accurate translation.

4.3.1.2. Less Accurate

From all 36 expressive utterances, there are 2 data considered as less accurate translation. A less accurate translation occurs because there are meaning distortion found. Below is the example of less accurate translation.
While crying in her praying, Liz tells all of her problems to God. She begins by expressing her apologizing for not being thankful to God.

SL : And I’m sorry I haven’t ever spoken directly to you before but I do hope I have always expressed ample gratitude for all blessings that you’ve given me in my life.

TL : Dan saya mohon maaf karena saya tidak pernah mengatakan hal ini sebelumnya kepadaMu, tetapi saya selalu mengucapkan banyak terima kasih untuk semua berkat yang telah Engkau berikan pada saya dalam hidup ini.

This utterance is translated by using reduction technique. The two raters gave the 2,4 in scoring this utterance since there is some untranslated words that cause meaning distortion. It can be seen from the utterance that the words “I do hope” is not translated.

4.3.2. Acceptability
The result for acceptability, it is found that there are 35 utterances considered as acceptable translation and 1 utterance is known as less acceptable translation. Some examples are below:

4.3.2.1. Acceptable
Acceptable translation is indicated by the translation sounds natural and written in accordance with language regulations of TL. The words used are common and familiar to readers. There are 35 data considered as acceptable translation. An example is follows:

Code: 11-EPL
Context: Liz says thank you to her friend, Iva for her support. As her close friend, Iva always support Liz to achieve happiness.

SL : Thank you, Iva. I appreciate your support.
TL : Terima kasih Iva. Saya menghargai dukunganmu.

Datum number 11 is identified as an acceptable translation. The raters gave score for this utterance in scale 3, which means the translation is acceptable. Based on rater’s assessment, the translation sounds common, familiar and appropriate with the culture of SL.

4.3.2.2. Less Acceptable
From 36 expressive utterances by Liz, there are 35 data considered as acceptable translation and 1 data of less acceptable translation. Below are the examples:

Code: 35-EPL
Context: Liz tries to explain her problem to her mother.

SL : I wish I could be more like you, then I could have this love story with David.
TL : Saya berharap saya dapat sepertimu, sehingga saya dapat memiliki kisah cinta ini dengan David.
This utterance is indicated as less acceptable translation. The score given to this utterance is 2. It refers to less acceptable. The raters gave the same score 2 in scoring this data because it is still like translation, so does the researcher. This SL translated feels like awkward and inappropriate in language rules of TL. This utterance will be better if it is translated into, “Aku berharap bisa seperti ibu, sehingga dapat memiliki kisah cinta ini dengan David.” The word ‘saya’ is changed into ‘aku’ dan ‘mu’ becomes ‘ibu’. These changes appropriate with Indonesian grammatical and feels more natural in a dialog between a daughter and her mother.

4.3.3. Readability

After doing analysis, all of expressive utterances in Eat Pray Love movie are considered as readable translation. The two raters gave 3 in scoring the data. Readable translation means TL has appropriateness in sentence construction. Thus, TL can be easily read and understood. Besides, the sentence is arranged well. Below is the example of readable translation found:

Code: 13-EPL
Context:
Liz knows that her problem is hard. She tries to tell what she he feels to God in her praying.

SL : But I’m in serious trouble.
TL : Tapi saya mempunyai masalah yang sangat berat.

5 Conclusion

After obtaining findings and discussions, several conclusions are derived. There are 6 functions of expressive utterances found. They are praising, thanking, complaining, apologizing, wishing and greetings. Most of them are praising utterances. It is closely correlated with the story that Liz as the main character struggles to be a happy woman in the world even she has many very complicated problems to solve. Fortunately, she has good friends around her giving support strength. Related to the translation techniques used, there are 4 techniques applied such as literal translation, reduction, transposition, and modulation. Similar kind of expressive utterances sometimes has different techniques in translating it. For example, praising utterances found in this movie are translated by using reduction, literal, transposition, and modulation. Most of translation techniques applied has a good impact towards translation quality. Based on the result from the raters, the mean scale for accuracy is 2.97 for each factor of translation quality including acceptability, accuracy, and readability. Therefore, it can be concluded that Liz’s expressive utterances in Eat Pray Love movie have succeeded in maintaining the theme of the story including its characterization in the Indonesian translation.

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The Politeness Realization of Opposing Speech Acts in Banjar Language Based on Brown and Stephen Levinson Scale

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Balai Bahasa Kalimantan Selatan, Loktabat Banjarbaru Kalimantan Selatan1, Balai Bahasa Kalimantan Selatan, Loktabat Banjarbaru Kalimantan Selatan2, Balai Bahasa Kalimantan Selatan, Loktabat Banjarbaru Kalimantan Selatan3

Abstract. Language politeness is important to consider in communication. The problem in this study is how the realization of the application and violation of politeness utterances in the Banjar language based on the courtesy scale of Brown and Lavinson. This study aims to describe the realization of the application and violations of the politeness utterances. Descriptive research method. Data is taken from June to December 2019 in Kaliukan Village, Astambul Regency. The techniques used are observation, note taking, recording, and interview. Data were analyzed based on pragmatic theory. The results of the study are the opponent's utterance in the Banjar language has applications and language violations based on the Brown and Lavinson scale, namely 1) the scale of the speaker and speaker partner social distance levels, 2) the scale of the speaker social status and speaker partners 3) the scale of the speech act level.

Keywords: Speech Opposition, Politeness, Banjar Language

1. Introduction

Language has an important role in our lives. Every language is used as a communication tool. As a communication tool, language is used as a tool to deliver a message from one person to another, or from speaker to listener, and from writer to a reader. Besides, people can express their ideas orally to the others. Language is the main tool for human to carry out their social life. In the communication context, language has a very close relation with culture in a complex way. Language which is used by human refers to their experiences. Through language human do communication to express fact, idea, or event based on their knowledge about world that they experience it together. Language also reflects the attitude and human point of view with the others (Jumanto, 2017:7).

Language is a social activity. Like the other social activities, the activity of using language is formed when human is inside it. In speaking, the speaker and speaker partner realize that there are rules which manage their acts (Wijana, 1996:45). This phenomenon is studied in pragmatics. Putrayasa (2015) stated that pragmatics is a branch of linguistics that study about language structure externally, that is how a certain lingual is used in real.
communication. Kridalaksana (2010, p.2) stated that pragmatics is a science that analyzes speech act, context, and meaning.

According to Thomas, (1996:22) pragmatics is meaning inside interaction, the meaning is resulted as a dynamic process that covers meaning negotiation between speaker and speaker partner, utterance context (physically, socially, and linguistically), and the potential meaning in the utterance. Yule (1996:3) stated that pragmatics is a study of meaning communicated by speaker and speaker partner that covers the speaker’s meaning, implicature, contextual meaning, and expressions about relative distance between speaker and speaker partner.

Rohmadi, et al (2013:9) had opinion about pragmatics as part of functional linguistic analysis that has language external substances comprehensively. Pragmatics studies about the meaning of someone utterance that express behind it utterance.

There are several pragmatics studies, one of them is speech act theory, that is theory about direct utterance which is used to show the aim of complex interaction. Besides, in pragmatics there is also implicature conversation theory, it means that in the conversation between speaker and speaker partner they are bound by maxims. In other word, if the conversation between speaker and speaker partner are analyzed there would be in the form of interaction that has relevant connection (Jumanto, 2017:36—37).

Besides both of those theories, pragmatics also studies about politeness. Politeness theory presented by Brown and Levinson (1987) is the most well-known among others. Politeness aspect presented by Brown and Levinson covers the way to present social distance and role relation differently in communication (Jumanto, 2017:40).

Based on the explanation before, it can be said that language used One of it utterance in using the language is opposing utterance. The language used against the Banjar Language is called baindah. Wibowo (2015:35) stated that language has power to reveal reality. It is not only as a communication tool but it can reflect what it seen, felt, and heard by the speaker towards their environment. Based on the introduction, the problem in this study is how does the realization of the application and violation of the politeness opposing utterance in Banjar language based on Brown and Levinson politeness scale.

Previous research that relevant with this study are Jahdiah (2017) entitled Strategi dan Fungsi Kesantunan Tindak Tutur Melarang dalam Bahasa Banjar:Tinjauan Pragmatik. This study discusses the strategies used in speech acts regarding positive politeness strategies and negative politeness strategies. The positive politeness strategy adds optimistic attitude, promising something, giving praise, and avoiding conflict. While negative politeness strategies are used to forbid someone indirectly. The functions of speech in speech acts in Banjar language are convivial, collaborative, and conflict. Another study that also discusses politeness in Banjar language is Realisasi Prinsip Kesantunan Direktif Bahasa Banjar by Ahmad Zaini (2009). This study discusses the types of politeness directives in banjar language that discuss form, function and strategy.

The Politeness Realization of Opposing Speech in Banjar Languages Based on Brown and Stephen Levinson Scale only discusses implementation and violation of speech act in Banjar language.

4 Baindah: dalam bahasa Banjar memiliki makna tidak mau melakukan apa yang diinginkan oleh mitra tutur
2. METHOD

This study was done on January 2020 and the data were taken for a month. Based on its paradigm this study uses descriptive method. The techniques used to collect the data are observing, note taking, recording, and interviewing. The data of this study includes all kind of utterances in lots of social communication situation in Banjar family in South Kalimantan territory. The data are taken whether the family member are having interaction in the family and with others in public place. There are two data resources in this study, they are utterance data and field note taking data. To analyze the data this study uses interactive analysis model by Miles and Huberman (in Wahyu, 1992:15—20). This model precisely used because it is relevant with the design of this study. That relevance can be seen on the characteristic of the interactive analysis model, they are (1) can be done in four steps: (a) along the data collection, (b) data reduction, (3) data presentation, and (d) data conclusion; (2) those four steps are happen at the same time, connected, continued, and repeated.

3. THEORY

Language politeness is important to be noticed. It is aimed to make a communication runs smoothly. The activity of speaking in all aspects by Keith Allan (in Rahardi,2009) stated as social dimensional activity. As a process of communication, this speaking process will run well if all the speakers bound actively. Therefore it needs strong cooperation among all the speakers one of them is having good attitude or polite (p.22). In order to make our utterance become polite, each of the speakers should choose natural diction and attitude. Polite utterance can be influence by the aim of the speaker member to maintain people feelings and dignity. Nadar (2009) said that the concept of keeping the dignity between speaker and speaker partner is by using utterance that doesn’t have threatening meaning for the speaker and speaker partner.

The using of politeness in speaking not only determined by the diction but also by other aspects that also determine the level of politeness, for example is age, social distance between the speakers, situation, time, place, and the aim of the utterance. Therefore, in the using of language, it is necessary noticing the context when the language is used. One of the theories in language politeness is presented by Brown and Lavinson.

Brown and Lavinson Politeness Scale

It has differentiation with Leech (1983) In Brown and Lavinson politeness model (1987) there are three important scales that determine the low and high of the politeness level in utterance. Those three scales are determined contextually, socially, and culturally, they are (1) social distance between speaker and hearer, (2) the speaker and hearer relative power, (3) the degree of imposition associated with the required expenditure of goods and services. Here are the explanations of each scale.

(1) Social distance scale between speaker and hearer is determined by the parameter of age, sex, and sociocultural background. The different of age between the speaker and speaker partner naturally happen when someone is getting older, the level of politeness is getting higher. On contrary, when someone is still young, the level of politeness is getting lower in the activity of speaking. For female, they usually have higher politeness than male. It happens because in the reality female tend to have aesthetic value in their daily life.

(2) The speaker and hearer relative power or power rating is based on the asymmetric position between the speaker and speaker partner. For example, in the room of a

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5. Informan berasal dari desa Limamar dan Desa Lokgabang, Kecamatan Astambul
hospital, a doctor has a higher power than the patient. In the class, a lecturer has a higher power than the student. In line with that thing, in the street, a policeman has higher power than a doctor when the doctor coincidentally get traffic ticket, and the doctor get higher position towards the policeman when he is hospitalized.

(3) Rank rating or the degree of imposition associated with the required expenditure of good and services is based on the position of one speech act relative to the other. For example, in a very special situation when a woman come to someone house late night then it can be said that it is impolite, moreover it means that she breaks the norm in that community. In the other hand, the same thing will be considered natural when there is chaos and the woman/man is in someone else’s house.

4. ANALYSIS AND DISCUSSION

Opposing speech act is a speech act that contain of opposing or disagreement towards what is wanted by the speaker partner. It needs politeness in speaking when someone do speech act, but the existence of speech act is consider less polite when it is not wanted by the speaker partner. Here are the data for politeness opposing speech act based on politeness scale by Brown and Lavinson.

Data 1
Mother: Anjurkan bakul ini ka rumah nini Aslam
‘Antarkan keranjang ini ke rumah nenek Aslam’ ‘Take this basket to granny Aslam’
Child : Kaina dululah ulun haur.
‘Nanti dulu, saya lagi sibuk’ ‘Later, I’m busy’.

Speech context:
The speaker asks speaker partner
The utterance is said by the speaker partner to the speaker when the speaker asks speaker partner to take the basket to granny Aslam’s house. The utterance said by the speaker partner is categorized in opposing utterance because when the speaker partner asked by the speaker, he/she doesn’t do it immediately what it said by the speaker. Based on the scale presented by Brown and Lavinson, the utterance in data 1 is categorized opposing politeness scale by Brown and Lavinson, that is social distance between speaker and hearer. According to this scale, this politeness is determined by the difference of age, sex, and sociocultural background. The utterance in data 1 is categorized less polite because the speaker partner opposes the speaker when he asks to give the basket to granny.

Data 2
A : Ayu, umpat pang basapida unda handak ka pasar ‘Ayo, ikut naik sepeda, saya mau ke pasar’
‘Give me a ride, I wanna go to the market’
B : Unda kada kawa babawa ikam.
‘Saya tak bisa membongcengmu’
‘I can’t give you a ride’

Speech context:
The speaker partner is a friend of the speaker, they met on the street.
The utterance Unda kada kawa babawa ikam ‘I can’t give you a ride’ is uttered by the speaker partner when he/she wants to ride with the speaker, but the speaker refuses it. Based on the scale presented by Brown and Lavinson, the utterance in data 2 is categorized polite utterance based on social status level between speaker and speaker partner (the speaker and hearer relative power). Based on this scale, it is said that an utterance is considered polite when the utterance is uttered by a speaker who has higher social level.
Data 3
A: Uma, kautakanlah nasi ulun handak makan.
   ‘Ibu, ambilkan nasi, saya mau makan.’
   ‘Mom, could you give a spoon of rice, I wanna eat?’
B: Ambil sorang haja.
   ‘Ambil sendiri aja’
   ‘Take it yourself’

Speech context:
The speaker partner refuses speaker partner’s asking
The utterance ‘Ambil sorang haja ’Take it yourself’ is uttered by the speaker when the speaker asks the speaker partner to take a spoon of rice to the speaker partner but the speaker partner refuses it. This utterance is categorized opposing speech act. The speaker partner opposes the speaker by saying ‘Take it yourself’. Based on scale distance between speaker and hearer by Brown and Lavinson this utterance is categorized polite because this utterance determined by the difference of age. The utterance on data 3 is uttered by a mother to her child. A mother is considered polite when she opposes what is asked by her child because there is social distance scale between speaker and speaker partner.

Data 4
A: Wati kita tulakan wayahinian.
   ‘Wati kita berangkat sekarang.
   ‘Wati, let’s go right now’
B: Aku koler lagi menunggu kuitan aku handak datang.
   ‘Aku malas lagi nunggu orangtuaku datang.’
   ‘I don’t wanna go, I’m waiting my parent.’

Speech context:
The speaker asks speaker partner to go right away
The utterance ‘Aku koler lagi menunggu kuitan aku handak datang ‘I don’t wanna go, I’m waiting my parent’ is uttered when the speaker asks speaker partner to go to the market but the speaker partner refuses it. This utterance is categorized opposing utterance. Based on the politeness scale by Brown and Lavinson and speech act level scale or the degree of imposition with the required expenditure of goods or services, this utterance is categorized polite utterance. Based on the speech act utterance level, it is said that an utterance is categorized polite or not depends on the time when the utterance is uttered. If the utterance is said in unsuitable situation then it can be said that the utterance is impolite. On contrary, when the utterance is said in a suitable situation, it can be said that the utterance is polite.

Data 5
Child: Ma, ulun hari ini mambawa hplah.
   ‘Bu, hari ini saya membawa hp ya.’
   ‘Mom, can I bring mobile phone today?’
Mother: A mun kawa kada usah pang nak ai, kaina diambil guru.
   ‘Kalau bisa tidak usah ya nak, nanti diambil guru.’
   ‘You’d better not, the teacher will take it from you.’
Elder: Kada bulih, jangan. Sudah tahu dilarang masih haja handak mambawa.’
   ‘Tidak boleh, jangan. Sudah tahu dilarang masih saja ingin membawa’
   ‘No, you don’t. You know that it is forbidden, do you still want to bring it?’

Speech context:
The speaker asks speaker partner’s permission.
The utterance happens in the morning. At that time the speaker asks permission to the speaker partner to bring mobile phone to school. The utterances from the two speaker partners are categorized opposing utterance because they don’t allowed the child or the speaker brings
the mobile phone to school. Based on the politeness scale in social distance scale between speaker and hearer by Brown and Lavinson, this utterance describes similarity.

That similarity is the opposing answer of the first speaker partner. Its answer is more polite than the second speaker partner’s answer. The first speaker partner is older than the second speaker partner. The first speaker partner is a mother of the speaker and the second speaker partner. Utterance (5) shows that the first speaker partner uses polite opposing utterance by using diction that have choosing meaning not opposing like it is said by the second speaker partner.

Data 6
A: *Jagakan adinglah satumat.*
   ‘Take care of our younger sister for a while, ok?’
B: *Ikam handak kamana?*
   ‘Kamu mau kemana?’
   ‘Where do you wanna go?’

Speech context:
An elder sister asks her younger brother to take care of their youngest sister for a while. The utterance *Ikam handak kamana?* ‘Where do you wanna go?’ is said by a speaker and speaker partner when the speaker asks speaker partner to take care of their youngest sister for a while but the speaker partner refuses it by saying where does the speaker want to go. This utterance is categorized opposing utterance. The speaker partner opposes what is asks by the speaker. It is based on the politeness scale by Brown and Lavinson, that is social distance between speaker and hearer. According to this scale an utterance commonly determined by the difference of age between the speaker and speaker partner. The utterance in data 3 is stated less polite because based on the age a younger brother who opposes his elder is categorized impolite.

Data 7
Neighbor 1: *Halo, aku nih kahawaian banar, umpat bailing kah?*
   ‘Hello, I’m so lonely, may I go to your home?’
Neighbor 2: *Nah, malam banar, mapailah.*
   ‘Well, it’s already late night, sorry.’

Speech context:
The speaker asks permission to the speaker partner to come to his/her home. This utterance happens between neighbors in the evening. Utterance (7) is the form of asking from speaker to the speaker partner by using asking utterance in the evening. Evening is time to take a rest, so the speaker partner refuses it. Based on the politeness scale by Brown and Lavinson that is rank rating or the degree of imposition associated with the required expenditure of goods or services, and based on the relative power of one speech act to the other, this utterance describes what is done by the speaker partner is natural or appropriate.

That naturalness is opposing speaker partner who doesn’t allow the speaker to come to that evening. Speaker partner is considered polite because the answer is suitable with the situation at that time, that is evening. Evening is time to take a rest not receiving a guest.

Data 8
Child: *Ma, bulilah ulun bulanja.*
   ‘Bu, boleh tidak saya belanja.’
   ‘Mom, may I go shopping?’
Mother: Bulanja tarus, kada, imit duit. Kira nyamankah nyari duit.
‘Belanja terus, tidak, hemat uang. Kamu kira enak nyari uang.’
‘Always shopping, no, save the money. Do you think it is easy to get money.’

Speech context:
The speaker asks speaker partner to go shopping.
At that time the speaker has some money left. He wants to buy something and asks permission to the speaker partner but it was refused by the speaker partner with high tone. That rejection is categorized opposing. Based on the politeness scale by Brown and Levinson in social distance scale between speaker and hearer it describes incompatibility, that is violence towards politeness.

That incompatibility is the rejection from the speaker partner for not allowing the speaker to buy something by using impolite words. That rejection is categorized opposing because it is not suitable with the speaker’s will. The speaker partner also considered impolite because based on the age she should be more polite for she is a mother of the speaker. Moreover, the speaker partner uttered his willing in polite words.

Data 9

The Elder: Ikam nih aku lihat kada balajar-lajar, mainan tarus.
‘Kamu ini kau lihat tidak belajar, mainan terus.’
‘I haven’t see you study for hours, you’re just playing.’

The Younger: Jar siapa kada balajar, sudah tadi balajar, kadanya bapadah pang.
‘Kata siapa tidak belajar, tadi sudah selesai belajar, masa saya harus bilang’
‘Who said that, I’m done, I don’t have to tell you.’

Speech context:
The speaker expresses his/her opinion to the speaker partner.
This utterance happens in the afternoon. The speaker expresses speaker partner’s attitude that is playing all day long. Hearing what the speaker said the speaker partner protest and angry. The speaker partner protest is considered opposing the speaker. Based on the politeness scale by Brown and Levinson in social distance scale between speaker and hearer or power rating there is violence.
That violence is the power of speaker is higher than the speaker partner. Speaker partner is younger brother and he did violence of politeness because he speaks rudely to the speaker as his elder brother.

Data 10

Friend 1: Baimbai buliklah, bila ikam bulik.
‘Barengan ya kalau kamu pulang.’
‘We go home together, ok.’

Friend 2: Hah, barang ja, tapi aku handak lakas bulik pang. Ikam lawan nang lain ajagin lah.
‘Hah, sembarang aja, tapi aku ingin cepat pulang. Kamu dengan yang lain.
‘Ok, up to you, but I wanna get home soon. You can get home with someone else.’

Speech context:
The speaker asks speaker partner to get home together.
The utterance happens in the afternoon after office time. The speaker asks speaker partner to get home together. This utterance shows rejection of the speaker partner to the speaker. Through that rejection it means that speaker partner opposing the speaker. This thing
describes politeness violation based on politeness scale by Brown and Lavinson in rank rating or the degree of imposition associated with the required expenditure of goods and services based on speech act relative position from one to another.

That violence is seen from the time, it is a perfect time for the speaker asking speaker partner to get home together. As a friend and neighbor it is a natural thing when the speaker partner asking him/her to get home together. Speaker partner who feels burdened answers it in a rude way. The speaker feels uncomfortable hearing the speaker partner’s response.

CONCLUSION
The result of this study shows that opposing speech act in Banjar language consists of the implementation and violation based on Brown and Lavinson politeness scale. The implementation and violation based on Brown and Lavinson politeness scale covers social distance between speaker and hearer, the speaker and hearer relative power) or power rating, and rank rating or the degree of imposition associated with the required expenditure of goods or services based on the relative position of speech act from one to another. This result describes that the utterance in Banjar society communication is always suitable and unsuitable with the theory presented by Brown dan Levinson.

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Linguistic Cases among the Takalar Resort Police, South Sulawesi: Forensic Linguistic Research

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Abstract. The research explores phenomena in the form of spoken or written speech, both within and without social media. The study applies a descriptive approach, which is describing and analyzing pragmatic elements. The data gathering techniques include: selecting and explaining the Police Investigation Report (BAP) related to this research. Data analysis conducted in-depth reading, highlighting keywords and ideas relevant to the discussion, and interpreting said words based on the pragmatic theory. The results indicate the speech and word or sentence in the Police Investigation Report (BAP) contain criminal offenses. The criminal offenses seem on the presupposition, conversation implicature, and speech acts view. These views found that languages on the BAP highlighted by using provocateurs language, decency violations, embarrassing, threatening, slandering, humiliating, and defaming either in social media or no social media, either in printed media or unprinted media.

Keywords: forensic linguistics, linguistic cases, linguists, defamation, criminal offenses.

1 Introduction

A language is a communication tool used by speakers to express the heart and mind; reflecting, the ability or competence of a speaker. Even though only one language has been used, the method of use is different for each speaker. Besides, the ways and objectives achieved by using the language have adapted to each position and capacity. By relying on the rationale for language as a means of communication, naturally, the language used must also be communicative. Excellent communication will bring good communication. Conversely, the failure of communication will lead to a misunderstanding resulting in a chaotic¹ connection. Excellent communication occurs in two ways, i.e., between the speaker and the addressee. When the speakers and the addressee are not connected in conversation, they sometimes attack each other using language that can trigger arguments or quarrels. Not a few communications that result in a dispute or quarrel up to the realm of law. This communication usually happens either on social media or on social media. Either upon printed media or nonprinted media. The role of social media considerably impacts communication, which adversely affects language users themselves. These adverse effects seem in the rise of

¹Chaotic is a meaningful mess caused by a misunderstanding in interpreting something.
criminal acts that the police have recently handled, such as humiliation, defamation, slander, provocation, and expressions of hatred, especially those dealing with ethnic, religious, racial, and intergroup relations (SARA). The criminal Act arises from communication in the form of speech, which is not directed and controlled, thus in the legal process, the handling of such cases considerably needed a linguist to verify. The linguist's statement is expected to assist the judge in making a decision. In this case, the knowledge of a linguist must qualify. Thus, the information given is accurate, and a linguist’s presence in a legal case is constitutional evidence.

The criminal case mentioned is the result of a linguist’s information based on the analysis from the language perspective. These criminal cases have a close relationship between language and law. This relationship is called forensic linguistics. Forensic linguistics is a branch of linguistics that discusses the relationship between language, law, and crime. Forensic linguistics had studied the language used in cross-examination, evidence of presentation, the direction of judges, concluding judges, police warnings, police speaking, technical interviews, interrogation processes in court, and police interviews [1]. It means that forensic linguistics is a branch of linguistics, which examines the language as a proving tool in the judiciary and the legal field, and it very much needs in analyzing the evidence of the justice component in the form of language for doing the investigation, either in civil or criminal cases. [2] said that forensic linguistics was the scientific study of language that aimed to solve forensic queries. In other words, forensic linguistics was an applied linguistic field that tried to analyze linguistic evidence scientifically of a crime for law enforcement purposes. He had further stated that forensic linguistics was the application of the principles and linguistic study method in legal cases and law enforcement. In justice, a law case, forensic linguistics performed by a linguist. Indonesian law had stated that expert witness statements were valid evidence [3]. Furthermore, Saletovic and Kisicek in [4] declared that this science was a branch of applied linguistics that examined the interaction among language, crime, and law. The same thing was also expressed by Olsson in [4], who said that knowledge and linguistic techniques applied in forensic linguistics to examine linguistic phenomena related to legal cases or personal disputes between several parties, which in the next stage had an impact on taking legal action.

Issues that are forensic linguistics scope is identifying speakers based on dialect, style of speech, or accent. Thus, it sometimes needs to analyze the suspect's handwriting to obtain its profile and analyze the speech content and meaning in the linguistic context used as judicial evidence. Furthermore, the things that need to keep in the mind of the linguist witness realized the self-limitations, explained the analysis limitation to the investigator or client, accepted or rejected the case, do not promise results, and assessed the data before approving and signing the Police Investigation Report (BAP). Linguistic witnesses rights and obligations, namely having secure data storage, pre-assessing data received from lawyers or police, asking for the case chronology to be analyzed, avoiding contamination of findings with an unconscious bias, setting a reasonable time frame, and asking for clarity of fees, including fees for an initial assessment. Moreover, Shinder in [5] had explained some factors and criteria that would be owned by an expert witness. These factors and criteria were having a higher education degree or advanced training in a specialized field, having specific specializations, recognition as a teacher, lecturer, or following training in the appropriate field. The same was

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2 Police Investigation Report (BAP) has written evidence of an investigation, consisting of several sheets of questions and answers among the investigator and the investigated party, and the elements that are subject to criminal.
also expressed by [6] that an expert witness allowed in giving opinion testimony in a trial based on his knowledge, training, or experience. If the opinion is reliable and relevant to the case, it helps the factfinder make a decision. Based on the factors and criteria that must be possessed by an expert witness, it is clear that an expert must be qualified and has knowledge relevant to his specialized profession. The relevant bibliography will make an expert professional, and his capabilities as an expert will not deny anymore. Besides, experiences as expert witnesses are also factors that should be owned by an expert. Thus, his testimony becomes accountable and credible when determining if someone is suspect or not.

Linguistic levels are related to forensic linguistics including discourse analysis, semantics, and pragmatics. [7] assumed that pragmatics was a study of utterance or speech. For this reason, speakers try to make the communication continuously relevant to the context, clear, easy to understand, compact, concise, and always at the point of the problem. Speech contexts are represented as aspects that are relevant to the physical and social environment of communication. The purpose of the speech is the intention of the speaker to deliver the speech. Pragmatics, in particular, examines the language structure externally [8]. It means how linguistic units are used in the statement; and how they interpret the speech to the addressee (reader). The same opinion declared by [9], pragmatics was the study of language use. Furthermore, [10] was stated that pragmatics examined meaning concerning speech situations. Based on this view, pragmatics discusses the role of setting or the use of language itself, spoken by speakers through speech. Interpretation of a particular context and how it influences what is said is essential in speaking. Views also connected to the argument that the study of language in the form of speech was part of a pragmatic study, which examined the use of language in communication, particularly the relationship among sentence, the context, and its use situation [11]. It needs to consider how the speaker communicates what they want to convey based on the case. Hence, pragmatics examines the relationship between language elements associated with the speakers. Pragmatics includes; (1) presuppositions, (2) conversational implicature, and (3) speech acts. According to [12], the presuppositions were the basis inference of the context and language situation that made language form (sentence or expression) had meaning to language receiver, and vice versa, helped the speaker determine the language forms, which used to represent the meaning. At the same time, conversational implicature is indirect meanings generated by the statement. Conversational implicatures are intended as an utterance that implies something different from what is said. Therefore, conversational implicature means to suggest something indirectly. This perspective is accordingly to [13]; conversational implicature was another meaning derived from an utterance. In other words, implications are hidden intentions, desires, or expressions of the heart. Hereafter, pragmatics is a speech act. A speech act examines the language meaning based on the speech relationship with the speaker’s action to the addressee. In other statements, the speech will be meaningful if real actions realize it. Austin, in [11], also sees [14], mentioned that speech acts consisted of three aspects of meaning, i.e., the locution speech act, the illocution speech act, and the perlocution speech acts. The locution speech act is the meaning of a word that reveals a thing clearly without other interests. This meaning usually is included in such cases of news sentences, statement sentences, and declarative sentences. In further [14], stated that illocutionary acts were telling, commanding, reminding, and implementing the form. Moreover, Levinson in [15] had declared that the perlocution speech

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3 The suspect is someone who is committing a legal violation in linguistics forensic either in spoken or written speech.
act was more concerned by results, due to the action said successfully when the addressee did something desired by the speaker. The three aspects of speech acts are very relevant in identifying and revealing the language cases at Takalar Resort Police as outlined on the BAP.

Takalar Regency\(^4\), as the research location, is the closest regencies to Makassar City, which makes it easy for social contact between the two communities. The distance from Makassar City to Takalar Regency is only about 46 kilometers. The range allows the two areas to have a lifestyle that is digital and modern. This situation certainly has good and bad consequences for both communities. Digital influence, for instance, has many incredible benefits and have unfavorable effects, such as the rise of criminal cases that happened in Takalar Regency nowadays. One of the crimes referred to is the rampant cases of defamation, occurs in this regency. This issue affected by modernization and digitalization, which is very sophisticated and fast and supported by using uncontrolled language, thus not a few people stumbled legal cases. The language case in this regency is rampant happens. Reporting Person and Reported Person do not look at age, education, and strata of life anymore. These phenomena are the reasons for doing this research.

2 Research method

The method used in this research is the descriptive method, which is describing and studying linguistic elements, incredibly pragmatic elements, which are issued in the Police Investigation Report (BAP) of the Takalar Resort Police. The technique used to obtain data or information needed in this research is selecting and analyzing the Police Investigation Report (BAP) related to this research based on the pragmatics and speech act perspective. Data analysis consists of in-depth reading, highlighting keywords and ideas relevant to the discussion at hand, and interpreting said words based on the pragmatic theory.

3 Result and discussion

The result of pragmatics and speech act perspective found some linguistic cases among the Takalar Resort Police. Most linguistic cases occur on social media such as Facebook, Whatsapp, Messenger, and Chat and in election cases. These linguistics cases contain criminal offenses, including provocateurs, violations of decency, embarrassing, threatening, humiliating, and defaming meaning. These linguistics cases seem in the following discussion.

3.1 Criminal Election

Election criminal case has tangled up the head of the village in Polombangkeng Utara Subdistrict with indictment due to acting purposely to benefit or harm one of the legislative election participants during the campaign period.

A person who is a headman initialed, MS Dg. K is reporting to the General Election Watch Board of the Takalar Regency due to 'order' his communities to elect Mr. HK in the Legislative Election of Indonesian Representatives Council of 2019 to 2024. MS Dg. K, as a

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\(^4\) Takalar Regency is one of the districts located in South Sulawesi Province, Indonesia.
Reported Person, is accompanying HK as legislative candidates; and speaks to the community who gather at the meeting hall as follows.

Thus, everyone already knows the purpose he is coming here. It is not aimless face to face with all of you. He wants your nails at the year of 2019. It's not good if it's not supported. Thus, I ask you all don't just nod in front of me because I feel embarrassed also beside him of Mr. HK...

The pragmatic analysis of the speech above is as follows.

In the presupposition perspective, MS Dg. K, as the Reported Person, is using the Makassarese language mixed with a little Indonesian language, the term 'nail tip' due to the MS Dg. K has previously assumed that their villagers understood the implementation of elections; the voters will use 'nail tips' to vote their photos and names of their choice. In the conversational implicature perspective, MS Dg. K has said in the Makassarese language mixed with a little Indonesian language. He has begged once that the residents of his village chose Mr. HK.

In the speech acts perspective, in particular the locution aspect, MS Dg. K informs the intent and purpose of holding a meeting at the village hall, especially approaching the holding the Legislative Election of Indonesian Representatives Council from 2019 to 2024. Furthermore, from the illocutionary aspect, the statement Erokinjo He wants the tips of your nail has the implicit meaning. The sentence means that the local villagers will vote for him in the Legislative Election of Indonesian Representatives Council from 2019 to 2024. From the perlocution aspect, the meaning or attitude of the villagers to the statement heard, whether they will obey or reject the request of MS Dg. K to vote a photo and name of the HK candidate in the legislative election.

3.2 Violation of Decency

A case of decency violation that has ensnared a young man, initials AG, as the owner and user of the Facebook of SC, has reported by someone. The Reporting Person\(^5\) is a woman, initials AS. Originally, AG and AS meet through cyberspace Facebook. The acquaintanceship makes them more familiar and continues by giving each other the mobile/WhatsApp numbers. When AG and AS chat privately via video call on WhatsApp, AG tells AS to opening her clothes. Thus, her breasts are apparent. AG also screenshots several of his colleagues on SC Facebook. Several days later, one of AS teacher comes to the AS home and reports the screenshot photo of AS to her parents while asking, is it true that AS is in that photo?

The investigator is questioning AS about his belief that the posting of SC on Facebook has content that violates decency through social media, and it can see commonly. For the investigator’s question, AS is answering: I can explain that the posting cannot be seen and read generally due to the AG posts it through my Messenger chat.

Pragmatic analysis of the speech based on the presupposition perspective is AS believes that the report is less legally strong due to the posting is done through private chat. In the conversation implicature viewpoint, AS as a Reporting Person is withdrawing his statement, which is judicially robust due to the posting being done via private chat. In the speech acts aspect, particularly of the locution perspective, AS reports a posting that violates the decency on social media, "Facebook" that happens to him. For the illocutionary view, the assignment cannot be seen and read commonly because AG posts it in my private chat. This sentence has implied meaning and indicates that AS surrenders to a legal decision that is

\(^5\) Reporting Person is individuals or groups or agencies that convey complaints to judicial institutions.
advantageous to AG as a Reported Person. While from the perlocution perspective, it is one meaning or attitude to AS for the investigator’s question concerning the violation of decency that AS believes whether it is successful or not.

3.3 Threatening

The threatening case suspected is carried out by C to B. Originally, Reporting Person of B sends a message to C as the head of a department regarding their plans to conduct a demonstration at the official led by C as a Reported Person. Then, C threatens through WhatsApp, mostly inline private, by posting the words.

Okay, please do a demonstration, but don't be anarchist because I will respond to you too and yes, that's true, I'll give my life if you want it, boss.

The pragmatic analysis of the statement viewed from the presupposition aspect is B as a Reporting Person convinced that his actions told its plans to hold a protest at the office led by the Reported Person has fulfilled the procedures. However, C as a Reported Person has considered that the demonstration is an effort to force the will; therefore, it requires handling, by giving the impression that I am not frightened of you. C as a Reported Person has challenged in the conversational implicature terms while inviting B as a Reporting Person, who sends him a message regarding their plan to hold a protest at the office led by the Reported Person. In addition to challenging and inviting demonstrations in his office, the Reported Person also threatens the Reporting Person.

In the speech act perspective, particularly, from the locution aspect, B as a Reporting Person informs the intent and purpose to his group to conduct a demonstration at the office led by the Reported Person; however, received a response is not friendly. Then, the illocutionary aspect seems in the next statements, okay, please do a demonstration but don't be anarchist because I will respond to you too and "Yes, that's true, I'll give my life if you want it, the boss. The sentence has the implicit meaning that C as a Reported Person is very 'arrogant' to B and his group. While from the perlocution aspect, which is the meaning or nature of B, is notifying the group's plan to hold a demonstration at the office managed by the Reported Person and the attitude of the Reported Person, is reacted arrogantly.

3.4 Humiliation or Defamation

Humiliation or Defamation cases are allegedly performed by AA to NK. Initially, AA as a Reported Person refuels of Pentalite at Batu-Batu Gas Station. Feeling suspicious that the fuel entered the tank of his vehicle is not following the proper amount.

Pragmatic analysis of the speech seems to work from the presupposition aspect. AA considers that the filling of the Pentalite of Batu-Batu Gas Station does not match the dosage. Then, the conversational implicature perspective also works to the next statement. AA feels as a consumer harmed by fraudulence "deliberate" done by the management of the Batu-Batu Gas Station in the form of incompatibility dosage. Furthermore, from the perspective of a speech act, particularly the locution aspect, AA informs that there is cheating the inconsistency between the measure in the form of the fuel oil should be observed. From the illocutionary perspective, the statements "Batu-Batu Gas Station likes playing cheating in reducing the amount of gasoline, not just once ... many times already, there have been many

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6 Reported Person is someone who reported for supposedly committing a criminal act.
7 Batu-Batu is the name of a village located in the District of North Galesong, Takalar Regency.
victims. Where should I report that action?” have the implicit meaning. The statements indicate that AA appears to be ‘suspicious’ of the the Batu-Batu Gas Station manager’s cheating play, which is highly dangerous to himself and consumers. From the perlocution perspective, the meaning or attitude of AA who informs the existence of fraud in the form of discrepancy in the amount of fuel that is inappropriate; this is deliberately done by the manager to gain as much profit as possible. It has been going on for a long time and must be acted upon immediately.

Another case of defamation happens at the Takalar Resort Police goes to FAY and Suleha accounts against SHM. Initially, as a Reported Person, FAY writes humiliation words via Facebook that SHM as a Reporting Person has ever been found naked on the car surrounded by men. A pragmatic analysis viewpoint, particularly at the presuppositions perspective, FAY spreads slander that SHM has been found naked on a car surrounded by men. Then, in the conversational implicature perspective, SHM feels humiliated and losing self-esteem as a woman who has never committed a disgusting act for the behavior carried out by FAY via Facebook. Moreover, in the speech acts perspective, particularly the locution features, FAY informs words or expressions via Facebook that may cause SHM disgraced by his real name. In the illocution perspective, the statement had ever been found naked on the car surrounded by men implies that FAY is trying to defame SHM; and has never committed any acts as alleged by FAY. From the perlocution aspect, it is the meaning or attitude of FAY, which informs that there has been an immoral action is done by SHM on a car, and the Act harms the SHM itself.

The last case concerning humiliation or defamation found in BAP at the Takalar District Police is allegedly committed by AS to E. AS is committing the humiliation or defamation to E by writing on his Facebook.

His mother goes looking for a penis, his family is right, as a buffalo family, all are not well-advised. Instead, they questioned €“ you all dot fack you €“W who feels like it, only interfere.

AS, as the Reported Person, recognizes that she is writing the inappropriate thing on her Facebook due to he is annoying. Therefore, she could not control her words and write them on her Facebook. AS itself is the husband of E as a Reporting Person. E has already been sued for divorce by AS because he often argues regarding economics. In addition to using the Indonesian language, the posting also uses Makassarese and the English language. That Makassarese language uses luso’ male genitals/ the penis; tedong8 ‘the buffalo’), ‘the buffalo’), and the English language is you all dot fack you.

From the pragmatic point of view, especially the presupposition aspect, AS writes on his Facebook that E (his wife) does not take care of their child; his wife goes only looking for a man. Then, in the speech acts perspective, particularly in locution aspects, AS writes on his Facebook that his wife does not take care of their children due to her job is looking only for men. Next, from the illocutionary aspect, the posting implies that his wife is not taking care of their children, and she is only having fun with her family. The posting holds to the public on social media (FB). Things have posted on social media (FB) are unnatural and inappropriate for a husband saying it to his wife and family.

Nevertheless, it is occurring due to he is annoyed with his wife and family. The perlocutionary aspect seems at AS’s writing on FB that accuses E of not taking care of their children, and humiliating E works for looking at a penis only; and his family is a buffalo

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8 Tedong (Buffalo), referred to in this language case, is interpreted as foolish because they like to meddle in their household affairs.
family. A penis is a male genital. It can interpret as a man. AS thinks his wife is only looking for men. Thus, she doesn't take care of their children. Buffalo people have the meaning of stupid humans or stupid people. AS insults his wife's family as a foolish human who likes to interfere in their household affairs.

4 Conclusion
Based on the pragmatics analysis, the linguistic cases that occur at the Takalar Resort Police contain the meaning of provocateurs, embarrassing, threatening, humiliating, and defaming. It can show from the results of pragmatics and speech acts analysis. The pragmatics appears to the presupposition and conversation implicature perspective. Then, the speech acts point out the locution, illocution, and perlocution perspective. Next, the presupposition perspective seems to work on the BAP at the Takalar Resort Police using code-switching (Makassarese and Indonesian language). They use it when states their intentions and purposes. Most of the societies speak in the Makassarese language. Besides, the speech acts, in particular, the locution aspect, uses provocateurs language when they communicate their intentions and purposes, either in social media or nonsocial media, either in printed media or nonprinted media. The illocution aspect then conveys using the implicit and explicit language on reports that become legal cases in the Takalar Resort Police. The statements contain forensic cases that have uttered by directly or indirectly meaning; and it has given a critical impact on the perpetrator regarding criminal offenses, including violation of decency, embarrassing, threatening, slandering, and humiliating, as well as defaming. The perlocution aspect uses language emphasis in statements that become legal cases in the Takalar Resort Police. It aims to give legal action by his actions.

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Memory and History in Junot Díaz’s *The Brief Wondrous Life of Oscar Wao*

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Abstract. Postmodern and magic realistic in nature, *The Brief Wondrous Life of Oscar Wao*, a novel by a contemporary Latin American author Junot Díaz, collates memory and history through the narrator’s perception. This essay aims to discuss the different degree of perceptions of the Dominican Republic based on the memory and tale of the *fukú* through shifts of focalizations in identifying Oscar Wao’s Hispanic heritage. The analytical methodology will have its base on the characteristics of Latin American literature, focusing on issues namely: narrating uncertainty, marginalization, and dehistorization. The main finding of this essay shows that being hybrid in nature, Oscar Wao is symptomatic as having comic realistic view upon identifying his Latin American self. The argument proposed in this essay is that in the novel, there is a narrative tendency of dehistoricizing the Dominican Republic as a reaction to the need to assimilate in the U.S. soil.

Keywords: Junot Díaz, Latin American literature, memory, history, dehistoricization.

1 Introduction

Junot Díaz, a contemporary Latin American author, is known for his masterpiece, *The Brief Wondrous Life of Oscar Wao* (*Oscar Wao* in short), a novel both comical and fantastical [2], [5] in nature. Oscar, the main character in the novel, is a sci-fi, Japan animation, and Marvel comics nerd. What is worse, he is an overweight adolescent of Dominican descent living in a vibrant neighborhood of New Jersey. The narrative experiences changes in track from the narrator to Oscar’s sister, to his mother, his grandparents, and back to Oscar with Yunior the narrator slipping in and out of their narratives. The intertextuality in the novel made apparent by the use of footnotes and notes on historical references inside the narratives reflects that the novel has a lot to carry. And this prompts a question that this essay aims to find the answer to: what is the socio-political and historical background that causes the narrative to have these maneuvers?

We learn that the novel collates memory and history as depicted through the narrator’s perception on the Dominican Republic under the dictatorship of Rafael Trujillo. In this light, this essay aims to discuss the different degree of perceptions of the Dominican Republic based on the memory and tale of the *fukú* from Oscar’s New Jersey ghetto dwelling. As a narrative told by a Latin American immigrant, the analytical methodology on the characteristics of Latin American literature in the discussion refers to [4]. Narratologically, the discussion also focuses on the effects of shifts of focalizations to the way Oscar identifies his Hispanic heritage. The main finding of this essay shows that being hybrid in nature, Oscar Wao is symptomatic as having comic realistic view upon identifying his Latin American self. The argument proposed
in this essay is that in the novel, there is a narrative tendency of dehistoricizing the Dominican Republic as a reaction to the need to assimilate in the U.S. soil.

2 Research Method

The method used to discuss the novel is literary analysis focusing on issues such as narrating uncertainty, marginalization, and dehistorization. The discussion on narrating uncertainty refers to a postulation that the literary/aesthetic operations carried out in a Latin American novel are already present within the cultural fields of the writer [1]. In the discussion, this bases the notion that Oscar Wao emerges as narrative of uncertainty. By looking at the novel as such, the discussion further develops to formulating the type of marginalization being carried out. To do this, I will particularly look at Oscar as a doubly marginalized figure; him as a nerdy Dominican-American working class living in New Jersey. I will also show that the hybrid nature of Oscar is inevitably told through intertextual history related to the fukú, since “genealogy is a fundamental element in modern Latin American fiction” [5]. The discussion will ultimately show a narrative tendency of dehistorization of the Dominican Republic, as this can be seen as a way to maneuver in assimilation. These issues are put under a microscope within the context of Latin American literature. For this, the discussion also needs to look at the characteristics of Latin American literature. This will have its base from looking back to the history of Latin American literature up to contemporary era. The three main issues will be dissected by paying close attention to the shifts of focalizations in identifying Oscar Wao’s Hispanic heritage.

Discussion on Oscar Wao to date has had its focus on “fukú americanus” [12], intertextuality and marginalization [10], and African heritage of the Dominicans [6]. Saldívar’s observation looks particularly at the way the novel “seeks both to reveal the ways in which the power-knowledge couplet has been at work in creating that colonial difference, as well as the way in which colonial and imperial power represents difference” [12]. Saldívar’s tackling on “fukú americanus” translated in his own neologism “fukú Americanity” in the discussion of this essay helps to see the way memory and history are collated in the novel. O’Brien’s observation on intertextuality and marginalization in Oscar Wao helps enrich the discussion in this essay in a way that it provides a look at how intertextuality gives an interpretation on how marginalization is presented in the novel. Lastly, González’s observation helps to understand why Díaz’s novel contributes to a different view on seeing a more complex side of Latin American literature.

3 Oscar Wao in Latin American Literature

2.1 A Brief Summary of Oscar Wao

The research object in question is Junot Díaz’s 2008 Pulitzer Prize and the National Book Critics Circle Award-winning novel, The Brief Wondrous Life of Oscar Wao. Oscar de Léon (Oscar Wao), the main character in the novel, is a nerdy Dominican-American growing up in the 1980s New Jersey who is bashful and overweight, whose ambition is to write a space fantasy epic. In his “adolescent alienation” [9], Oscar wonders if he will ever have sex. Aside from Oscar, the novel also provides a portion of Lola’s story. As Oscar's sister, Lola struggles with her love-hate relationship with her mother, Beli. After catching up with Oscar during his time
at university, the narrative presents Beli’s formative years in the Dominican Republic under Rafael Trujillo, who ruled the country from 1930 to 1961. Afterwards, the narrative goes back further to Beli’s parents’ experience of the Trujillo regime.

Oscar moves to the Dominican Republic and falls in love with Ybon, a prostitute living near his place. Ybon’s boyfriend becomes jealous of Oscar and sends his men to beat him up. The attack causes Oscar to have a coma, and his family takes him back to the United States. Oscar recovers and borrows money from Yunior, his friend, who is also the narrator of the story, and returns to the Dominican Republic. There, he stalks Ybon and she eventually has sex with Oscar. Another misfortune catches up with Oscar again. Ybon’s boyfriend’s men find Oscar, take him back to the sugarcane fields, and kill him.

2.2 Latin American Literature: Characteristics

Over the years, debates over when Latin American literature has its start have been varied. Latin American literature is reciprocal with another term, Spanish American literature, due to the language used in the text and the country of origin of the authors. In terms of Spanish American literature, I chose to lean towards the following conception:

If the idea of Spanish American literature has existed since the beginning of the nineteenth century, and if the very idea of literature has also existed only since that period, then Spanish American literature has existed since there has been literature. In this sense, it is not a recent literature, as some would suggest, but rather a literature whose foundational peculiarities are more concrete and intense than those of European literatures, but not necessarily different [4].

In the citation, European literature is compared with Spanish American literature due to the fact that Spain (whose language a majority of Spanish or Latin American authors use) is part of Europe. Echevarria argues that different from European literature, Spanish American literature has more weight due to its peculiarity. Furthermore, in the argument we can see that Spanish American literature is not recent, and this is what causes it to have that peculiarity. In the discussion of Diaz’s novel, it is this peculiarity that bases the way the novel is perceived. Due to its very early point of departure, I argue that Spanish American literature, which in this context specifically refers to the most common used term: Latin American literature, is complex in both structure and theme.

The complexity of structure and theme in Latin American literature has been intensely prevalent in the works of modern Latin American literature, namely those by Isabel Allende in the early 1980s and Julia Alvarez in the early 1990s [6]. In support to this, Swanson observes that “most notably from the 1970s onwards, Latino fiction written in English has emerged as the principal manifestation of Hispanic writing in the US” [13]. Junot Diaz, who gained recognition in the early 1990s, can be said to have voiced similar concerns as that of Allende’s and Alvarez’s in terms of problematizing the hybrid nature of Latin Americans in the U.S. In Latin American literature, such a problematization emerges in effect to the often partial and incomplete discursive historical consciousness [11]. Like many other Latin American authors before him, Diaz tackles with issues faced by Hispanic immigrant in the U.S. Swanson notes that “Argentina’s Luisa Valenzuela and Chile’s Isabel Allende have lived or live in North America, and that has had an impact.”

1 For instance, historical events as early as 1500 BC has been recorded in works of literature by Pablo Neruda, *The Heights of Macchu Picchu* [8].
America and write about the North American experience” [13], and it is within this similar tone that Dominican American Diaz reflects the experience of Dominican-descent Americans in Oscar Wao.

4 Oscar Wao as a Narrative of Uncertainty Collating Memory and History

The discussion on the uncertainty of narrative in Oscar Wao has its base on the concept of narrating uncertainty, a mode of writing influenced by the series of conflicted history in Latin American countries during the early 1980s, as argued by Ares. Ares notes that during the 1980s most Latin American countries were slowly returning to democracy after years of brutal military regimes … [with] the most distinctive trend of the 1960s and 1970s was the uprising of a wide variety of guerrilla movements and a series of violent military coups (from Peru in 1968 to Argentina and Ecuador in 1976) [1].

Ares further argues that “in the 1980s, Latin American literary production showed signs of a paradoxical situation: a large number of novels reviewed historical narratives in an attempt to explain the roots of violence and the failures of the 1960s revolutionary aspirations” [1]. This tendency can still be seen in Oscar Wao, which was published in the early 21st century. The paradoxical situation is presented through the use of historical narrative traced back to the curse of the fukú. In the novel, the fukú is associated with the Admiral [3], who supposedly is Christopher Columbus, the historically well-known figure who discovered the New World. In this manner, the novel seems to put the blame on the discovery, which inadvertently blames Europe for causing the long history of colonialism. González observes that the name Christopher Columbus is intentionally erased in an attempt to keep “full knowledge just out of a reader’s reach” [6], giving the effect that the novel distances itself from the real world. In sync to this, Oscar is also presented as distancing himself from the real world as a nerdy character who loves sci-fi, fantasy fiction, and comic books. He is even described as having the main goal to write a space fantasy epic. This distancing, in my argument, can thus be perceived as a manifestation of creating a narrative of uncertainty. Within this frame of narrative uncertainty, as a doubly marginalized figure, Oscar is put as a figure to articulate the hybrid nature of a working class Dominican-American living in New Jersey. The complex nature of Latin American history is represented by the complex narrative of the novel; aside from having shifts of focalizations, the novel also provides footnotes that give brief explanation on Trujillo for instance, or the fukú and its origin.

The complexity of the novel is also shown through the layers of memory presented through different focalizations. In part Two, the narrative is focalized by Lola, Oscar Wao, reflecting her love-hate relationship with her mother, Beli. Lola describes herself as a “devil-bitch” “punk chick” [3]. She refers her mother as her “Old World Dominican mother” [3], which raises further questions on how the novel sees the Dominican Republic, the imaginary country of origin to both diasporic Lola and Oscar. As part of the Latin American region, the Dominican Republic is historically part of the New World. Lola’s labeling her mother as such indicates that she perceives Beli as similar to those coming from the Old World, in this case, Europe. In a way, Lola blames her mother’s Old World upbringing for what she turns out to be. In contrast, when

\[ \text{Read O'Brien [10] for thorough investigation on the use of footnotes in the novel.} \]
telling the story of Beli in Part Three, the narrator (Yunior) explicitly says that “Dominicans are Caribbean and therefore have an extraordinary tolerance for extreme phenomena” [3]. From this, we can see that the narrator and Lola have different views on what Dominicans are. Lola’s memory of Beli, and Beli’s memory of her mother are collated and at the same time juxtaposed with the history of dictatorship in the Dominican Republic led by Trujillo. Trujillo’s dictatorship is associated with gangster-mode business that involves Beli and thus gives effect to the way her children are raised.

Towards the end of the novel, Oscar’s going back to Dominica reveals yet another side of how the narrative views Oscar’s imaginary homeland. History repeats itself when Oscar is taken to a cane-field to be beaten up by Ybon’s boyfriend's men, to which the narrator says, “How’s that for eternal return?” [3]. The cane-field seems to be put as a trope that indicates a place of surrender. In Beli’s case, it is a place of surrendering herself to God, whereas in Oscar’s case, it is a place of surrendering his life. In this sense, the narrative puts Dominica as an ambiguous space that gives and takes; it gives Beli’s life and it takes Oscar’s. At this point, the novel seems to present a contrasted view of Dominica and America. Dominica the imaginary homeland is presented not as Oscar’s cradle of life, but the opposite of that. America, on the other hand, is a home to Oscar that accommodates his hybridity.

5 Dehistorization in Oscar Wao

From the discussion, it is apparent that the use of memory and its collation with history leads to a critical perception on Dominica and America. The novel’s very concept of the fukú americanus as “an attempt to reveal and displace the logic by which Europeans have represented their others” [12] is instrumental in collating the two, highlighting how the intermingling of the two provides a discourse for the novel to perceive Dominica and America as the one and the other. As such, it can be argued that the novel presents a form of dehistorization by not drawing a clear line between the two. To conclude, I would lean towards this quote: “Novels dissected and rewrote historical events, re-created or replaced social subjects, and attempted to give voice to those forgotten by history” [1]. In this sense, Oscar Wao is best seen as a discursive space for Dominican Americans to articulate themselves as part of Latin Americans.

References


How Slang Contributes to Euphemism in Communication: A Case Study of Widal Slang Language (WSL) of Sundanese Society in Sukabumi, West Java Indonesia

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Abstract. The article discusses the phenomena of euphemistic expressions as slang language in Sukabumi West Java Indonesia. This language is called Widal Slang Language (WSL). In order to analyze the phenomenon of slang language usage, the researchers applied Discourse Completion Task (DCT) which was deployed to 70 adolescent respondents. The results show that there were 50% of respondents used WSL in euphemism in communicating with adults to hide embarrassment, disgusting objects and activities related to them, for comfort, to show politeness, to respect others and to avoid dispute.

Keywords: Widal Slang Language, Taboo, Euphemism

1. Introduction

In daily life human beings always interact and communicate in their society using language. The use of language that appears in society has different language variations. Among the language variation is slang language. People use slang as a style in communication as well as to hide something from others. Slang language could be found anywhere, one of which is at the Tipar village of Sukabumi, West Java, Indonesia. Sukabumi is a city in West Java Province, Indonesia. It is divided into two Areas; kabupaten (regency) and kota (city) both of which are known as Daerah Tingkat II (second level of local government). Each of them has an administrative area called kecamatan (sub-district) which is administered by camat (sub-district head). The city of Sukabumi has seven sub-districts, namely Citamiang, Gunung Puyuh, Cikole, Cibeureum, Baros, Lembur Situ, Warudojong dan Gunung Puyuh. There is also a village under sub-district called kelurahan (village) which is administered by a lurah (village chief). There are 33 (thirty-three) villages in Sukabumi city. Tipar village itself is part of Citamiang sub-district which is located in the centre of the city. Most of the people in Sukabumi use Sundanese language in communication.

The slang language found in Sukabumi is called Widal Slang Language, (henceforth WSL). WSL has a particular formula, it is the change of some consonants and vowels such as the word “bumi” (house) has a consonant change into “huyi” (“b” becomes “h” and “m” becomes “y”), or the word “af” has a vowel change into “nyanyi” (“a” becomes “nya” and “i” becomes “i”). The WSL is not entirely used in conversation, it is just used in the form of code-mixing though historically it was used by a member of the Tipar community in the colonial era as a code to conceal information from colonial authorities [1]. Nowadays, WSL has become a phenomenon that Sundanese society in Sukabumi, especially those who are familiar with WSL use the slang language as an alternative in uttering taboo. Therefore the researchers were interested in analyzing the phenomenon to identify the contribution of WSL to euphemism.
2. Literature review

Some researchers have conducted studies on slang language. Kulkarni and Wang [2] have analyzed the slang word formation in English. They proposed three types of word formation in English Slang; blend, clipping, and reduplicative. Amir and Azisah [3] examined the slang language in student daily conversation. The study showed that the male and female students used different slang language. Meanwhile Wu, Morstatter, and Liu [4] focused on the construction of a sentiment dictionary of slang words called “SlangSD” which has a function to identify subjective expression in short and informal text.

This study investigates the slang language usage as a euphemism used by adolescents when they are communicating with adults to avoid taboo. Slang is an informal language used in a certain community [5] while taboo is the avoided language related to obscenities, profanities, swearing and cursing [6] which is available in one culture but might not be necessarily considered as taboo in another culture [7]. Once the Sundanese society in Sukabumi use Sundanese language in their conversation (in an informal situation), some of them will use WSL as euphemism because it is more socially acceptable to listen to especially for WSL users. What is meant by euphemism is a way to replace the offensive or vague words or phrase [8]. Thus euphemism is an alternative utterance to avoid or to mitigate taboo. The word nyikuy, instead of nginum (drinking), will be used to hide something shameful because in the society having drunk is forbidden in their religion (Muslim). Such phenomenon is very interesting to analyze, therefore the researchers aimed at deeply analyzing the extent of WSL contribution to euphemism as an attempt to raise and maintain Sundanese culture in this era. To analyze the phenomenon, the researchers applied Warren’s method about euphemism, namely 1) formal innovation; word-formation device, phonemic modification, loan words, and 2) semantic innovation; particularization, implication, metaphors, metonym, reversals, understatement and overstatement [9].

3. Methodology

The study applied a qualitative method, a study focusing on social world of which the data are taken from real people and real place [10]. In analysing WSL contribution to euphemism and use a discourse completion test (DCT) in collecting data; a questionnaire given to the participant with a certain prompt [11]. The questionnaire was distributed 70 respondents in 7 sub-districts. The DCT includes 28 questions (with several situations), three multiple choices, and one free answer. The multiple choices are divided into two. The choices of A and B are taboo answers and the choice of C is WSL. The free answer (choice D) is provided to let the respondent write down the words when they do not agree with the other answer (choices A, B, and C). The following is the example of DCT question;

“You're standing on a roadside and accidentally saw a child who was defecating in his pants. Next to you, there is a teenager who is also paying attention to the child. Then you have a small talk _______”

Young boy : Euleuh eta meuni hawatos kitu nya bu (How pity that child is)
You : ________________
A. Enya, tempo cadukna meunika kamana-mana
Yes, see the caduk (a harsh word for faeces) is messy
B. Muhun Néng, taina meunika kamana-mana
That’s right Néng, the tai (faeces) is anywhere.
C. Muhun néng, karunya teuing wanyina meunika kamana-mana.
You are right Néng, the wanyi (WSL) is anywhere.
D. ___________________
4. Result and discussion

To identify the WSL usage for euphemism, the researchers applied eleven kinds of taboo, namely, bodies and effluvia (BE), organs and their effluvia as well as their acts (OE), sexual organs and their activities (SO), diseases and death (DD), naming and viewing person (NV), swearing (S), privacy (P), underwear (U), food and beverage (FB), occupation (O), and humiliating condition (HC) [12]. From the 70 respondents who were asked to answer the 28 questions of 11 kinds of the taboo on DCT, it is found that they are 783 data of euphemism. From the analysis, it is identified that the adolescents use euphemism when they are communicating with adults though the taboo words and expressions are provided in the DCT. The obtained euphemism data were, then, analyzed again based on euphemism construction, namely word-formation device, phonemic modification, loan word, and semantic innovation [9]. It is aimed at identifying the WSL usage as a euphemism. The result of the analysis shows that it is the phonemic replacement (425 data) which has the highest construction of euphemism usage. In the phonemic modification, it includes WSL, phonemic replacement, and abbreviation, and most of euphemism in phonemic modification construction is WSL.

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<table>
<thead>
<tr>
<th>KINDS OF TABOO</th>
<th>EUPHEMISM</th>
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<th>SEMANTIC INNOVATION</th>
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</table>

PM: Phonemic Modification    O: Onomatopoeia  P: Particularization  O: Overstatement
C: Compounding              WSL: Widal Slang Lang  I: Implication
D: Derivation                PR: Phonemic Replacement  Mr: Metaphor
B: Blending                  Ab: Abbreviation    M: Metonym

4.1 WSL usage for Euphemism

The table shows that there are 394 (50%) data of WSL usage. The reason why they use the WSL euphemism because they do not know the words or expressions which should be used when they are communicating with adults since Sundanese language has a speech level which is called undak usuk basa as politeness and addressee to whom we talk to [13]. They are afraid of uttering the wrong words/ expression because when they do so, it is impolite and will have a social impact punishment. Therefore, they use the WSL as a
euphemism to mitigate taboo. The highest usage of WSL shows that it has a contribution to euphemism. Most of the contribution is in the form of words. Some parts of the bodies and their effluvia are considered to be taboo, and so are the conditions related to the part of bodies, for example, the condition of a woman having menstruation. It is uncomfortable to utter the situation of having menstruation. That is why, women try to hide their condition and find the other expression denoting menstruation, such as kareseban (a soft term for menstruation), nuju aya pamengan (having a hindrance), nuju aya tamu (having a visitor) or nuju beureum (in a red condition). However, not all Sundanese speakers in Sukabumi society know such expressions, therefore they use WSL as an alternative of avoiding taboo, it is yeks which is derived from the word “mens” (menstruation). Another part of bodily effluvia is faeces. There are some ways how to replace caduk and tai (faeces) with euphemism, such as using its natural colour si koneng (the yellow), however the respondent use wanyi as a WSL from tai. The word wanyi is usually used when people see or smell faeces either human faeces or animal. Snot is also part of the body included in this category. To avoid the taboo words, it is usually used the phrase of angka sabelas (number eleven), yet the respondents use WSL of rébo. The WSL usage of wanyi and rébo are intended to hide the disgusting object. Of 394 data of WSL usage as euphemism, there are 45 (11%) data of WSL usage for this kind of taboo.

All the body organs producing the bad smell and their activities are categorized as taboo, such as the smell expelled from the mouth or from a hollow part of the body (farting). In addition to the activity, the utterance of the word is also taboo. The words ngabekok and medus (farting) have a smoother word as bobos, but the respondents use WSL of biwuw when they are communicating with adult to hide embarrassment. Telling person about his mouth odour is also taboo. They usually use euphemism “bau baham” (smell of mouth). It turns out that most of the respondents use the WSL of “hanyu” to respect the one whose mouth has a bad smell. Therefore, the WSL usage for organs and their effluvia, as well as their activities, is amounted to 29 (7%) data.

All the human’s sexual organs are taboo even when uttering them. The breast which is one of the female genitals has a smooth term to utter for the comfort of communication. It is pinareup (something in front). Sometimes, it is used the euphemism of gunung (mountain), or applying direction word ituna and taeunna (that one), susu, and nénén (breast). However, not all respondents use those euphemisms. Some of them use WSL as an alternative to change taboo. The WSL of susu is gugu. The following is the example how the WSL of gugu is used.

Sundanese : Oh, awewe nu s u s u n a g e d é, lain?

WSL : Oh, awewe nu g u g u k a s e p é, lain?

English : Oh, the girl with the big breast, right?

In the phrase guguka sepé, the change occurs from “s” to “g”, “n” to “k”, “g” to “s”, and “d” to “p”. The vowel does not change because it is put in the middle of each word. The sentence “Oh, awewe nu guguka sepé, lain?” is usually expressed while casting a glance at the object (woman’s breast) but certainly, without the woman’s knowledge. Another female genital is a vagina. The smoothest word to utter the word is “gagaduhan” (belonging), “palawangan” (door), or using euphemism of direction words “ituna” and “taeunna” but the respondents are more familiar with the word yéyén, a WSL. A male genital “kanjut” (penis) is usually replaced by “manuk” (bird) or “cau” (banana), or using child language like “titit” or “mamas”. For this part of body, respondents use WSL of nakcwu to replace taboo. All WSL usages of human’s sexual organ is used when they are talking about it secretly because it is considered to be a a discomfort topic in conversation. Meanwhile, the activities done by the body organs are also taboo to utter. “Modol”
(defecating) and “kiih” (urinating) could be replaced by the phrase of “ka jamban” (going to toilet), “ka pengker” (going to the back), “ka cai” (to the water), or using child language of “Ee” and “pipis” yet the respondents also use yoper of WSL for defecating and choose ninvig WSL for urinating to hide disgusting activity. Sexuality and insults belong to taboo [15], even the sexual intercourse in the most significant taboo [16] and so are its activity and utterance. There are many ways to express sexual intercourse in Sundanese, such as “moék” (staying in the darkness), “nyakeudeung” (short time), “kukudaan” (riding horse), instead of the taboo "ngewe” and “ngentot” (making love). Most of the respondents neither use the taboo expressions, they use other euphemism. It is nyété, a WSL which are used by the respondents to hide discomfort topic of conversation. Thus the respondents who use WSL for the taboo of sexual organs and their activities are 121 (31%).

The diseases which are considered to be taboo are the embarrassing ones, like mental diseases (insane) and the diseases which are considered to be countrified (deaf). The reference toward disease appears in the utterance of WSL as euphemism. It is the word sero, which means crazy/insane. However, the WSL is used to prevent anger. It is hurt to say "gelo” to a person who is insane, particularly to his/her family. Such a word is usually hidden with the smoother phrases like “kirang sehat” (less healthy), “teu damang emutan” (memory sickness), or with the euphemism of “kirang saalit” (little less). Séro, a WSL is mostly used by the respondents.

Telling torék (deaf) is also hurt for the one who has the disease. To replace the word, the phrase of “kirang ngadangun” (less hearing) is usually used. However, the respondents use a WSL (wolén) to replace the word torék. The words séro and torék are used to respect both the person who has the disease and their family. There are some ways to say someone’s death for the politeness, like “almarhum” (the late), “jenat” and “pupus” (pass away). It is surprising that most of the respondents still use WSL euphemism for expressing someone’s death. The respondents prefer using yanyow (die), a WSL to avoid taboo of death. The number of using WSL for disease and death is 42 (11%) data.

Descriminating with colour of skin is an act of racism [17], therefore it is taboo to utter it especially when uttered with the purpose of insulting [18]. He calls it as racist language because in his opinion the word black in English refers to a black person that is associated to weakness and evil, such as “blackguard” and “blacklist”. Meanwhile, the word “white” refers to sincerity, purity, cleanliness, as well as sanctity. Though when one mentions the colour of skin is just for joking, it is taboo to say. The following is a sentence in WSL referring to the mention of skin colour in Sundanese:

Sundanese : tuh si h i deung, datang.

WSL : tuh si b i peung datang.

English : See, the black one is coming.

The word hideung is substituted with bipeung by changing the consonants “h” into “b” and “d” into “p”, while the vowel “i” does not change at all. The other letters that do not undergo any changes are “e”, “u”, “n”, and “g” since the letters are in one unit of syllable which are put in the end of the word. Bipeung is a WSL for black. The sentence of “tuh si bipeung datang.” is a euphemism which is expressed in the purpose of not making the hearer feels hurt toward the naming referring to the dark skin colour. Therefore, it will avoid enmity caused by the expression though the expression is actually an insulting one. Naming a person with human character both physically and mentally is taboo in Sukabumi society. The naming of black skin colour is mostly used by the Sundanese speakers in Sukabumi society though the colour is not really black, it’s brown. A person will be offended when getting a naming of “si hideung” (the black one). Hence, to disguise the phrase it should be used the phrases “si keling” and “si keteng” (the other words for black colour). They tend to be more comfortable to use a WSL of bipeung instead of saying
black skin.

Viewing a person is taboo to do, particularly to the unknown person. Hence, a person will be offended when he/she is being viewed. Therefore, she/he will ask a question with a harsh question and rough tone naon manéh neuleu? (why do you stare at me?, or kunao manéh neléh wae (why do you keep staring at me). Moreover, when the viewing is cynical, it brings to a quarrel and even fights. When a person is in that situation (being stared), then usually she/he will mumble by changing the word neuleu with keureu, a WSL which is used as an alternative for taboo though the number is only 7 data. Such a word is used when she/he convinces that the person does not know WSL so that it could avoid dispute. The number of data for naming and viewing persons that use WSL is 21 (5%) data.

Swearing refers to a certain linguistic behaviour using taboo [19] because one of the functions of taboo is for expressing hatred [20]. There are many classification of swearing; genital term, excretory term, animal term, anatomical term, imbecile term, and general term [21]. However, there is human bad nature swearing found in Sukabumi, and most of swearings used in Sukabumi are human bad nature and animal name. One of the human bad natures is “pibanguseun” (saying bad thing caused by other’s bad attitude) and “pikasebeleun” (sucking) or pikareseupeun peureup (delight my fist). The three words are inappropriate to utter though we are in an irritated condition. Alternatively, the utterances are always used in the first and second syllable only; “piba” and “pika”. Hence, to avoid dispute, 6 respondents use pikareseupeun peureup which is changed into WSL (pikareseupeun deuleud). Meanwhile, there is also some animal name usage in swearing, and most of the animal name used for swearing is a dog. In Sukabumi society, swearing which uses the word “anjing” (dog) is replaced by changing the second syllable of “ing” into “jir”, “jrit”, and “nying”, thus the words are “anjir”, “anjirit”, or “anying”. The WSL of anjing is nyakcing. The word is used to as a mumble to avoid dispute. The number of WSL usage to replace swearing taboo is 17 (4%) data.

Asking for one’s privacy is something hurt, such as asking for marital status, especially regarding on the one who does not have a spouse. Therefore, a question of “Ari ibu randa?” (Are you a widow?) should be avoided. Nevertheless, some respondents still ask about the status by replacing the word randa with lakpa, a WSL for comfort. Another privacy which is taboo to say is the possession of money. A person will hide the situation of not having money. It is because of embarrassment. An expert of Sundanese language in Sukabumi, Rayudin, says that “It is forbidden to say it for it is feared to be considered a prayer and then it becomes a reality. Therefore, to hide the situation it could be replaced by other word refers to “dai” (money) like “cincai” (Chinese), and “nuju teu aya” (it is not available) but most of them use a WSL putiw to reduce shame. Therefore there are 12 (3%) of respondents who use WSL for privacy taboo as a euphemism.

Talking about underwear is taboo, particularly the woman’s underwear. To hide it, it is used the reference of an object too, namely kaca soca (spectacles) for a bra, but most of the respondents use the taboo words of kutang and beha, but nuwang a WSL for bra is mostly used by the respondents. Meanwhile, to hide panties, it can be used the loan word from the Indonesian language which is then shortened, such as "CD" (celana dalam). However, the respondents chose more WSL word, jangiuw instead of the mentioned euphemism. Besides, a sanitary napkin which is usually used by a woman when having her period is also taboo to utter. To replace it, the brand of the sanitary (softex) is used. Sometimes it is referred to a certain food followed by the name of a country producing the sanitary napkin, such as "roti Jepang" (Japanese bread). In fact, some of the respondents use godwen as a WSL to replace sanitary napkin. Thus there are 38 (10%) of the respondents who use WSL to hide underwear utterance. All the WSL usage for this kind of taboo is referred for comfort.

In some part of the world pork is common to consume. However, in Sukabumi pork or “daging habi” is considered taboo to consume since it relates to the Islamic religious rule that is mostly embraced by the society. Therefore, to utter the animal is also taboo. To avoid it, the proscribed word is sometimes replaced by teu halal (not kosher), or by
pronouncing the first syllable of the word, *ba* from *babi* (pig) but most of the respondents do not use the replacements. 11 respondents use *hahi*, a WSL, for euphemism to be more comfortable. In addition, there is also a beverage which is prohibited to consume. It is the intoxicating drinks, like liquor, and telling someone who is consuming the beverage is avoided, moreover when he/she starts to get drunk. To hide it, the *téřér* (over-exhausted) is used. Among the 70 respondents, they still use the avoided words of *nginum* (drink) and *mabok* (drunk) though some respondents use a WSL of *nyikuy* for the one who is drinking liquor which is referred for comfort. The total number of WSL usage for food and beverage taboo is 22 (5%).

An occupation which is taboo to utter is the despicable one; an occupation that anyone can do without any intellectual abilities with low income, such as *babu* or *bujiang* (servant). The word *rencang* (friend) is usually used for replacing the two words. However, there is no respondent who uses the word. Most of them (17 respondents) prefer using a WSL of *hahu* for a euphemism to respect the one with the occupation.

Poverty and pregnancy before married are two conditions which are considered to be embarrassing. Poverty is an economic inability condition shown by inability of basic needs in food, clothing and shelter [22]. Therefore, some expressions are used to get rid of shame, such as *jalmi teu gaduh* (a not having person) for poverty and *kacilakaan* (got an accident) for pregnancy before marriage. In fact, the two terms are not used by the respondents. Most of them use WSL. They are *yignik* for poverty *leukeub* for pregnancy before marriage. The number of WSL usage as a euphemism for a humiliating condition is 30 (8%) respondents.

### 4.2 Contribution of WSL to Euphemism

From the analysis it is found that WSL gives some contributions to Euphemism, namely to hide embarrassment, to hide disgusting objects and activity, to conceal discomfort topic of conversation, to show politeness, to comfort, to respect others, and to avoid dispute. The following data shows the contribution of WSL to euphemism. The data are categorized from the WSL usage as a euphemism:

<table>
<thead>
<tr>
<th>Kinds of Taboo</th>
<th>Parts of Taboo</th>
<th>WSL</th>
<th>WSL Contribution to Euphemism</th>
</tr>
</thead>
<tbody>
<tr>
<td>BE Menstruation</td>
<td>Yeks</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>Faeces</td>
<td>Wanyi</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>Snot</td>
<td>Rébo</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>Farting</td>
<td>Biwu</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>Mouth Odour</td>
<td>Hanyu</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>SO Breast</td>
<td>Gugu</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Vagina</td>
<td>Yéyén</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Penis</td>
<td>Nakecuw</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Defecating</td>
<td>Yopor</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>Urinating</td>
<td>Ninyib</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>Sexual Intercourse</td>
<td>Nyété</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>DD Mental Disease</td>
<td>Séro</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Countrified Disease</td>
<td>Wolên</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Death</td>
<td>Yanyow</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>NV Human Naming</td>
<td>Bipeung</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Viewing Person</td>
<td>Keureu</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>S Human Bad Nature</td>
<td>Deuleud</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Animal Name</td>
<td>Nyakcing</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>P Marital Status</td>
<td>Lakpa</td>
<td>-</td>
<td>✓</td>
</tr>
<tr>
<td>Possession of Money</td>
<td>Putiw</td>
<td>✓</td>
<td>-</td>
</tr>
<tr>
<td>U Bra</td>
<td>Nuwang</td>
<td>-</td>
<td>✓</td>
</tr>
</tbody>
</table>
The first contribution of WSL usage to euphemism is to hide embarrassment. Embarrassment also occurs because of wrongdoing which will have a negative effect on the wrongdoer. Therefore, people will prevent doing shameful things or make others embarrass in various ways, one of which is by using euphemism utterance. WSL euphemism is the example of preventing embarrassment from the conditions of 1) having menstruation; particularly for those who have just got their period for the first time, 2) farting in the public place 3) having no money; Euphemism of WSL that refers to the valuable objects like putiw is expressed to hide embarrassment since the condition of having no money is an embarrassing one, 4) being pregnant before marriage, 5) and being poor.

The next WSL contribution to euphemism is to hide disgusting objects and its activity. There are some disgusting objects in our body, such as faeces and snot. Such disgusting objects are considered taboo to utter. It is not only the disgusting objects that are taboo to utter but also the activity related to the objects. To hide such taboo, the people in Sukabumi society make use the WSL.

Sometimes we get involved in a conversation discussing a discomfort topic. To reach a communicative concord, the right utterance should be used. Therefore, some discomfort topics of conversation such as organs of body which are taboo to utter should be changed. The WSL is used in this situation, and this is the most contribution to euphemism that there are 11 parts of taboo using WSL for comfort.

Different societies will use different strategies of politeness for mitigation [23], and so with the societies in Sukabumi city who use of WSL for a euphemism as a strategy of politeness. People will use the right words for politeness, particularly for someone’s death. The choice of words to denote someone’s death is needed to respect both the family and the dead object [24]. Some WSL which are used as euphemism have the benefit as politeness. When speakers communicate using an inappropriate choice of words, then the communication will not be well established.

The fifth contribution of WSL usage to euphemism is to respect others. In communication, speakers and hearers should respect and appreciate each other. Uttering someone having bad smell of his/her mouth, talking about someone’s mental disease and countrified disease are always avoided because they will be offended. Alternatively, the use of WSL for respect.

To avoid a dispute is the last contribution of WSL usage to euphemism. People use taboo because of some reasons, one of which is to express emotion [25] causing a dispute. A Dispute could occur when we utter unpleasant words that may make the hearers feel hurt. Therefore he/she will reply it with the painful words too which eventually causes dispute. Thus the dispute could be avoided by means of expressing good utterance, and the people in Sukabumi prefer using WSL as a euphemism to avoid dispute.

5. Conclusion

WSL as a slang language found in Sukabumi city gives a new nuance to a diversity of
language since it could contribute to the use of language particularly in communication. WSL is an alternative way used by adolescent when communicating with an adult to express euphemism as a word refinement of avoiding taboo utterance. There are 6 contributions of WSL usage for euphemism, namely to hide embarrassment, disgusting objects and activities, for comfort, to show politeness, to respect others and to avoid dispute. From the findings, it is expected that the contribution of WSL euphemism could add more vocabulary of local language which should be well preserved in order that it will not easily eroded by the rapid development of information and communication media.

References


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An Analysis of Mood Types and Their Roles of Persuasion in An ISIS’ Article “A True Promise of Allah“

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Abstract. This present paper is to reveal the types of mood and their role of persuasion in an ISIS’article issued in Raumiyah magazine entitled ‘A True Promise of Allah’. A discourse analysis with a qualitative approach is applied. The results show that, in line with the main purpose of the article, the author commonly employs declarative moods working as statements of fact. The facts delivered in the texts are usually telling the readers about past events (stories) to motivate IS followers and enhance their commitment in fighting in the cause of Allah The mood types applied indicate two strategies of persuasion applied in the article: The 'logical empirical' strategy to give factual examples and sound argumentation and 'nature of situation' to deliver the opinions about something.

Keywords: ISIS, persuasion, motivation, Mood, victory

1 INTRODUCTION

IS (Islamic State), or ISIS (Islamic State of Iraq and Syria), or ISIL (Islamic State of Iraq and Islam), or Daesh (Arabic language acronym) is an Islamic fundamentalist sect (salafi jihadist) which has its roots in Sunni Islam [1]. IS got its glory in early 2014 when they succeeded in defeating Iraqi forces and seizing important areas in Iraq including Mosul, the Iraq's biggest city [2]. Since then, IS continued to grow rapidly to control important cities not only in Iraq but also in Syria [25].

However, since mid-2014 the coalition forces led by the US had been launching air raids on IS-held cities in Iraq. Meanwhile in Syria, the Syrian troops with support from Russia launched attacks on IS’s territory. These attacks caused ISIS to lose tens of thousands of troops and suffering from financial and military-infrastructure losses [1]. ISIS continued to experience the defeats and deaths of their important figures. In July 2017, ISIS lost their most important and biggest territory, Mosul, followed by the fall of ISIS's de facto capital city, Raqqa to the Iraqi army. US military administrators stated in December 2017 that ISIS reserved a mere 2% of the territory they had formerly seized. This situation continues until 2019. The leader of ISIS, Abu Bakar Al-Baghdadi, was killed on 27 October 2019 during an airstrike conducted by U.S. special forces [3].

Although IS undoubtedly suffered from many defeats and lost most of their territories, they did not actually lose, either strategically or militarily [4]. They changed their fighting tactics by carrying out many hit and run (terror) attacks not only in Iraq and Syria but
also in western countries. According to the New York Times’ estimate, from the summer of 2018 to the end of March 2019, IS had launched more than 1000 attacks both in Iraq and Syria and in areas beyond their control [5].

In line with the defeats, IS’s propaganda narratives in their online media also shifted, from putting forward their ideology of Islamic caliphate into persuasion to continue fighting, terrorizing, and hating their enemies [6]. Many of IS’s publications (including Rumiyah) were concerned with how to conduct terrors in Crusader’ lands, the prominence of harming and hating the kuffar (non-Muslim) and persuasion to remain steadfast in iman. Azman [7] revealed three main narratives of IS’s propaganda in Dabiq magazine. The three narratives are: (1) IS remains strong and lethal; (2) Western non-Muslims should convert to Islam; and (3) IS has justifiable reasons for hating their enemies. These three narratives were abundantly featured in Dabiq magazine.

This article was to find out the patterns of mood applied in a text entitled “A True Promise of Allah” which is published in Rumiyah edition 8. This article is mainly aimed at persuading the readers to remain steadfast in struggling in the cause of Allah.

2 THEORY

There are two basic terms in the mood system, namely imperative mood and indicative mood [24]. The exchange of information is represented by the indicative mood, while the performance of an action to give services or to exchange goods is represented by imperative mood. There are two terms in the indicative mood that are declarative and interrogative. Declarative mood typically functions as a statement (facts, opinion, etc.) that is to give information. Interrogative mood is the mood of the question that is to request information [24]. The imperative mood is the mood of the verb and is characterized by a verbal group in the form of a basic form of a verb [25]. Imperatives typically functions as an order, request, and directive [10]. The imperative mood is not found in subordinate clauses or subordinate questions since, essentially, it is a performative mood [10].

In the interpersonal meaning, clauses are used to relate with others, negotiate relationships, and to convey opinions and attitudes. Halliday [10] explained that the relationship between speakers is constructed whenever the language is utilized to relate with others. Halliday [10] further said that speech roles are divided into two: giving and demanding. Giving means asking to accept, for example, ‘Do you want this?’ Conversely, demanding means asking to give, for instance, ‘May I have this?’ In the case of commodity exchange, Information and Goods & services are two types of commodities exchanged. Each type of mood includes different constituent structures. In this case, a complete English clause has five elements: Subject, Finite, Predator, Complement, and Adjunct. The type of mood of the clause can be identified by the subject and finite position in a clause, while the clause residue is filled by a combination of Predicator, Complement, and Adjunct.
3 METHOD

This present study applied a content analysis which was qualitative in nature to see how the system of mood is played for persuading the readers to remain steadfast in fighting in the cause of Allah. The data source (the article ‘True Promise of Allah’) was taken from Rumiyah magazine the 8th edition. In the article, there were 39 major clauses to analyze. In this study, the simple sentence and complex sentence are treated the same. They are counted as one main clause. Meanwhile the compound sentence is treated differently. A compound sentence that consists of two major clauses, for example, is counted as 2 clauses. A compound sentence that consists of three major clauses is counted as three clauses, and so forth depending on the number of main clauses that construct the sentence. The data (major clauses) are then analyzed using Spradley model of cultural theme analysis to see the regularities of the clauses. The discussion is emphasized on how the results reflect the persuasion strategies that are applied.

4 RESULTS

1. Domain analysis of the clauses

In the text, there are 38 major clauses. All of the clauses are group in accordance with their speech functions.

Table 1: The domain analysis of the clauses

<table>
<thead>
<tr>
<th>Domain</th>
<th>Number of clause (%)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement of fact</td>
<td>79%</td>
</tr>
<tr>
<td>Statement of opinion</td>
<td>16%</td>
</tr>
<tr>
<td>Statement of hope</td>
<td>3%</td>
</tr>
<tr>
<td>Statement of praise</td>
<td>3%</td>
</tr>
</tbody>
</table>

Table 1 shows the domain analysis of the mood in the Text. In general, the clauses in can be grouped into four domains: statement of fact, statement of opinion, statement of hope, and statement of praise. In the text, the statements of fact and the statement of opinion are dominant in the structure of the texts. In this case the clauses that belong to the statement of fact dominate the texts. 79% of the clauses are categorized as statements of fact.

2. Taxonomy analysis of the clauses

Table 2 shows that all clauses in each domain are delivered in the declarative mood, as indicated by the S + F construction of the clause as in “They hoped thereby to finish off the Muslims,… (clause 09).” In this clause, ‘They’ is the Subject (S) and ‘hoped’ is the Finite+Predicator (F+P).
Table 2: Taxonomy Analysis of the Mood of the clauses

<table>
<thead>
<tr>
<th>Domain</th>
<th>Mood Type</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement of fact</td>
<td>Declarative</td>
<td>30 (100%)</td>
</tr>
<tr>
<td>Statement of opinion</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Statement of hope</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>Statement of praise</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

Basically, the text is composed by a declarative mood either in the domains of statement of fact, statement of opinion, statement of hope, and statement of praise. In the domain of statement of fact, 30 clauses (100%) in the text are written in the declarative mood. In the domain of statement of opinion, 6 clauses (100%) in the text are delivered in the declarative mood. In the domain of statement of hope and statement of praise, only two clauses in Text 1 that belong to the domains and all of them are written in the declarative mood.

3. Componential analysis of mood in the text

As seen in table 3, there are differences of presentation of the clauses in the same domain in the same type of mood. Generally speaking, in Text 1 there is a contrast of presentation among the declarative clauses in the domain of the statement of fact and opinion.

Table 3: Componential Analysis of the Mood

<table>
<thead>
<tr>
<th>Domain</th>
<th>Mood type</th>
<th>Technique of presentation</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Statement of fact</td>
<td>Declarative</td>
<td>telling past event</td>
<td>73</td>
</tr>
<tr>
<td>Statement of fact</td>
<td>Declarative</td>
<td>telling about someone saying something</td>
<td>27</td>
</tr>
<tr>
<td>Statement of opinion</td>
<td>Declarative</td>
<td>presenting the characteristic of something</td>
<td>83</td>
</tr>
<tr>
<td>Statement of opinion</td>
<td>Declarative</td>
<td>giving evaluative opinion of something</td>
<td>17</td>
</tr>
</tbody>
</table>
It is identified that 73% of the declarative clauses in the domain of the statement of fact are presented by using the technique of telling past events (TPE), while the rest 27% of the declarative clauses are presented by employing the technique of someone saying something (TSSS). Similarly, in the domain of statement of opinion, 83% of the declarative clauses are presented by using the technique of presenting the characteristic of something (PCS), while the rest 17% of the declarative clauses employ the technique of giving evaluative opinion of something (GEOS).

5 DISCUSSION

The text is targeted to the readers who are the true supporters of ISIS. They are suffering from adversaries due to their loss of lands and the demises of ISIS’s noticeable figures. They need to be convinced that one day a victory will come to them though they are presently facing a number of troubles.

The text is an analytical exposition due to the fact that the text is aimed at convincing that steadfastness in iman (a belief that one day Allah will help them) is imperative and must be reinforced. Moreover, the text also convinces that the opinion delivered is accurate and supported by strong opinions. According to Coffin [8] in such kind of text, the relationship between the author and the readers is interpersonally separated naturally.

The type of mood chosen is clearly affected by the type of readers in the texts. The readers targeted are the true supporters of ISIS (inner-group supporters) who were suffering from loss in war. They need to be motivated to continue their holy struggle. Therefore, the text is aimed at arousing the readers’ conviction that adversities they are facing today should not be a hindrance to fight in the cause of Allah.

In line with this, the author chooses the declarative mood that mainly tells success stories gained by the past Muslim warriors. Such kind of mood becomes reasonable to use to arouse the readers’ motivation to be committed in fighting in Allah’s cause.

In general, the text is characterized by the dominant use of the declarative clauses functioning as statements of fact delivered by the technique of Telling Past Event and as statements of opinion delivered by Presenting the Characteristic of Something and Giving Evaluative Opinion of Something. The other moods such as interrogative and imperative are not present in the text.

The declarative mood that is applied helps the author act as the informer. By this position, he put himself not too higher or lower than the readers. The author ‘stays’ in the middle by only providing information to them, sounding not too obtrusive to the readers. The information is, therefore, becomes objective as the interpersonal relationship that is built is relatively separated [8]. In this text, the author does not use the subject ‘I’ or ‘we’, indicating himself.

By a declarative mood, the author can deliver the message instantly without making a distance with the readers. It is because a declarative mood is naturally used to make a statement [10]. This kind of mood is different from that of imperative or interrogative which tend to build a distance between a speaker or author with the audience or the readers [9]; [10].
Therefore, the application of declarative mood can help the author to send the information smoothly and the readers can get it promptly.

In this research, the speech function of the declarative mood commonly follows its typical speech function as statement, which is in contrast with Ayoola’s research [9] that indicated that the interpersonal meaning of a structure was not always in line with its lexicogrammar. In this text, the writer used the declarative mood functioning as statements of fact to present as many facts and evidence as possible to support the main argument. Generally, the author presents about the facts which relate to the triumph obtained by the Muslims in the past due to Allah’s help after He tested them. This is in line with the principal objective of the text that is to motivate ISIS followers to remain steadfast in fighting in the cause of Allah, though they had experienced many loss in war, e.g., the loss of territory and the death of some ISIS’s figures.

The declarative clauses that present facts indicate the application of a logical-empirical strategy of persuasion [11]. In this text, the author presents as many facts as possible in the form of the success stories of the previous Muslims. This strategy is very useful for motivation because empiricism uses direct evidence, data, and confirmed facts rather than opinion, fallacies, or false reasoning in an argument [12]. One will have difficulty challenging the argument which applies a good and clear logical empirical persuasive statement unless he/she chooses to use emotional responses, lying, or other untruths [12]. In this text, the author uses the clauses as the empirical basis to persuade the readers (ISIS followers) to continue fighting and believe that triumph would come to them because a similar situation occurred in the past.

By presenting past events, the author is actually using storytelling as the technique of persuasion. We know that most people like to listen to good stories [13]. And because of this, many professional motivators choose to use storytelling as a motivational tool to motivate others [14]. Tran [15] clarified that it is the neurochemical that makes our brains vulnerable to storytelling. In other words, when someone is more tied up in a story, he/she releases more oxytocin, which ultimately makes the persuasion process easier to do.

In advertising, many advertisers choose to use stories that may create a positive emotion for the customer, and in this way the brand’s sale increases [16]. Furthermore, stories play a vital role in communication. Mulholland [17] says that narrators frequently use stories to suggest an understanding of the world; and through it they provide social and cultural values for what happens in life. It is proved that people are easier to learn through stories and take the teachings they offer.

Moreover, in Islamic point of view, the Noble Quran contains many stories of either good or bad examples of conduct of previous people that every Muslim should learn and use as the guidance in living his/her life [18]. Therefore, by using clauses that contain stories the author would effectively persuade and motivate the readers (ISIS followers) who are facing difficulties and adversities.

The stories (facts) told in the text are commonly to build the readers’ positive emotion, a strong conviction, that one day Allah will surely help the Muslims (ISIS) and gives them victory. This is in line with Lakomy’s research [19] revealing that IS tended to turn their defeats into winner’s image as one of their propaganda strategies. By exposing positive messages, it is expected that the readers will be convinced and inspired.
One of the positive messages can be seen in clause 11 that tells about what happened in the past time in the war of Badr when Allah helped the Muslim warriors against the Qurays kuffar. It is told that though the number of Muslims at that time was fewer than the kuffar’s army, Allah had made them seem twofold in the eyes of the kuffar, making the Muslim warriors heartened in fighting them. This story contained in the clause is used to make the readers (ISIS followers) keep inspired and determined in struggling in the cause of Allah though they are now undergoing many losses. By this clause, the author would like to say that any adversities should not discourage them in fighting the kuffar because Allah will assuredly help them as what Allah did beforehand.

Another important feature of the clauses in this text is the use of direct quotation. It indicates that the author strengthens his opinions through Allah’s or Muslim scholars’ statements. For example, Clause 13 is used to support the previous statement (Clause 11), telling that Allah had made the Muslims appear folded in the kuffar’s eyes, and vice versa.

Similarly, Clause 24 is used as a supportive basis for supporting the previous clauses in the form of examples of what Allah had done to the kuffar in the war of Badr. In this ayat, Allah sent His help in the form of wind and armies of angels to destroy the kuffar forces. A direct quotation from a Muslim scholar can be identified in Clause 31. The clause is used as a further explanation about the previous statement in Clause 30, stating that the mobilization of the kuffar was a hard trial for the Muslims.

Making use of a direct quotation of Allah’s statements is in line with the results of the studies by Bisgin et. al., [20] and Macnair and Frank [21]. They revealed that ISIS focused more on spirituality and Islamic justification as the foundation of their terror operations through the utilization of Allah’s and Prophet’s statements as one of the means of persuasion.

The application of direct quotation is can be categorized as a logical-empirical strategy [11]. Direct quotation may increase the power of the arguments by directing the readers to a respected authority [22]. The author, in this case, bases the arguments and opinions on logical and empirical foundations, leaving no room to encounter the argumentation. More specifically, citing Allah’s statements makes the propositions offered have a very strong scientific basis because it is Allah (the God, the all-Knowing) who said.

In the text, some declarative mood functions as a statement of opinion, giving judgments on something. In the text, the author’s opinions are largely to ensure the readers that someday Allah would give them triumph, and the defeat they experienced was only a trial from Allah. The author tells that such losses should not make them surrender and lose hope but should make them reorganize, increase their efforts, relight the flames of war, recollect every inch of land they had lost, instead.

The clauses that contain fact-based opinions can be regarded as a 'nature of situation' strategy [11] because the author positions himself as the one who knows very well about the matter of discussion, henceforth the nature of the situation of something. The fact-based definition or evaluation will sound valid or correct since they are grounded on the facts [22]. People are likely to have faith in rigorous arguments which are based on facts and instances; it is why numerous advertisements make use of data or actual instances of success and failures to promote their products.

Clause 02, for instance, tells about the Muslims in the past who believed that Allah’s help would surely come to them in any condition they were facing. In this clause, the author
seems to have a good understanding of how the previous Muslims looked like. In his view, they were the people whose iman (belief) was solid, and this was reinforced by several facts that exist in the text.

Similarly, Clause 03 represents the author’s evaluative opinion about the previous Muslims when facing adversities and difficulties. In this instance, it is convinced that any adversities experienced by previous Muslims were only a test from Allah, whether they would believe or disbelieve of the power of Allah. It is argued that such difficult situation naturally increased their iman and continuously fought in the cause of Allah. Again, the author does not leave his argument without any supportive data but provides them with robust facts about it.

In sum, from the mood used, it can be concluded that in the text, the author positions himself as an informer and largely wraps the information borne in the form of statements of fact and opinion. The facts brought in the text are commonly telling about past events (stories) to inspire ISIS followers and increase their commitment in fighting in the cause of Allah. Thus this kind of text can be considered as a response-reinforcing text which is aimed at reinforcing or strengthening the existing behavior or attitude [23], which in this case the conviction that one day Allah will give them great victory.

6 Conclusion

From the types of mood applied, it can be inferred that in the text, the author positions himself as the informer and commonly wraps the information carried in the form of statements of fact and opinion. The facts conveyed in the text are frequently telling the readers about past events (stories) to encourage ISIS followers and increase their commitment in struggling in Allah’s cause. Thus, this kind of texts can be classified as a response-reinforcing text which is proposed to strengthen an existing behavior or attitude, which in this case is one day Allah will help them. The mood types implemented indicate two persuasion strategies namely the ‘logical empirical’, to give accurate instances and rigorous argumentation, and ‘nature of situation’, to convey his opinions about something.

REFERENCES


Translation of Proper Names in *The Slippery Slope*: Rendering Form, Meaning and Effect

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Abstract. Translating proper names is not a non-trivial issue as translator needs to take the specific features of such linguistic units into consideration. Names of persons or things can be translated into their natural counterparts in the target language, in the manners commonly discovered in numerous translation works. Translating these names, however, turns into more problematic task when they bring with them particular meaning and stylistic effect, which requires proper rendering into the target language. This paper aims to study how proper names in the novel “The Slippery Slope” are translated from English into Indonesian. The analysis is focused on answering the inquiry concerning form, meaning, and stylistic effect in the source language and in the target language. The data take form of proper names of different categories. Data analysis was conducted by applying Miles and Huberman's interactive data analysis consisting of data reduction, data display and conclusion drawing. An initial analysis of 114 names and their translation were analyzed and the analysis reveal that most translations of proper names in the novel successfully deliver the form and the style in the target language in addition to the content within the proper names. This suggests that the translator attempts not only to convey the message but also the forms and stylistic effect within the original names.

Keywords: proper names translation, The Slippery Slope, form, meaning, stylistic effect.

1 Introduction

English novels, as fictional works, have been translated worldwide into various languages, including Indonesian. Through novel reading, readers are not only entertained, but they also gain information that they may have not previously known. Moreover, it enables readers to construct their own imagination about how characters and places look like. In novels, numerous names which are unique and idiosyncratic, such as names of characters, places, and objects are often encountered. Names of this type are commonly labeled proper names.

Proper names usually begin with capital letters and convey information within [1]. Through these names, personal traits or physical appearance of characters in a novel can be represented. Besides, proper names can reveal particular characteristics of places and things. Thus, translating proper names is not an easy task for translators as they need to take the specific features of such linguistic units into consideration.

Translation of proper names has been main interest of numerous researches. Included in researches on how proper names are translated are researches conducted by Sabzalipour and Pishkar [2] and Shirinzadeh and Mahadi [3]. Research investigating equivalence in proper name translation was done by Suhardi, Widodo and Setiawan [4]. Another research conducted by Widiyantari, Atmaja, & Saptaningsih [5] covers wider area of investigation: how proper names
are translated and how it affects the translation quality. This research focuses on studying the translation of proper names in the novel The Slippery Slope from English into Indonesian concerning its form, meaning, and stylistic effect. The data of this research are proper names, identified not only as typical proper names, but also as unique proper names consisting of names which have alliteration and names denoting the full forms of an organization name in the novel.

2 Literature Review

2.1 Proper Names

Proper names are names of particular persons, places, organizations or things which usually begin with capital letters (Collins Dictionary) [6]. In line with this definition, Sinclair [1] asserts that proper nouns or names always start with a capital letter and refer to a person, place, or institution. From the previous statements, the main features of proper names are that they refer to people, places, and things and are initialized with capital letters.

Other than that, Matthews (1997, p. 300) defines proper name as “the name of a specific individual or of a set of individuals distinguished only by their having that name” (as cited in Fernandes, 2006, p. 45) [7]. Similar to Matthews, Nord [8] describes the definition of name as the word by which an individual referent is identified, whose main function is to identify, for instance, an individual person, animal, place, or thing. This means that proper names can portray the characteristics of an individual. In addition, Nord [8] affirms that proper names “are obviously not non-informative”, which indicates that proper names convey information within the names. For example, Jakarta refers to a geographical name, in particular, the capital city of Indonesia.

Proper names in literature, tantamount to the ones in novel, have supplemental features. This is asserted in the following account, "With regard to literary characters, the names are primary name-formations in the sense that they are new coinages... The names of literary characters are surely not chance formation as the degree of motivation between the name and its referent is transparently stressed” (Bertills, 2003, p. 44) [9].

Some names do not suggest meaning. However, a lot of proper names also have certain reference indicating meaning. According to Gardiner [10], there are names that are absolutely arbitrary and names that contain meaning by the suggestions attached to the name. Proper names, hence, can be classified into two categories, namely pure and less pure names [10]. Pure names are arbitrary and denotative. On the contrary, less pure names indicate meaning and, thereof, are connotative. Further, connotations in the names of this type are viewed as what is asserted by Bertills [10], “Commonly, the connotations of semantically loaded names are still connected to the features of the names”.

2.3 Translation of Proper Names

Translating proper names is a challenging task for translators. Hramova [11] states that translators must be “able to read the name as an intertextual fragment and analyze the associations – cultural, linguistic and literary – in order to see the system of that fragment and render it in the TL accordingly”. Hence, a translator must be aware of the meaning suggested by a proper name in order to render it properly.
3 Methodology

This research is a descriptive qualitative research aimed to study how proper names in the novel “The Slippery Slope” are translated from English into Indonesian concerning the form, meaning, and stylistic effect in the source language (SL) and target language (TL). The data of this study are proper names found in The Slippery Slope novel. The data were collected by means of content analysis and analyzed using Miles and Huberman's [12] interactive data analysis consisting of data reduction, data display and conclusion drawing. Firstly, the data were obtained by content analysis. This research selected only the proper names and discarded other irrelevant elements in the novel The Slippery Slope. Secondly, a total of 114 data were displayed by categorizing them into typical proper names and unique proper names. Moreover, each category is divided into the subcategory of personal names, animal, plant, inanimate objects, and geographical names. Next, the meaning, form, and stylistic effect of the data were analyzed. Lastly, the conclusion is drawn based on the result of the data analysis.

4 Findings and Discussion

This research classified the data into 2 categories, namely typical proper names and unique proper names and divided each category into personal names, animal, plant, inanimate objects, and geographical names. Personal names are names which belong to particular people. Names of inanimate objects consist of all non-living objects which do not contain geographical features, such as food, literary work, day, song, and language. Lastly, geographical names are names containing geographical features.

I. Typical Proper Names

The label "typical proper names" are attached to proper names with lack of stylistic properties in contrast to the other category of proper names in this research. Within this category are proper names which only bear the relationship between names and referents, labeled as denotation (Bertills, 2003, p. 25) [9]. The example can be seen in Table 1.

Table 1. Example of typical proper name: Sunny.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sunny was the youngest Baudelaire, still learning to speak in a way that everyone could understand, so she scarcely had words for how frightened she was.</td>
<td>Sunny adalah anak termuda Baudelaire, masih belajar bicara dengan cara yang dapat dimengerti setiap orang, jadi ia hampir tak punya kata-kata untuk menjelaskan betapa takutnya ia sekarang. (p. 6)</td>
</tr>
</tbody>
</table>

Sunny is the name of the youngest Baudelaire children. This typical proper name belongs to the subcategory of personal names. The proper name “Sunny” is translated as it is in Indonesian since the name is arbitrary and suggests no meaning. This indicates that the translator has rendered the proper name in the source text (ST) into the same form in the target text (TT), which is personal name. Hence, the proper name is lack of stylistic effect.

In addition to the subcategory of personal names, the data of typical proper names also contain names of inanimate objects. The example can be seen in Table 2.
Table 2. Example of typical proper name: False Spring Rolls.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>“The False Spring Rolls were quite tasty, and the lox was delicious.” (p. 157)</td>
<td>“Lumpia Musim Semi Palsu cukup lezat dan salmon asapnya enak.” (p. 301)</td>
</tr>
</tbody>
</table>

The name simply refers to spring rolls that are fake. The ST word ‘false’ means fake and ‘palsu’ is its equivalent meaning in the TT. ‘Spring roll’ is a type of Asian snack consisting of rice paper filled with minced vegetables and usually meat, rolled into a cylinder and fried (Lexico) [13]. In Indonesia, a snack having similar meaning to spring roll is called ‘lumpia’. According to Collins Dictionary [14] the word ‘spring’ refer to a season between winter and summer when plants start to grow again. The equivalent meaning of ‘spring’ in the TT is ‘musim semi’. Thus, by translating False Spring Rolls into Lumpia Musim Semi Palsu in the TT, the translator has been successful in rendering the meaning of the proper name.

Another example of typical proper names which belongs to the category of geographical names can be seen in Table 3.

Table 3. Example of typical proper name: House of Freaks.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The caravan had served as a home for several performers at the carnival's House of Freaks before they defected – a word which here means “joined Count Olaf's band of revolting comrades” (p. 7)</td>
<td>Karavan itu dulu berfungsi sebagai rumah bagi beberapa penampil di Rumah Orang-Orang Aneh sebelum mereka menjadi rusak – kata yang di sini berarti “bergabung dengan kelompok menjijikkan Count Olaf”. (p. 14)</td>
</tr>
</tbody>
</table>

This proper name refers the name of an attraction in a carnival. The word ‘house’ is often used to refer to a building based on what it has inside. It has an equivalent meaning in Indonesian that is “rumah”. For example, in Indonesia, the word is often used such as in “rumah baca” which means a particular place for people to read books and “rumah cermin” which refers to a place having lots of mirrors enabling people to play with their reflections. Meanwhile, a ‘freak’ means a thing, person, animal, or event that is extremely unusual and unlike any other of its type. Thus, the translator translates the proper name “House of Freaks” into its equivalent meaning “Rumah Orang-Orang Aneh” which refers to the place occupied by freaky people.

The other category consists of names which are still connected to the features of the names. The example can be seen in Table 4.

Table 4. Example of typical proper name: Babylaire.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>“Where are you, Babylaire?” he asked, adding an absurd nickname to his list of insults. &quot;I've thought of more tasks for you to perform.&quot; (p. 112)</td>
<td>“Kau di mana, Bayilaire?” tanyanya, menambahkan nama panggilan aneh pada salah satu daftar hinaannya. “Aku punya pekerjaan lain yang harus kau lakukan.” (p. 217)</td>
</tr>
</tbody>
</table>
The proper name “Babylaire” is mentioned by the evil villain in the novel, Count Olaf, when he is looking for the youngest child of the Baudelaire, Sunny. This nickname indicates the physical appearance of Sunny who is still a baby. This name, thus, indicates that proper name can represent an individual with their own characteristics distinguished by having that name.

In this case, the surname “Baudelaire” is turned into an insulting nickname “Babylaire”. The proper name “Babylaire” has been cleverly translated into “Bayilaire” by the translator. In Indonesian, the word ‘baby’ has an equivalent word ‘bayi’ which means a very young child who is just recently born. The translator has successfully preserved the meaning of the proper name and translated an insult into an insult, hence preserving the form of the proper name.

II. Unique Proper Names

Unique proper names, the term used in this study, refer to proper names bearing stylistic effects in addition to the distinctive attributes making them proper names. One type of unique proper names covers those which can be abbreviated as V.F.D., spreading throughout the novel. The example can be seen in Table 5.

Table 5. Example of unique proper names: form-loaded proper names.

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;And then there were the snow gnats,&quot;</td>
<td>&quot;Kemudian ada serangga salju!&quot;,</td>
</tr>
<tr>
<td>Violet said. &quot;They behaved like</td>
<td>kata Violet. “Mereka beringkah</td>
</tr>
<tr>
<td>Violent Frozen Dragonflies.&quot; (p. 43)</td>
<td>seperti Pasukan Kebekuan Seram&quot;. (p. 85)</td>
</tr>
</tbody>
</table>

Similar to the previous examples, a preservation of the form of proper names in the translation of the name of the animal “Violent Frozen Dragonflies” also exists. It is translated as “Pasukan Kebekuan Seram”. In this case, the Baudelaire siblings are figuring out the full form of a name of a secret organization abbreviated as “V.F.D.”. This organization has standardized secret codes referred to that abbreviated form. The above example is one of the names denoting the secret organization which are consistently translated into “P.K.S.” in the TT.

According to Cambridge Dictionary [15], ‘dragonflies’ are long, thin insects which have two pairs of transparent wings. The head noun is translated into the word ‘pasukan’ in the TT, which means ‘a group of people or things classed together’, in order to maintain the translation of the abbreviated form of the name which starts with letter ‘p’, although they are not equivalent in meaning. Meanwhile, the adjective ‘frozen’ which means ‘turns into ice’ is translated as a noun in Indonesian as ‘kebekuan’ in order to preserve the second initial of the abbreviated form. Furthermore, the adjective ‘violent’ is translated also as an adjective into ‘seram’. The word ‘violent’ is used to describe a hurtful situation in which people are attacked or killed [16]. It is associated as a horrible situation. Therefore, translating the ST word ‘violent’ into the TT word ‘seram’ is considered as an appropriate decision. Thus, the translator has been successful in preserving the abbreviated form of the name of organization and maintaining the stylistic effect.

A different category of unique names covers proper names featured with alliteration (sound repetition), as exemplified by the following example in Table 6.
Table 6. Example of the translation of form-loaded proper names (alliteration).

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>The caravan’s journey grew rougher and rougher, and with each jolt, the Baudelaires felt a bit seasick, as if they were back on Lake Lachrymose, crossing its stormy waters to try and rescue one of their many unfortunate guardians. (p. 9)</td>
<td>Jalan yang dilalui caravan semakin tidak rata. Dan dengan setiap guncangan, anak-anak Baudelaire merasa sedikit mabuk laut, seakan mereka kembali ke Danau Duka, menyebrangi perairannya yang penuh badai untuk mencoba menyelamatkan salah satu wali mereka yang bernasib malang. (p. 19)</td>
</tr>
</tbody>
</table>

The ST word ‘lachrymose’ means sorrowful. It is translated into its equivalent meaning in the TT, ‘duka’. The name of the lake indicates that it has given a horrible experience for the characters in the novel, the orphaned Baudelaire siblings. This name is an alliteration and is also translated into alliteration with equivalent meaning in Indonesian. This indicates that the translator of the novel the translator preserves not only the meaning but also the form of the name.

The findings of this research reveal that the translator renders the proper names which belong to the category of typical proper names by translating them into the TT as they are (for the personal names) or translating them into their equivalent meanings in the target language. The proper names which belong to the category of unique proper names consist of names which have alliteration and form-loaded names, in this case, the names which are consistently translated into the same initialism as thereof in the ST. The unique proper names were rendered properly, considering the meaning suggests by each name, the form of the names and the stylistic effect created by the names.

Translating proper names is not an easy task. Ibraheem [17] pointed out that how proper names in translation are treated is not a trivial issue but it has rather the same degree of complexity as other expressions which require a delicate decision – making process of careful consideration to pragmatic function and the semantic one in the given context knowing that translation is more than linguistic exercise but rather an act of communication involving transaction of information from the author of the original text to the target reader.

Translating proper names is also not easy in the way that many factors have to be put into consideration. As the novel is a type of literary text, which emphasizes not only content, effect embedded in it is one of the factors to be made consideration. Emphasized by Vermes [18], "the type and function of a text is an important factor in making decisions about the rendering of proper names". A considerable number of proper names in the investigated novel are translated by preserving the effects they carry. This goes in line with a case put forward by Vermes in which "Winnie the Pooh" is translated into "Micimakko", a name which "evokes the image of funny and loveable teddy bear".

In addition, although Zarei [19] claimed that achieving absolute equivalence in the translation of proper names because of the specific aspects in the languages, what the translators do in this process is attempting to retain authentic effect achieved by the names and to improve transliteration accuracy. Names are preserved in terms of the way they sound and translated by making use of different translation strategies to find appropriate ways to render proper nouns.
5 Conclusion

The proper names which belong to the category of typical proper names are translated into the target language as they are due to the arbitrariness of the names, or translated into their equivalent meaning in the TL. On the contrary, the proper names which belong to the category of unique proper names are rendered from the SL into the TL in a proper way, considering the meaning, form, and stylistic effect. Thus, in translating proper names, a translator is also expected to preserve the form and stylistic effect of the names, in addition to the meaning conveyed by the proper names.

References
The Cooperative Principles of Dialogic Da’wah Discourse in the City of Surakarta

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Abstract: Dialogic da’wah discourse is one type of interaction in the form of questions and answers between the questioner (mad’u) and the preacher (da’i). When answering mad’u’s questions, da’i is expected to deliver the answers according to what mad’u need, containing the truth, and not wordy. This article explain the application of the Cooperative Principles from da’i answers. The data in this article are the utterances expressed by da’i who adhere to and do not adhere to the Cooperative Principles. The data source is the dialogic da’wah discourse, both organized by Islamic organization and non-Islamic mass organization in the city of Surakarta. The method of collecting data is listen and the record method. Data analysis uses Grice's theory. The results of the data analysis show that the answers from da’i can be categorized according to all maxims observe the Cooperative Principle. In addition, the answer from the preacher can also be categorized as flouting at maxim. The maxim that was floute was the maxim of quality and the maxim of manner.

Keywords: Cooperative Principle, Observing the maxim, Non-observance of maxims, Da’i, Dialogic Da’wah

1. Introduction

Every day human activities can not be separated from conversation. Conversation is a form of communication that involves a minimum of two people. One of the goals of people talking is to exchange information. In order for the information conveyed to be clear and understandable, everyone involved in the conversation must necessarily work together. That is, each conversation participant is expected to contribute as needed, speak according to the agreed theme, what is conveyed has a clear meaning, and the contents of the speech have truth values.

In a pragmatic study, a principle which regulates conversation is coherent and efficient, which is called Cooperative Principles. The Cooperative Principle organizes everyone involved in a conversation to make the same contribution as requested, when needed. This principle is translated into four maxims, namely the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner. The maxim of quantity asks the conversation participant to make an informative contribution and does not exceed what is needed. The Maxim of quality ask conversation participants to speak according to the evidence they have. Meanwhile, the maxim of relation demands the participants to speak in relevance to the topic being discussed. The maxim of manner suggests the conversation participants not to be ambiguous, to be brief, and clear [1]. If all four maxims are assumed in the interaction, then the participants are considered to observethe Cooperative Principle. As a result, the conversation becomes coherent and efficient. However, conversational participants also sometimes do not comply with the maxims contained in the Cooperative Principles. Non-observance of the maxim in the Cooperative Principles can be classified into five types, namely flouting, violating, infringing, and opting out, suspending [2].
Dialogical da’wah discourse is one form of conversations that involves the preacher (da’i) and the questioner (mad’u). Da’i is a person who conveys the message of da’wah. Mad’u is the persona who receives the message of da’wah. Meanwhile, the forms of conversation that occur are question and answer. In this case, the party submitting the question is mad’u and the party submitting the answer is da’i. What’s interesting about the interaction between mad’u and da’i is when da’i answers mad’u’s questions. In other words, how da’i answers is an interesting phenomenon for further study. If the answer from da’i is related to the Cooperative Principles, it is interesting to review further whether the answer from da’i is deemed to adhere or do not adhere the Cooperative Principles. Therefore, this study was conducted to reveal how the Cooperative Principles were applied in the answer’s da’i.

In addition to the above reasons, another reason that is the foundation of this research is that there have not been any studies examining the dialogic da’wah discourse on the application of the Cooperative Principles. During this time, research on dialogic da’wah discourse touched on another aspect. The first study examined the politeness of mad’u [3]. The second study discusses speech acts asking for mad’u [4]. The third study examines the regular exchange found in dialogic da’wah discourse [5]. The fourth study examining speech act realization suggests da’i [6]. The fifth study discusses strategies for delivering speech acts suggesting da’i [7]. The sixth study investigates the structure of dialogic da’wah discourse [8]. The seventh study examines various actions that fill the initiation ranking [9]. From the description it appears that there have been no studies examining dialogic da’wah discourse about the application of the Cooperative Principles. Based on this, this study would like to explain the application of the Cooperative Principles, both regarding observing the maxims or non-observing the maxims.

2. Research Method

This type of research is qualitative research. The first reason is that this study examines attitudes or behaviors in natural environments or objects. The environment or natural objects are objects that develop as they are because the researcher does not manipulate the situation and the presence of the researcher does not affect the observed object [10]. The second reason is the resulting research procedures in the form of written or oral words that originate from the observed behavior of people [11]. Meanwhile, the data in this research are the utterances expressed by da’i from the question and answer session. The data source is the dialogic Islamic preaching discourse or da’wah organized by Islamic organizations and non-Islamic mass organizations, whether located at home, in the offices, or in the mosques. The data sources in this article were taken from 14 dialogic da’wah locations, among others were the PCM Banjarsari, PCM Jebres, PCM Kota Bengawan, at MTA Branch Jebres 1, at MTA Branch Jebres 2, in MTA at Binaan Pasar Kliwon, at Asysyifa Assembly, in Jamaah Haji Arofah 92, in Jamaah Mrs. Annikmah, at the Al-hikmah Mosque, Al-furqon Mosque, Al-fajr Mosque, at the UNS Rectorate building, and at the house of Prof. Dr. Moch Fathoni, dr., Sp.JP (K).

In this study the data obtained by using the observation method. The following technique of this method, are the non-participatory observe, record and note taking technique. After the data is collected, the next step is to classify the data. After the data is classified, the next steps are analyzed data with Grice’s theory.
3. Result and Discussion

3.1 Result

Interaction in dialogic da’wah discourse usually occurs in the question and answer session between mad’u and da’i. In that session, mad’u was invited to submit questions and da’i was asked to answer these questions. From the da’i’s answers can seen the application of the Cooperative Principles, whether the answers given are considered to comply or not comply. The following interactions show the answers to da’i

(1) Contexts: Interaction took place in the dialogical da’wah of Al Hikmah Mosque. Interaction involves questioner 4 and questioner 5 with da’i. The topic covered was sujud syahwi.

Penanya 4: Asked Ustaz
Tanya Ustad.
Da’i: Yes
Iya.
Penanya 4: Please explain about the prayer tasbih rather than the final tahiyyah whether we read the prayer until innaka hamidun majid, after completion or after prayer allahumma inni a’udzubika minal. Is it included as recommended or is there a legal basis? explanation please!
Mohon penjelasannya perihal bacaan tasbih daripada tahiyyah akhir apakah kita baca doa sampai innaka hamidun majid, setelah selesai atau setelah doa allahumma inni a’udzubika minal apakah itu termasuk daripada yang dianjurkan atau memang ada dasar hukumnya? mohon penjelasannya!
Da’i: Indeed (.........) at the end of the prayer. After we read fil ‘alamina innaka hamidun majid there is a hadith that instructs us or allows it to be prayed according to our conditions. So from here the scholars do not blame when after prayer adds to the request of Allah who we want. Can you understand? Then there is that fil ‘alamina innaka hamidun majid Mr. Kholil yesterday said I read, the prayer of Allah's name, it's okay. What's important is that I have to read the legal basis. After that, we will practice it. Where are their legal basis? Are it in sujud, the end, or the end of tahiyyah? Half the scholars explained the end of sujud, Well next Tuesday InshaAllah if I do not forget, I will present in front of the ladies and gentlemen clearly.
sujud, lha besuk Selasa depan insya’allah kalau gak lupa, saya akan ketengahkan dihadapan bapak-bapak ibu-ibu secara jelas.

Penanya 5: So in essence it is permissible ustad.
Jadi pada intinya itu dibolehkan ya ustad.

Da’i: Yes
Ya.

Penanya 5: Finish in, what in innaka hamīdun majīd read the others may
Selesai di, apa di innaka hamīdun majīd baca yang lain boleh

Da’i: Yes
Iya.

The conversation in (1) involves the questioner 4 and the questioner 5 with the da’i. The speech sequence begins with the questioner 4 asking questions, then da’i answering questions. Next, the questioner 5 asks a question and responds to the answer by da’i. What's interesting about the interaction (1) is the da’i’s answer from the questioner 4 and the questioner 5. In general, it can be stated that the answer from da’i can be categorized as complying with all the maxim of the Cooperative Principles. In other words, the answer dai obeys to the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner. In the answer to the questioner 4, although the answer given is rather long, the answer can be considered informative as needed by mad'u. Regarding the maxim of quality, the answer, of course, fulfills this maxim because the utterances being taught must naturally contain the truth. Considered to adhere to the maxim of relations because the answer presented by da’i is indeed related to the question asked by the questioner 4. Meanwhile, it is considered to obey the maxim of manner because the da’i’s answer is unambiguous and not wordy. The da’i’s answer from the question from the questioner 5 becomes even more interesting. Da’i’s answer was in the form of a short "yes" statement. Even though it is very short, the answer can be categorized as fulfilling the maxim of quantity because it is informative, fulfills the maxim of quality because indeed the da’i’s answer in it contains truth, obeys the maxim of relations because the da’i’s answer from the question is related to the questioner 5, and obeys the maxim of manner because the da’i’s answer is unambiguous and irrelevant.

Another phenomenon found in dialogical da’wah discourse is the answer that contains flouting the maxims. The following are examples of interactions that show flouting the maxims.

(2) Konteks: Interactions that occur in the dialogical da’wah of the Hajj Arofah 92. Interaction involves between the questioner and da’i. The questioner raised a question about makmum masbuk.

Penanya: Sir, want to ask, sir!
Pak, mau tanya, Pak!

Da’i: Yes
Ngegeh!

Penanya: If we pray togheter, if it's masbuk, he said if you still can follow rukuk, it is legitimate. But if at that time followed rukuk, but didn't read Alfatiyah is it legal?
Kalau shalat jamaah,itu kalau masbuk itu, kan katanya kalau masih bisa mengikuti rukuk itu katanya sah. Lha tapi kalau waktu itu mengikuti rukuk, tapi kan gak baca Alfatiyah apa ya sah, itu namanya?
Da’i: Yes, I answer. The question is this clever person. So, said Rasulullah if we were, we left the congregational prayers and still got the rukuk,
Ya, saya jawab. Pertanyaannya orang pinter ini. Jadi, kata Rasulullah kalau kita ya, tertinggal shalat jamaah dan masih mendapatkan rukuknya,

Penanya: Yes
Ya.

Da’i: The priest’s rukuk, it is counted one account, and still valid. Why? AlFatihah is borne by the priest. That’s why the priest must be good at reading al-Fatihah, mom! It's hard to be that priest, mom! But I don’t know that Indonesians are fighting to become priests. Clear, really?

Penanya: Yes
Ya

Da’i: Well, including sometimes we know that tahiyat, even though we still don't get tahiyat but the congregation is counted, even though it is not counted by one account. But fadilah the virtue of the congregation is still included in it
Naa termasuk kadang itu kita kalo tahiyat, walaupun kita masih mengikuti tidak mendapatkan tahiyat tetep jamaahnya dihitung, walaupun tidak dihitung satu rekaat.Tapi fadilah keutamaan jamaah itu tetep masuk dalam hal itu

The interaction in (2) is preceded by a statement from the questioner who wishes to submit questions to da’i. The question asked about the law of makmum masbuk. After the questioner has finished speaking, the next turn to speak is da’i. When delivering an answer, da’i starts with a compliment first. After complimenting, da’i just gave an answer. The da’i’s answer given from the question asked in (2) shows the flouting of maxim, especially the maxim of quantity and the maxim of manner. The maxims of quality and the maxim of relation are adhered to by da’i. The response of da’i is considered to be flout the maxim of quantity because there are expressions of da’i who are deemed inappropriate in the context. Utterances that are considered to exceed the required contribution is Karena apa? Fatihahnya ditanggung oleh si imam. Makanya imamnya itu harus pintar baca al-Fatihah yang baik, Bu! Berat jadi imam itu,Bu! Tapi gak tau orang Indonesia itu rebutan jadi imam. The utterance finally made da’i deemed to be flout the maxim of manner because da’i answered indirectly to the root of the problem in question. In addition to flout the maxim, the da’i’s answer was also considered to adhere to the maxim of quality and the maxim of manner because the answers conveyed contained truth and were related to the questions raised by the questioner.

3.2 Discussion

Interaction phenomena (1) and (2) are interesting to be reviewed more deeply. In interaction (1), the answers put forward by da’i are considered to comply with all the maxims of the Cooperative Principles. That is, the answer from adhering to the maxim of quantity, the maxim of quality, the maxim of relation, and the maxim of manner. Meanwhile, the answer from the interaction (2) is considered to be flout of the Cooperative Principle, especially in the
maxim of quantity and the maxim of manner because the answer is considered to exceed the required contribution and is considered to be wordy. The answer from da’i is considered to comply with the maxim of quality and the maxim of the relations to interaction (2) because the answers conveyed contain truth and relate to the question of the questioner. What is interesting to review is that compliance with the Cooperative Principles will indeed signify compliance with all maxims. In other words, maxim of quantity, maxim of quality, maxim of relations, and maxim of manner obeyed by the speaker, in this case is da’i. However, the answer of da’i can also comply with some of the maxims that are in the Cooperation Principles, If so, some of the other maxims are not obeyed by da’i. The tendency that appears in the interaction or question and answer between mad’u and da’i is the maxim that is obeyed in the form of maxim of quality and maxim of relationship. The maxim that tends not to be obeyed is the maxim of quantity and the maxim of manner. Why is that? The explanation is as follows:

First, the dialogic da’wah discourse is a speech event that emphasizes the function of transactional language. This language function emphasizes the clarity of information [13]. Therefore, da’i is expected to comply with all the maxims of the Cooperative Principle. By adhering to the Cooperative Principle, the information or message of da’wah will be easily understood by mad’u.

Secondly, the dialogic da’wah discourse is a speech event with a religious background. As a result, the truth of the contents of the message delivered must exist. This results in all the answers being conveyed from the truth. Thus, the answer from da’i is to comply with the maxim of quality.

Third, the answer from da’i tends to obey the maxim of the relations because the answer given from da’i must indeed relate to mad’u’s question.

From the description above, the maxim that is not obeyed in the dialogic discourse is just a maxim of quantity and maxim of manner. The maxim of quantity associated with the information provided must be as needed, neither more nor less. The reason for dealing with the information conveyed is not ambiguous, not wordy. When the parameters contained in the two maxims fail, the speech delivered from can be considered non-compliant. The question is of the four types of non-compliance, which category does the answer to the interaction (2) belong to? Because the speech of da’i does not aim to mislead information, it still contains truth, the non-compliance found in the interaction (2) is categorized as flouting a maxim [14].

4. Conclusion

Based on the description above it can be concluded that the answers from da’i can be categorized into two types, namely answers that obey and answers that do not obey. The first type shows that the answer from all the maxims is that they are maxim of quantity, maxim of quality maxims, maxim of relations, and maxim of manner. When the answer is disobeyed, the answer is classified as flouting the maxim. The maxim that was flouted was the maxim of quantity and the maxim of manner.

References
The Meanings of the Dative Case of Nouns in Impersonal Sentences in the Russian Language

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Abstract. The dative case for nouns in general is to indicate the recipient or beneficiary of an action. In some points, this general meaning is also applied in Russian language. However, the dative case in the Russian language has special meanings. There are nine meanings for the dative case of nouns in the Russian language. This paper discusses the usage of the dative case in impersonal sentences in the Russian Language. The meanings are connected to the Russian identities and will affect the translations of the Russian texts using the dative case of nouns. The morphosyntax will be used to analyze the sentences using the nouns with the dative case. In the results, the Russian culture will be revealed. The source for this paper is Смерть Ивана Ильича (Smert’ Ivana Il’icha) “The Death of Ivan Ilyich” written by Lev Tolstoy printed in 2014.

Keywords: Linguistics, Dative, Nouns, Russian Language, Translation

1 Introduction

The Russian language is a language with cases for nouns. This language has six cases for nouns which is Именительный падеж (Imenitel’nyj padez) ‘Nominative case’, Родительный падеж (Roditel’nyj padez) ‘Genetive case’, Дательный падеж (Datel’nyj padez) ‘Dative case’, Винительный падеж (Vinitel’nyj padez) ‘Akusative case’, Творительный падеж (Tvoritel’nyj padez) ‘Instrumental case’ and Предложный падеж (Predloznyj padez) ‘Prepositional case’ [1]. These each cases have their own functions in revealing the expressions in the Russian language. This paper will discuss the Dative case.

In understanding texts in Russian language, we need to make sure that we can understand the sentences and their messages. In order to understanding the messages, the translations are needed. There are methods and procedures that can be applied. There will things that we need to consider in applying the methods and procedures in understanding the Dative case of Russian sentences in the literature products such as the novel we use here as the source of the data for this paper.

2 Literature review

2.1 The Dative case

The general meaning for dative case in Russian language is indirect object for answering the questions кому? (komu?) ‘to whom?’ and чему? (cemu?) ‘to what?’[2]. There are nine meanings for the Dative case [3]. First, the recipient. Second, verb “to like”. Third, age. Fourth, in impersonal sentences: the person (object) experiencing a certain state or condition. Fifth, the
person who is the aim of the motion. Sixth, an object or a place to which motion is directed. Seventh, motion along the surface. Eighth, the attribute formed from the subjects of education. Ninth, way (means) of communication. This paper will focus on the fourth meaning of the Dative case.

2.2 The impersonal sentences

The fourth meaning of the dative case is in impersonal sentences: the person (object) experiencing a certain state or condition. The words such as надо (nado) ‘need’ and нужно (nuzno) ‘have to’, the adverbs, and the dative cases of nouns and pronouns will be applied in sentences. Мне надо пить (mne nado pit’). Мне (mne) is the dative case for I. The literal meaning is the activity of drink is needed to me or I am in the situation of thirst. I can be translated as I need to drink or I am thirsty. Антону нужно много заниматься (Antonu nuzno mnogo zanimat’sja). Антону (Antonu) is the dative case of Anton. The literal meaning is to Anton the learning hard is a duty. The adapted translation will be Anton has to learn hard. These show that there is a change of the function of I and Anton. In the literal meaning, I is functioning as the object while in the adapted translation, I and Anton become the subject. The translation methods are needed to make sure that we can translate the impersonal sentences well in order to understand the messages of the sentences.

2.3 The Translation methods and procedures [4]

The translation methods. The translation method is the way a texts is translated. There are eight methods for translations. First, it is word for word translation method. This method is a method that align directly word for word the source language with the target language. The sentence structure will use the source language structure and the meaning of each word will be translated without taking the contexts into account. This can be used as the initial process of the translation. This method is only suitable for texts or sentences with no cultural base or implied meanings. Second, it is the Literal translation method. The sentence structure will be based on the target language but the words or expressions might be translated out of context since the words with cultural based meaning will be translated literally. This leads to a situation that the implied meanings or the messages can be transferred in the target language. This method can be applied as the outcome of the translation process. Third, it is the Faithful translation method. The contextual meaning can be achieved from this method since the contexts are taken into account. However, the sentence structure, the paragraphs and texts in general are still limited by the grammatical structure of the source language although it is true that the structure of the target language follows the source language. The results will be rigid and strange since they are restricted by the pattern and the structure of the source language for the sentences and the texts. Fourth, it is the Semantic Translation method. This method is considered as more flexible than the faithful method. The structures have followed the target language and contexts has taken into account for the meanings and the messages but the expressions with the cultural contents are still translated neutral or no emotional based or just functional. The academic text will be suitable for this method since there is no ambiguity for the texts and the results of the translation. Fifth, it is the Communicative translation method. This method will be more flexible for the texts with cultural contents than the semantic method since this method will reveal the messages from the source language by applying all the conversions of the target language. This will make it more communicative since it will make it easier for the target readers to understand the messages. This method is suitable for brochures, announcements, popular writing and alike.
Sixth, it is the Idiomatic translation method. This method is trying to translate the idiomatic expressions in the source language also as the idiomatic expression in the target language. This can make the readers feel closer to the texts but the scope of this method is narrow since the focus is only on the idiomatic expressions. The suitable texts are poetry, drama, novel and alike.

Seventh, it is the Free translation method. This method is focusing on the important parts of the messages for the readers not the whole messages. This method gives the contents but sacrifices the forms of the source language. The paraphrasing is applied in this method that can make the translation results shorter or longer than it is written in the source language. The suitable texts for this method are journalistic texts and alike.

Eight, it is the Adaption translation method. This method is considered as the farthest and the freest translation from the source language. The texts of drama, poetry, film transcripts and alike are translated using this method by maintaining the theme, characters and plot while the sentences, the dialogs and the expressions in them has been changed based on the culture and language of the target viewers. One of the examples is the Mahabharata. This story has different versions for the Indian version and the Javanese version.

The translation procedures. There are six procedures of translations. First is the Transpositional translation procedure. The transpositional is shifting structurally from the source language to the target language. There are two shifts: the Level shift and the Category shift. Second is the Modulation. This procedure can also be taken as the procedure of the semantic shift. There are two kinds of the modulation: the modulation of viewpoint and the modulation of meaning scope. Third is there are five procedures in this group which are the Contextual conditioning, the Cultural Equivalent, the Descriptive terms, the Functional terms, the Couplets and Triplets. Most of the procedures in this group focus on providing additional explanations to a product, an object or a term while one procedure which is the cultural equivalent focuses on searching the suitable equivalent connected to the culture in the target language. These all procedures are often applied simultaneously and these procedures are about the messages rather than the meanings and the forms. Fourth is The metaphors and the idioms. There are three procedures for metaphors and idioms: translate faithfully if it is universal, find the equivalent if the metaphors and idioms are culturally based, and translate or decipher the messages from the source language to the target language if there is no equivalent. Fifth is Explicitation, Implicitation, Deletion and Addition. The aim of all of the procedures in this group is to make sure that the translation will be effective and efficient. Sixth is Calque, Naturalization, and Transference. The sixth procedures do not need contexts or even texts since these procedures are applied only for word and phrase levels.

3 Method

This research is a descriptive research aiming at describing how the impersonal sentences in the Russian language connected to the identities of the Russian people. The data is from the novel titled Смерть Ивана Ильича (Smert’ Ivana Il’icha) “The Death of Ivan Ilyich” written by Lev Tolstoy printed in 2014 [5]. The data consist of sentences in the Dative case for the nouns in the impersonal sentences. The morphosyntax and the translations methods and procedures will be applied for analyzing the sentences.
4 Result and discussion

4.1 The Result

The source of the data is a novel. Based on the findings, the methods and the procedures to discuss the data are not use pure a specific method or procedure only but combinations of methods and procedures. It happens since there are cultural based sentences or expressions from the data. Therefore, we need to be careful in translating the texts or sentences in order to find the real messages and meanings. Based on the discussions, it can be revealed that the Russian identities strongly connected to the Russian culture are shown in the data. The strongest findings about the identity is the way the Russian people express their feelings or situations by using the impersonal sentences meaning that in the Russian community, it is not the individual doers as the focus or the subjects of the sentences but the feelings or the situations shown as the adverbs. The doer is not the subject but as the indirect object in the sentences. Actually, there is no subject at all in the sentences, only adverbs and the modals (such as надо (nado) ‘need’, нужно (nuzno) ’have to’, нельзя (nel’zja) ‘forbidden’ as the predicate of the sentences.

4.2 The Discussion

Based on the data findings, we are going to show you the result and discussion. The discussions will be based on the sentences with the dative case of the impersonal sentences and analysis with the morphosyntax and the translation methods and procedures. The data will not be written as the whole or a complete sentence but only on the impersonal parts. There are ten data discussed as follows:

The first data is: …, кому и какую помощь нужно было оказывать (… komu i kakuju pomosh nuzno bylo okazyvat’). The literal meaning for this sentence is to whom and what kind of help have to provide. If we take the literal meaning, we are going to feel confused about the meaning and the message. The literal meaning is useful as the initial process of the translation. As for the morphosyntax, there is a dative case there which is shown by the word кому (komu) as the recipient and we can translate it into ‘to whom’. In this sentence, there is no subject written, only the predicate which is нужно было оказывать (nuzno bylo okazyvat’) ‘have to be provided’. Какую помощь (kakuju pomosh) syntactically is the direct object since it is written in accusative case. Therefore, we need to rearrange the translation in order to make it more communicative and more understandable. This becomes: …, what kind of help is needed to provide and for whom. The last translation is better since in English the existence of subject is vital. If there is no subject, it will be hard to understand the sentence. We rearrange the structure and put the word ‘what kind of help’ as the subject. It is contrast to Russian language. In Russian language that are expressed by the Russian people, the sentence does not always need subject since the focus is not the subject. It is the recipient that is taken into account. It means that no matter who will provide the help, the help must be provided to the recipient. In the first sentence since it is part of a complete sentence indicating of not knowing yet the recipient, therefore the word кому (komu) ‘to whom’ is used.

The second data is: - Тебе, стало быть, нужно лесу, а не сошек; так и говорить надо было. (-tebe, stalo byt’, nuzno lesu, a ne soshek; tak i govorit’ nado bylo). The literal meaning for this sentence is ‘to you, need to forest, not a bough, like that and talk is needed’. The word стало быть (stalo byt’) is written to indicate that there is no subject written in the sentence. The word тебе (tebe) is the dative case for the second single pronoun as the recipient. However, in translating the sentence, we need to rearrange the literal meaning and take the context into
account. The context is that the person who needs land to provide himself a house or a castle as a rich and noble man. The Russian people take the forest as a land or a place where we can build a house on it. We can translate the sentence into: ‘Therefore, you had to say that you need a forest, not a bough’. We change the position of you, not as the indirect object anymore but as the subject. It is very unique since in Russian culture, the wealth, the age and the nature (and the forest is part of it) is given (by God). Therefore, it is the dative case playing a big role for expressing the situation.

The third data: Нехлюдову было посадно и больно … (Neklyudovu bylo posadno i bol’no …). The literal meaning is ‘to Nexlyudov is plant and hurt’. It will be confusing to take the literal meaning. Actually, the real meaning of it is ‘Neklyudov was in trouble and hurt’. In Russian culture, in order to express feelings and situation, they never use the pronouns in the nominative case as the subject since the situations or the feelings is the focus. Furthermore, the feelings are also given (by God). Therefore, if you feel something, you will put yourself as the recipient of the feelings in your expressions in Russians. It is very different from expression of feeling in English. The person who is in the situations or the feelings will be written in nominative case. That is the reason why we need to recompose the translation of a Russian sentence with the dative case where the feeling expressions are also applied if we want to make sure that the English speakers understand the message or the meaning.

The fourth data: В этой избе тебе жить нельзя … (V etoj izbe tebe zit’ nel’zja). The literal meaning for this sentence is ‘in this hut to you live forbidden’. It is truly a disastrous translation if we take it as a final one since it does not make any sense. The word нельзя (nel’zja) ‘forbidden’ demands the pronouns written in dative case since it is given the order not to do something. If we want to translate it into English, we need to use the English structure to make sure that the English speakers can understand it. It is rearranged into ‘You cannot live in this hut’. This will be softer and more emotionally than saying ‘It is forbidden for you to live in this hut’. We can take those two alternatives for the final translation.

The fifth data: - и ему стало что-то тяжело, грустно и чего-то совестно. (-i emu stalo cto-tjazelo, grustno i cego-to sovestno.). The literal meaning is ‘and to him something hard, sad and somehow ashamed’. This sentence has feelings expressions in it, therefore the dative case, specifically impersonal sentence takes a role here. There is no subject in the sentence. That is the reason why the predicate is written in neutral form - стало (stalo) since it is not expressed in the sentence. The Russian culture take the feelings as given therefore the one who has the feelings is the recipient and written as the dative in impersonal sentence. This applies for this fifth sentence. The word ему (emu) is the dative case for the third single pronoun with masculine gender. So, we can recompose the translation into: ‘and he felt something hard, sad and somehow ashamed’.

The sixth data: ... как будто ему смешно было, что барин делает такие глупые вопросы. (…; kak budto emu shmesno bylo, cto barin delay takie glupye v oprosy.). The literal meaning of this sentence is ‘as if to him funny, that the master makes such stupid questions’. The second part is easy to understand. However, the first part is not clear. The word было (bylo) indicates that there is no subject in the first part therefore it is the neutral form is written in the sentence. Funny is a situation and the Russian language expresses the situation in the dative case with the impersonal sentence. As mentioned before that the word ему (emu) is the dative case for the third single pronoun with masculine gender. So, the translation into English can be modified to ‘as if it was funny to him that the master makes such stupid questions’.

The seventh data: - и мне бы легче было, да и им-то лучше, чем здесь горе мыкать... (-i mne by lejche bylo, da i im-to lushce, cem zdes’ gore mykat’…). The literal meaning is ‘and to me easier, yes to them better, than here grieve’. The literal meaning cannot be taken as the
final translation since it is hard to understand the meaning. We need to recompose it according to the target language, in this case, to English. As mentioned above that the neutral form for the verb acting as the predicate indicating that the subject does not exist in the sentence or implied. This is shown in the word быть (bylo). Therefore, we need to give subject in the English meaning to make sure that the meaning in English will be understandable. The sentence also states a situation with the words легче (leche) ‘easier’ and лучше (luchshe) ‘better’. This makes the sentence showing an impersonal sentence for someone in a certain situation. The English translation can be written as ‘and it would be easier for me, and it is better for them than to grieve here’.

The eight data: Молодому барину стало неловко, ... (Molodomu barinu stalo nelovko, ...). The literal meaning is ‘to the young master became embarrassed’. The word стало (stalo) as mentioned before is the predicate written in the neutral form to indicate that there is no subject in the sentence. It is impersonal sentence showing a person in certain situation. The word неловко (nelovko) ‘embarrassed’ is stating a situation or a feeling. Therefore, in Russian language, it is the dative case is used for the persons who feels it. Молодому барину (Molodomu barinu) is the dative case for молодой барин (molodoj barin) ‘young master’. The final translation can be ‘The young master became embarrassed’. We write the young master as the subject in the English sentence, not as indirect object as in the Russian one.

The ninth data: - Зачем же тебе нужны деньги? (-Zacem ze tebe nuzny den’gi?). The literal meaning in ‘What for to you money is needed’. This translation sounds awkward in English while in Russian language, it is common to use dative case when the word нужно (nuzno) is applied in the sentence. Нужны (nuzny) is a variation of нужно (nuzno) as a predicate for the plural subject. Деньги (den’gi) is a plural. It is common in the Russian language to write money in its plural form. So, the subject of the Russian sentence is the money. However, in translating the sentence into English, we need to change it based on the English structure. The final translation can be ‘Why do you need money?’

The tenth data: ..., вам это все известно, ... (...), вам это все известно, ...). The literal meaning of this sentence is ‘... to you it all known’. The word известно (izvestno) is an adverb indicating a situation therefore the pronoun is written as dative. The word вам (vam) is the dative form of the second plural pronoun - вы (vy) ‘you’. Вы (vy) ‘you’ can also be taken as an address form for politeness if the person is singular. This sentence is impersonal and showing a person in a certain situation. The English version for the sentence can be ‘... You know all of this, ...’

5 Conclusion

This paper points out that the dative case in Russian language have impersonal sentences showing people or objects in certain state (and feelings are included). The signals for these are the modals such as нужно (nuzno), надо (nado) and нельзя (nel’zja); and adverbs. Those words will push the nouns including the pronouns written in dative. It is also common to have a sentence in Russian without any subjects or the subjects are implied. If there are no subjects clearly stated in the sentence, the predicates will be written in the neutral forms.

In order to understand the sentences or the expressions, we need to translate them based on the target language. If English is the target language, we need to make sure that there is a subject in the sentence. Therefore, we need to modify the translation according to the English patterns.
The data also shows the Russian identity. For Russians, situations and feelings is given. Therefore, the one who is in the situation or has the feelings is the recipient not the doers. This is shown by the usage of the dative case in the sentences above. That is also the reason why there is no nominative case for pronouns or names in impersonal sentence.

References

The Extent of Language Naturalness in the Translation of Children's Storybooks Produced by Novice Translators in Ganesa Library

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Abstract. Ganesa Library is a public reading center that provides thousands of English storybooks for readers. Being aware of the target readers' limitation in understanding English stories, the library welcomes university students in Solo and surrounding areas to translate the storybooks into Indonesian. Translating children's storybooks is challenging because message, language style, and readability need serious attention. Although the students' translation has facilitated many readers, the translation quality needs thorough evaluation since the translators are novice translators with limited competence. This rationale has triggered the researchers to further examine the language naturalness in the translation of English children’s storybooks into Indonesian produced by intern students and the factors contributing to the level of naturalness. This qualitative descriptive study was carried out through textual analysis of the translation results. The findings show that most of the translation falls into less natural and unnatural categories, and this is attributable to both linguistic and cultural aspects.

Keywords: naturalness, translation, children storybooks, novice translators, Ganesa Library

1 Introduction

Children literature is a literature that is produced and intended for or enjoyed by children [1]. This type of literature is not only about children and their life, but also revolves anything, whether human life or the life of animals, plants, other creatures, including creatures from other worlds [2]. Further, whatever the content is, children stories must depart from children’s points of view and within the reach of children’s emotional understanding and thought.

Children’s storybooks are written with various purposes—providing entertainment, information, empathy, style, and quality [3], and education, conveying a treasure of literature, encouraging understanding, providing cultural values, and sharing experiences, as well as stimulating the development of the mind [4].

In Indonesian context, children storybooks are commonly obtained by borrowing books from school libraries and public libraries, and only small number of people (children) purchase storybooks from bookstores. School and public libraries become the choices because buying books is not the top priority of people.

Libraries in Indonesia provide collections of children books for children, however, the collections are dominated by Indonesian storybooks. Taking this condition into account, and
considering the poor reading interest of local children in Solo, Ganesa Library (GL) was then established by Debra and his husband to help improve local people’s reading interest. This library is located in Sukoharjo, which is close to the city of Solo. This reading center has around 1,000 collections of English children stories that can be enjoyed by readers every day for free [5]. Since the readers are mostly children and they have limitations in understanding English stories, GL then takes an effort to bridge the needs of children readers by providing the Indonesian translations. This effort is carried out by involving internship students, majoring in English, from a number of universities in Solo and the surrounding areas. Their translations are put in empty spaces on the same pages of the English versions.

Translating children’s storybooks is not a simple task, even though children’s stories come with their “simplicity” of narrative and discourse levels [6], signaled with the utilization of uncomplicated characters, straight and linear plots, familiar settings, and simple language that is easy to understand [7]. This mission does not only cover the activities of rewriting in the target language (TL) at different times, places and cultures [8], but also includes the translators’ attitude towards TL and culture of the target readers [9]. Attention needs to be given to the message and the stages of text form [10]. Further, specific items—stylistic features and greeting models that are appropriate for particular age groups—are certainly important [11].

One important aspect of translation quality is the naturalness. The concept of naturalness of translation develops over the changing time and the terms used by experts are varied, but the core definition remains identical. Translation is natural when it does not appear like a translation. Natural translation, thus, produced by referring to the receptor-oriented approach that considers adaptation of grammar, lexicon, and cultural references [12]. Naturalness is also defined as a natural usage comprises a variety of idioms or styles of registers determined primarily by the setting, where it is typically published, of the text and then the author, topic, and readership, exemplifying that a translation is natural when it is acceptable and uses common words in TL [13]. Another definition of naturalness shares to the concept of “fluency” and “invisibility”, which suggests that naturalness is characterized by being modern, widely used, standard, and consistent in its variety [14].

Presenting natural translation is challenging for it requires profound decision-making [15]. Since naturalness is reader-oriented, this can be evaluated at both macro and micro structural levels [16]. The degrees of appropriateness in target text (TT), including a particular word, a cohesive device, a collocation, distribution of information, and text-typological convention, are some of the indicators [15]. Further, naturalness, particularly of literary translation, is indicated in a number of noticeable features, comprising well-formedness, acceptability, idiomacity, authenticity, and contemporaneity. Well-formedness requires TT be consistent with TL grammar rules and free from SL syntactical interference. Acceptability deals with the compliance with the target linguistic and cultural norms. Idiomacity is characterized as the tendency to use particular established formulas in TL cultures, such as collocations, idioms, and proverbs. Authenticity covers the exploitation of authentic language that utilizes TL rhetoric and aesthetic canons, as well as maintain an equilibrium between the natural flow of content and literariness. In other words, it should not exhibit any awkwardness or strangeness of grammatical or stylistic forms in TL [17].

Naturalness can pass through and be examined through various levels of translation, from word to textual levels [15]. Naturalness at lexical level demands proper dictions—choices of vocabularies—and transfer of connotative meaning of SL words into TL. Naturalness entails that one word may be appropriate in a given context, whereas even its synonyms are not. At sentence level, natural translation needs well-formed sentence in TT, and the sentence is SL requires to be restructured in line with the rules of TL syntax [18]. At cohesive level, naturalness
requires inter-related elements and compact, powerful, and smooth text with natural flow, and therefore, it cannot be achieved through literal translation. Naturalness at idiomatic level implies that collocations, idioms and proverbs should be incorporated in a complete expression, instead of being used as a free-word combination.

A number of studies on the translation of children’s literature have been performed with attentions on ideology and cultural adaptations [19], the comparison of quality of translation produced by professional translators and machine translations [20], the techniques and translation quality of fables [8], strategies in translating cultural terms and rendering text styles [21], challenges and obstacles encountered by novice translators in translating linguistic and cultural aspects [22], and translators’ techniques in retaining the beauty of poetic children stories [23].

The absence of studies that examine the naturalness of children’s storybook translation produced by novice translators encourages the researchers to investigate more thoroughly about the naturalness of translation resulted by student translators in GL. This study is significant because though their translation products have benefited thousands of the visitors of GL, the quality remains under questions because the translators are indeed learners, who have limited competences—bilingual, extra-linguistic, strategy, knowledge, and technological [24]—and experiences in industry. The present study explores the language naturalness of translation, by raising the issues on (1) how is the extent of language naturalness of the children's storybook translation produced by interns in GL and (2) what factors influence the level of language naturalness of the translations.

2. Method

This descriptive qualitative study was carried out through three main stages, including data collection, data analysis, and conclusion drawing. Data were obtained from documents and informants. The first data sources were 14 English-language children's storybooks and their translation in Indonesian produced by internship students at GL from 2010 to 2020. The second sources were informants—data validator and raters of language naturalness level. The linguistic data were words, phrases, clauses, and sentences in ST and their translations in TT. Meanwhile, the other data were the information from the raters regarding naturalness assessment. Further discussion was conducted by comparing the results of researchers’ assessment and raters’ assessment in order to obtain more valid evaluation. The evaluation on the naturalness of translation was performed by using the indicators summarized from the theories and concepts proposed by the experts discussed in this paper. The data analysis was performed by mapping out the results of the assessment into three categories, including natural, less natural and unnatural. Further analysis was carried out with regard to the opinion of the raters accompanying the results of the translation. Factors that might affect the degree of naturalness were determined based on the existing phenomena. The conclusion was drawn by connecting the relationship of the degree of naturalness to the factors influencing the naturalness.

3. Findings and Discussion

3.1 The naturalness of the translation of children's story books rendered by interns in the Ganesa Library

The analyses on the translation resulted in three categories of translation naturalness, including natural, less natural, and unnatural translation. The levels of naturalness in this study occur at lexical into cohesion levels.
Natural translation

A translation is natural when it does not sound like a translated work, meaning that the dictions are proper and familiar for the readers in the target language and the words, phrases, and sentences meet the grammatical system of the target language. Moreover, the text is compact, powerful and smooth, having natural flow of content [17]. A total of 34.56% of the translation falls into natural translation category. The followings are the instances of natural translation produced.

Fig 1. Example 1 (taken from “Bears”)

ST: I climbed in bed and tried to sleep...
TT: *Aku naik ke tempat tidur dan mencoba untuk tidur*...

Fig 2. Example 2 (taken from “Little Tiger’s Big Surprise”)

ST: Little Tiger’s Big Surprise
TT: Kejutan Besar untuk Anak Harimau
In Example 1, the experiences in the ST are expressed in simple dictions “climbed in bed” and “tried to sleep”. The ideas are also naturally and logically expressed in TL with simple dictions and are suitable with the context of situation, “naik ke tempat tidur” and “mencoba untuk tidur”. Another instance of natural translation is obvious in Example 2, which shows the proper choices of dictions for the title of the storybook. The whole story tells about the big surprise given for the little tiger, the main character in the story. The title of ST “Little Tiger’s Big Surprise” is conveyed into “Kejutan Besar untuk Anak Harimau”, which means “Big Surprise for the Little Tiger”, in TT. The translation is natural in terms of language use, particularly the grammatical rules and the logical meaning produced in TT. Instead of following the SL rules, the translator considers the context of situation built in the story, and prefers making a shift in word orders to make the TT more natural. The use of “untuk (to)” bridges the phrases “Kejutan Besar” and “Anak Harimau”, and the use of “Anak Harimau (kid)” is more natural than “Harimau Kecil (small)”, because in the story, “little” represents the member of a family, instead of the size of body.

Less natural translation
In less natural translation, some of the translation is acceptable, however, there are still several uses of less acceptable dictions or a little portion of grammatical errors in the target language in the rest of the translation. As a consequence, the delivery of TT produced is less compact and smooth [17]. Less natural translation is identified in 31.58% of the data. These are the examples of less natural translation noticed in the text.

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**Fig 3.** Example 3 (taken from “Little Tiger’s Big Surprise”)

ST: “They’ve just hatched, and I’m looking after them while Mommy Parrot rests.”
TT: “Mereka baru saja menetas, dan aku menjaganya ketika ibu mereka beristirahat.”
Example 4 is a conversation taken from “Little Tiger’s Big Surprise” book. In the dialogue, the Little Tiger perceives that the parrot’s eggs have just hatched and he helps looking after the parrot’s kids while the mother parrot has a rest. In TT, the sentence feels less natural due to inconsistent uses of pronouns that represent the same things. “Mereka” is natural for replacing “they”, but “-nya” is not in line with the other pronouns because “-nya” is commonly used for substituting “his“ or “her“. The more natural translation is “Mereka baru saja menetas, dan aku menjaga mereka ketika ibu mereka beristirahat.” In Example 4, taken from “Jubal’s Wish”, less natural translation is obvious in the conveyance of “didn’t notice” into “tidak melihat (didn’t see)”. The context of situation built in the story is that Jubal was unaware of the coming flood because he was busy thinking about his problem. The more acceptable translation for the filament of the story is “tidak menyadari (didn’t realize)”.  

Unnatural translation

A translation is considered unnatural when it sounds like a translated work. These are commonly signalized by the uses of dictions that are not common for readers, and words, phrases, as well as sentences that do not follow the grammatical rules of the target language. At the cohesive level, the TT is not compact and the ideas are delivered with peculiar flow of content [17]. A total of 33.84% ST are translated unnaturally into TT. These two examples depict the unnatural translation produced by the novice translators.
ST: “It will be good fun having a new baby,” said Daddy Tiger.
TT: “Akan sangat menyenangkan mempunyai adik baru, kata Ayah Harimau.
ST: “You’ll see.”
TT: “Kamu akan melihatnya.”

Fig 6. Example 6 (taken from “Jubal’s Wish”)

ST: “What’s so happy about it?” Gerdy snapped. “The toadlets are into everything, and my house is a mess. For all I care, it could be raining!”

In Example 5, Daddy Tiger says to his son “You’ll see” and his expression means “You will prove it one day that having little brother or sister is exciting”. However, the expression is literally rendered into “Kamu akan melihatnya”. This translation falls into unnatural category because the expression in TT sounds unsuitable for convincing the little tiger. The recommended translation is “Kamu akan membuktikannya,” which means “You will prove it.” Literal translation is also applied in Example 6. Most parts of the translation are unnatural and feel like translation, incorporating the structure as well as the literal meanings of words in ST. In the story, Gerdy questioned his friends for considering her condition of having kids playing around is good. She hoped that rain would soon come so that the rain would clean up her house after his kids made it so dirty. “What’s so happy about it?” is literally translated into “Apa yang membuat itu menyenangkan?” and leave “the sentence” not in line with the function. Further, “The toadlets are into everything…”, which contains idiom “into everything” that means “are interested doing everything”, is literally rendered into “Anak-anakku masuk ke dalam apapun…”, causing the expression unnatural. The translation of the last sentence, “Aku peduli dengan semua ini, ini bisa jadi akan hujan!”, can be said illogical in terms of the delivery of idea and bound to the structure of ST sentence, making the message difficult to be interpreted. The translation is more natural if the TT is changed into “Apa yang menyenangkan?” bentak Gerdy. “Anak-anakku tertarik bermain ini dan itu, dan rumahku jadi berantakan. Aku sangat berharap hari ini hujan lebat!”
3.2. The factors underlying the naturalness of the translation of the children's story books

The discussion on the degree of translation naturalness in the previous part leads the researchers to notice several factors underlying the degree of naturalness of translation produced by novice translators in GL.

A number of natural translations have been produced and these have been achieved in the cases of rendering titles (see Example 2), names of food, names of objects, as well as common saying verbs and sentences with simple or less complicated ideas (see Example 1). Here are some of the cases.

**Fig 7. Example 7 (taken from “Piper”)**

ST: A week later Mr. Jones bought a new dog.
TT: *Satu minggu kemudian Pak Jones membawa anjing baru.*

**Fig 8. Example 8 (taken from “Birthday Bear”)**

ST: “Happy birthday, Sally!” cried the children. “Hooray, Bear!”
TT: “*Selamat ulang tahun, Sally!*” teriak anak-anak. “*Horeee, Beruang!*”

In Example 7, the idea of experience shared in the ST is as simple as the sentence structure, and therefore, this sentence can be rendered with equivalent idea, common dictions and sentence structure. In Example 8, saying verb “cried” in ST is acceptably and contextually conveyed into “*teriak*” in TT, instead of literally “*menangis*”. Interjection “Hooray” is conveyed into “*Horeee*”, with equal function and form, by applying naturalized borrowing.
In spite of the fact that some of translation results are considered natural, more cases of both less natural and unnatural translation are found in the TT. The issues in the naturalness take place and are attributable to various linguistic and cultural aspects.

**Linguistic aspect**

Problems in naturalness come about in lexical, sentential, and cohesion levels. The causes of unnaturalness scrutinized in this study are (1) the use of unacceptable expression, (2) the use of sentences that remain applying the grammatical rules of SL, (3) the use of improper diction that are not suitable with the context of situation built in the story, (4) the use of incomplete sentences, (5) the use of unparalleled words, (6) the use wrongly-ordered words in a sentence, (7) the use of general term resulting in unclear meaning, (8) the less logical or illogical delivery of experiences in the story, (9) the use of less simple words, (10) improper use of pronouns, as well as (11) improper use of particular saying verbs. The following depictions give detailed images of the contribution of those factors to less natural and unnatural translation.

![Fig 9. Example 9 (taken from “The Puddle Pail”)](image)

**ST:** “What a collection! With clouds, stars and everything.”
**TT:** “Sebuah koleksi! Dengan awan-awan, bintang-bintang, dan segalanya.”

A compliment “What a collection” in Example 9 is translated literally into “Sebuah koleksi!” The expression in TT does neither match with the context of situation built in the conversation nor show any complimenting intention, leaving the expression peculiar because the translation produced tends to be more informative than expressive. The proper translation will be “Wah, koleksinya keren!” to praise a good collection. It is worth noting that one word may be appropriate in a given context while its synonyms are not proper to be incorporated in similar context [17]. This case is obvious in the improper choice of diction, “segalanya”, for replacing “everything”. It is true that “segalanya” is one of several words, such as “semuanya” and “apapun”, in TL equivalent to “everything”. However, in this context, “segalanya” is unnatural to show a collection. The alternative with proper nuance is “masih banyak lagi” or “semuanya”.
ST: “I bumped my head, stubbed my toe, and burned my biscuits. **Go away and leave** an old salt to his troubles.”
TT: “Kepalaku terbentur, jari-jari kakiku tersandung, dan biskuitku terbakar. **Pergi dan meninggalkan** seorang pelaut tua untuk masalah-masalahnya.”

Taking a look at Example 10, we can see the unacceptable uses of expressions in TT. In the concept of people in TL, saying “jari-jari kakiku tersandung” is unusually used to show that the toe is bleeding or hurts after stumbling something. The expression “jari-jariku terantuk” is more acceptable in TT. The identical case is also noticeable in the translation of “burned my biscuits” into “biskuitku terbakar”. It is uncommon in TL to express “biskuitku terbakar” because “terbakar” is usually put together with other objects, instead of food. The word “gosong” is more natural to come together with food, to show the condition that the food is burned and no longer edible. Also, both “go away” and “leave” are parallel in structure and used for imperative sentence. However, these aspects seem to be undetected by the translator. The words are translated into “pergi dan meninggalkan”, which are not parallel in structure and “meninggalkan” does not function to ask, but to inform. The more acceptable translation will be “Pergi dan tinggalkan pelaut tua yang penuh masalah ini.”

ST: Gerdy and her toadlets pulled Jubal from the stormy water just in time.
TT: **Gerdy dan anak-anaknya ditarik Jubal dari air badai tepat pada waktunya.**
Changes in the context of situation occur in Example 12. In ST, Gerdy and the toadlets helped Jubal by pulling him from stormy water. However, this scene is contradictory in TT, changing into “Gerdy dan anak-anaknya ditarik Jubal dari air badai…”, which means that Jubal saved Gerdy and the toadlets. This surely contributes to unnatural translation. Moreover, the rendition of “stormy water” into “air badai” seems literally carried out, without considering common term used in TL. In TL, “air badai” is scarcely used, and the common term is merely “badai”. Thus, the natural translation for this sentence is “Gerdy dan anak-anaknya menarik Jubal dari badai tepat pada waktunya”.

Fig 12. Example 12 (taken from “Bears”)

ST: I thought I’d better tell my Dad about the problem that we had.

TT: Aku pikir aku lebih baik memberitahu Ayah tentang masalah yang kita hadapi.

Example 12 depicts other factor causing less natural translation. “I thought I’d better tell my Dad…” is translated into “Aku pikir aku lebih baik memberitahu Ayah…”, and the Indonesian version seems following the SL grammatical rule and structure, causing the translation less natural. In fact, “Kurasa lebih baik aku memberituah Ayah…” or “Sebaiknya aku memberituah Ayah…” sounds more acceptable than the previous one.

Cultural aspect

Cultural aspects deal with the uses of expressions at idiomatic level, for examples, collocations, idioms, and proverbs, which need to be used in a particular combination, instead of in a free-word order. In some translations, however, problems in using those elements take place, which are mostly due to to the use of literal translation.
ST: Thunder boomed, and **lightning flashed**.
TT: Guntur menggelegar, dan **kilat berkelebat**.

Example 13 depicts the problem of improper use of collocation in TT, “**kilat berkelebat**” as the correspondence of “lightning flashed”. In TL, “**kilat**” usually comes together with “**menyambar**”, instead of “**berkelebat**”.

ST: He’d have to **wait and see**.
TT: Ia perlu **menunggu dan melihatnya**.

The ST in Example 14 contains an idiom “wait and see” that connotes “be patient and do not worry about what is going to happen in the future because they have no control over it” [25]. This expression is literally rendered into “**menunggu dan melihatnya**”. The translator seems insensitive with the use of this word combination and tends to consider the meanings of the words separately. Considering the context of situation, the natural translation should be “**menunggu dan bersabar**”.

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**Fig 13.** Example 13 (taken from “Jubal’s Wish”)

**Fig 14.** Example 14 (taken from “Little Tiger’s Big Surprise”)

4. Conclusion

This paper concludes that the translations of children’s storybooks from English into Indonesian produced by the intern students in GL are mostly both less natural and unnatural. The cases happen due to both linguistic and cultural aspects. The linguistic factors cover the use of unacceptable expression, the use of sentences that remain applying the grammatical rules of SL, the use of improper dictions that are not suitable with the context of situation built in the story, the use of incomplete sentences, the use of unparalleled words, the use wrongly-ordered words in a sentence, the use of general term resulting in unclear meaning, the less logical or illogical delivery of experiences in the story, the use of less simple words, improper use of pronouns, as well as improper use of particular saying verbs, while the cultural factors deal with the problems in using expressions at idiomatic levels—collocations, idioms, and proverbs.

References


Using Translation as Reverse Engineering to Enhance Translator Competence: A Case Study

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Abstract. It has long been recognised that the target text (TT) fails to convey the whole meaning of the source text (ST) and that this inevitably reduces the effectiveness of translation as a medium for cross/intercultural communication. Several studies support the view that the problem is mainly caused by the translators' inadequate understanding of the ST which, itself, a reflection of their limited communicative competence. Responding to such a problem, the aim of this paper is 1) to investigate what the translator does as (s)he translates and to propose a radical model of that as a process of reverse engineering and 2) to consider ways in which such a process can be used to enhance the translator’s communicative competence. This is a descriptive case study, taking non-professional translators as the participants. The data were collected during a focus group discussion and analysed using an interactive model of data analysis. The results of the study suggest that translation as reverse engineering has a positive role in improving translator competence by focusing on the fullest possible comprehension of the ST.

Keywords: Translation, reverse engineering, translation competence, communicative competence, case study

1 Introduction

Human beings are, by nature, social creatures that are always engaged in communication practices, and it is true to say that we lose our identity in the absence of communication. One of the forms of communication practice is the translation, which differs from other forms of communication since it involves at least two written languages and their cultures [1]. A translator must, therefore, possess not only the bilingual competence to communicate appropriately (being both formally correct and socially acceptable) in the two languages but, in addition, translation-specific knowledge and skills which make it possible for him/her to act as a cross-cultural bilingual mediator who bridges the gap between two different languages and cultures.

Translator competence assumes bilingual competence (both linguistic and communicative) plus the ability to consciously make sense of a text in one language and reword that sense in the form of a text in another language that possesses not only an appropriate degree of semantic (literal) sense but also communicative value. The study of translator competence has led researchers to propose several criteria or sub-competencies ([2], [3], [4], [5]).

Cao [2], for example, using a minimalist approach, proposes a multi-component model that draws on the concept of proficiency in a model of language ability proposed by Bachman
[6] who suggests the translation proficiency consists of three components or sets of variables: translational language competence, translational knowledge structure, and translation strategic competence.

Orozco and Albir [3] propose a model of six interrelated sub-competencies: communicative competence in two languages, extra-linguistic competence, transfer competence, instrumental competence, psycho-physiological competence, and strategic competence. These may be compared with the six translation sub-competencies including bilingual, extra-linguistic, knowledge about translation, instrumental, strategic, and psycho-physiological sub-competencies proposed by PACTE [4] using more recent research tools and re-validations of respective sub-competencies. Considering translation as both discipline and profession, Gopferich [5] proposes three translation competencies: communicative competence in the SL and the TL, domain competence, and tools and research competence.

Communicative competence is mentioned frequently in the previous literature as the core competence in translation. Hatim and Mason [7] consider it as the competence assuring for appropriateness in translation, PACTE [4] argues that communicative competence is predominantly procedural knowledge required to communicate in two languages, and Mbotake [8] believes in the vital role of communicative competence in translation. Given its vital role in translation, it is not surprising that several studies on communicative competence in translation have been conducted, covering the impact of communicative competence on translation performance [8] and foreign language learning [9], the specification of levels of communicative competence [10], its place in legal translation [11], and in communicative competence acquisition [12]. These valuable studies still leave the problem of how to develop communicative competence in translation using a particular technique or approach. This study seeks to fill this gap by introducing Reverse Engineering (RE) as a technique in creating/developing/enhancing a translator’s communicative competence.

RE is a common technique in the fields of engineering and, in particular, Computer Science, but is relatively new in the field of translation. RE consists of disassembling or analysing an object in detail in order to discover the components involved in its manufacture [13] as input to designing, manufacturing, assembling, and maintaining products and systems [14]. More comprehensively, RE refers to the process of discovering the technological principles of a mechanical application through analysis of its structure, function, and operation that involves sometimes taking something apart and analysing its workings in detail, usually intending to construct a new device or program that does the same thing without actually copying anything from the original [15]. Since Asif [16] argues that RE can be used for a variety of purposes, one of which is to reconstruct or improve documentation and translation also deals with text reconstruction or reproduction, it seems clear that RE is possibly applicable in translation. Drawing on the rationale above, this paper aims at introducing RE in translation and demonstrates how it is used in translating a text from English into Bahasa Indonesia.

2 Translation as Reverse Engineering

A Reverse Engineering approach to the description of translation is based on the assumption that the process consists, in the simplest terms, of reading the source text to infer
information from it for use in the writing of the target text. More specifically, the process moves through four stages:

1. Reading: the careful, conscious deconstruction of the source text, beginning with the analysis of the physical and obvious characteristics of the text itself and then moving back and forth between it and the four layers/levels it contains: Intertextual, Intentional, Contextual, and Cultural, to
2. Problem processing: the identification of potential translation problems and a listing of possible solutions to each of them to
3. Selecting a cultural orientation e.g. choosing between creating an overt or covert translation, and
4. Writing: the synthesis/reconstruction of the initial text, in the second language, based on what the translator has understood and wishes to include in the translation.

3 The Case Study

This descriptive study involved two non-professional translators – both doctoral program students majoring in linguistics - as the participants in a Focus Group Discussion (FGD) and interviews facilitated by a translation lecturer at the Universitas Sumatera Utara.

The FGD was conducted over three consecutive days with the interviews on the final day and the data collected were analysed using an interactive model of data analysis.

4 Results and Discussion

Each of the three days of the FGD had a different focus. On the first day, the participants were given a text written in English as the source language (SL) and its translation in Bahasa Indonesia as the target language (TL).

The source text (ST) was the opening speech of the 2019 Macau Rehabilitation International Regional Conference (downloaded from https://www.rimacau2019.org/opening-speech-for-conference/). They were asked to read the ST to understand its communicative meaning. This is particularly important in developing their communicative competence because translation is not merely the context-free linguistic task of translating words or grammatical structures from the SL to the TL, but also the cultural challenge of dealing with context-sensitive texts in a situation and culture in both the SL and the TL [17]. By having such communicative competence, a translator can make the translation communicatively appropriate [7]. Understanding the ST is one of the essential steps leading to the ability to produce a communicatively appropriate TT.

Then, they were asked to read the TT which had been translated by a professional translator. While reading the TT, they were asked to search for and identify any translation problems they could find in the TT. The ability to identify translation problems depends entirely on their understanding of the ST’s communicative meaning. They were asked to collect as many translation problems as possible in the TT since such problems did not only come from issues inherent in the TT itself (e.g. confused or vague structure, rare lexical items, ambiguities, typos) but also the level of their competence. In other words, careful reading might also reveal the problems they encountered in understanding the TT. This is the early
step of applying reverse engineering (RE) in translation, where a translator identifies problems in the translated text and also in their ability to understand.

Based on the results of the first-day FGD, several problems were found: (i) specific terminology, (ii) SL interference, (iii) meaning omission and addition, and (iv) insufficient translation skill.

On the second day, the problems that had been discovered were listed and discussed to find possible solutions. The first problem (i.e. specific terminology) was mainly caused by their limited vocabulary. The specific terminology was related to the use of highly specialized vocabulary and idiomatic expressions. A generally applicable to this problem suggested by the participants was the preparation of specialized dictionaries (dictionaries containing terminologies for certain fields) and idiom dictionaries but, for the sake of practicality, they suggested the use of electronic or online dictionaries. In this case, using a dictionary is regarded as the technique or engineering that can be used by a translator in translating another text in the same genre.

The second problem (SL interference) was apparent in the use of an awkward structure that made part of the TT look like a translated text. The solution to this problem was finding a text in the TL which had similar characteristics with the TT. In this context, they had to find some texts about opening speeches originally written in Bahasa Indonesia. By using this technique, they would write the equivalence by comparing the communicative function of certain expressions in the SL with the expressions commonly used in the TL, and the sense of SL would be eliminated in the TT. For this technique, they need to have online resource management skills ([18], [19]): the ability to use certain online resources to solve certain translations problems.

The third problem (omissions and additions of ST original meanings in the TT) was apparent in their readings of the TT. Although omissions and additions are common in translation, they are normally only considered to be permissible if they do not change the original meaning of the ST. However, in the TT, they changed the original meaning of the TT as can be seen in (1) and (2).

ST : We should expect critically challenges ahead in fully realizing the spirit of the Theme

TT : Kita harus mengantisipasi tantangan kritis di masa depan dalam merealisasikan sepenuhnya semangat Tema. (1)

ST : Let us use all our care, competence and energy for creating peace and happiness for our brothers and sisters both in our own countries and in other parts of the world.

TT : Mari kita curahkan semua perhatian, kompetensi, dan energi kita untuk menciptakan kedamaian dan kebahagiaan serta kemajuan bagi saudara-saudara kita di negara kita sendiri dan di seluruh dunia. (2)

In (1) the TT omits the meaning of definite article "the" in the phrase "the Theme" contained in the ST. This can be explained in terms of the different structure of the SL and the TL. While articles (e.g. the, a, etc.) play an important role in the SL, they have no structural equivalent in the TL, so there is a tendency for the meaning contained in them to be omitted in bilingual speech and writing, including translations into the TL. Omitting the meaning of the article makes the meaning of “Tema” unclear or unspecified as it raises the question "Which theme? The theme? A theme? Theme (in general)?". The competent translator will always be
alert to the presence of articles in a text in this language (and related languages) and will be able to make the meaning of the article explicit by reference to the context by adding the word "ini" ("this") by writing "Tema konferensi ini".

In (2), in contrast, the TT contains additional meanings that are neither explicit nor implicit in the ST. The addition of the word "kemajuan" in the TT (equivalent to "the advancement" in English) is simply an exaggeration that reflects the translator’s interpretation of the original meaning of the ST. The ST does not convey that the spirit of the conference would bring advancement to people, it only intends to create peace and happiness. However, the translator’s interpretation implies that creating peace and happiness would necessarily result in advancement.

The fourth problem (insufficient translation skills), was particularly noticeable in their inability to use the most appropriate translation technique for a specific translation problem. This matching failure leads to their difficulty in understanding several parts of the ST, particularly in understanding long ST phrases, one of which was in understanding the equivalent of the ST phrase as in (3).

| ST | the 2019 Macau Rehabilitation International Regional Conference |
| TT | Konferensi Regional Rehabilitasi Internasional di Makau tahun 2019 |

(3)

During the FGD, they confirmed that they were still unable to understand the meaning of the ST phrase in (3) even after although its translation was also given to them. They were not sure whether the TT was correct. They highlighted the phrase "Rehabilitation International" which was translated using borrowing and literal techniques into "Rehabilitasi Internasional". However, they did not agree with the word order of the phrase as noun phrases in Bahasa Indonesia use the Head^Modifier pattern. For example, the phrase "gadis cantik" is composed of the Head "gadis" ("girl") and Modifier "cantik" ("beautiful"). The phrase is equivalent to "beautiful girl" in English following the pattern Modifier^Head. Therefore, they argued that the translation should be "Internasional Rehabilitasi" considering that "rehabilitation" is the Head. However, another confusing moment was coming when they wrote their translation as "Konferensi Regional Internasional Rehabilitasi". This became meaningless when their translation meant "International Regional Conference" as this term was not applicable. People held both international conferences and regional conferences, but they never held an international regional conference.

Then, the results of the FGD provided a solution to such a problem, i.e. using the right translation technique. The phrase "Rehabilitation International" in (3) was translated using a calque technique [20], applied through a literal translation of an ST phrase where the SL structure was also kept in the TT. The participants were told that calque was different from literal translation technique, in the sense that literal translation follows the TL structure, while calque does not. This solution becomes another technique that they have to record before they do their translation task. All of the solutions that have been generated during the FGD became the technique for the participants in doing their translation task: the second step in the practice of Translation as Reverse Engineering (TARE), where the translation problems that have been identified are analysed in detail to suggest techniques that can be applied in the process of constructing the translation.

On the third and final day of the FGD, the participants were given an English text belonging to the same genre as the previous text they had analysed: the opening remarks of the international conference on immigration inspection and service (downloaded from https://www.iom.int/speeches-and-talks/opening-remarks-international-conference-
immigration-inspection-and-service). At this stage, the real practice of TARE began, i.e. to construct a target text that "does the same thing" without actually copying anything from the first ST. In the translation process, the participants are required to use all techniques that have been presented and practiced during the first two days of the FGD to develop their communicative competence and help them in translating the text into Bahasa Indonesia.

Before translating the text, the participants were asked to read the ST to expand their communicative competence in the ST, i.e. understanding the ST context, the SL culture (a form of address, greetings), the ST social function, and the shared similar characteristics with the first ST (terminology, idioms). In translating the text, their computers were connected to the internet allowing them to use online resources. There was no time limitation in completing the translation tasks, so the participants did not work under pressure.

The results of the translation were discussed in order to find out how TARE worked in creating the ST. This was conducted using interviews. The results of the interviews indicate that TARE makes the translation process easier because they are well prepared before doing their tasks. This corresponds to the findings of several previous studies reporting that many translators often get stuck in the process of translation due to their limited communicative competence ([21], [9], [22]). At first, the participants felt that the first stage was very time-consuming but they soon began to recognise that the initial close reading – the analytic/deconstruction stage - is a necessary and valuable process since its purpose is not merely to understand the ST, but, importantly, aimed at translation problem identification. Furthermore, the implementation of TARE does not only apply to one translation task, but it can be applied in translating other similar texts. For example, the text tried out in this study is a script – a record of speech written to be read as if not being read – specifically, an opening address at a conference. This means that the approach that has been formulated in this study can be applied in translating other conference opening speeches, and, indeed, texts of all kinds.

5 Conclusion

In conclusion, it is important to make clear that what has been described here is just a very small case study from which it would be premature to attempt to draw valid and generally applicable conclusions. Only two participants were involved who limited themselves to addressing just one of the stages in the translation process (problem identification and solution) in part of a single text. However, the study can legitimately claim to have shown that TARE, especially when carried out collectively and in an orderly way, can be a valuable addition to activities designed to enhance translator competence and, more generally, to the creation of more efficient translation and support the argument in favour of further research and practical evaluations of its usefulness.
References

The Meaning Component of ‘Cleaning with Water’ Concept in Javanese

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Abstract. The use of ‘cleaning with water’ lexeme has high frequency since the outbreak of covid-19 in Indonesia. However, not all lexemes are included in both Javanese and Indonesian dictionary. The result shows that the lexeme concepts of ‘cleaning with water’ are amounted to approximately 23 units. The theory in this study is structural semantics with an intentional approach. The meaning components of the lexeme can be seen from six dimensions: ACTOR, MEDIA, OBJECT, GOAL, TOOL, and MEAN. Based on the vertical-horizontal procedure, the set of lexemes can be divided into seven groups. The results of this study are useful for the development of semantic theories of languages in the archipelago and the development of entries as well as their refinement of explanations in dictionary.

Keywords: lexeme, dimensions, components of meaning, components of shared meaning

I. INTRODUCTION

This research studies on the concept of ‘cleaning with water’ in Javanese with the title “The Meaning Component of ‘Cleaning With Water’ Concept in Javanese.” This is important because Covid-19 is currently plaguing. This condition requires human to have a clean lifestyle. One way to do clean lifestyle is to clean the body's organ with water. Another reason is that not all lexemes are included in the dictionary. For example, wudu is not yet available in the Javanese Dictionary (Javanese Literature). In the community the use of concept lexeme of ‘cleaning with water’ has a very high frequency. However, as far as the writer concerns, topics categorized by these activities have never been discussed. On the other hand, the author acknowledges that research on the meaning of activities in Javanese have often been carried out, among others, titled as follows.

3 “Perian Makna Leksem ‘Mengobati secara Herbal dengan Bahan yang tersebut pada Bentuk Dasar” in Widyaparwa Volume 42, Nomor 2.
4 “Kata Bermakna Membesar dalam Bahasa Jawa” in Jala Bahasa Jurnal Ilmiah Kebahasaan Volume 13, Nomor 2.

1 The word wudu meaning purification to perform prayers is not recorded.
2 The results show that peeling activity in Javanese amounted to 8 lexemes.
3 The results show that 'treating' activity of herbal medicine in Javanese amounted to nine lexemes.
4 The results show that 'enlarged' activity refers to human and not human.
5 Research of hand activity topic is focused on 'hurting' activity amounted to 71 lexemes.
Research on lexeme of 'cleaning with water' concept is important to be done. The research is aimed to discover a set of lexemes that has 'cleaning with water' concept in Javanese. The research is also intended to know the components of meaning contained therein.

The benefits of this research are twofold. Theoretically, the result of this study is used as material for the development of the semantic theory of the Archipelago languages. Practically, the result of this study becomes material for developing and explaining of entries in both Javanese and Indonesian dictionary.

II. RESEARCH AND METHOD

In this study structural semantic theory proposed by 7(7) is used. Based on this theory, a set of analyzed lexemes has regularity principle of relation so that the unity of meaning is built up. With regard to the theory, the set of analyzed lexemes contains unit of meaning. Within the set of lexemes are component of meaning that are shared. 8(8) The meaning is as a real meaning in accordance with its reference.

According to 7a(7) with digging all of the meaning components which be found in lexemes set, the component which be distinguishing can be known. 7b(7) The approach used is intentional. Attention is focused on the conceptual structure of each analyzed lexeme. Therefore, 7c(7) the identification of the components of meaning contained in the analyzed lexeme must be carried out. By digging all of the meaning components contained in a set of lexemes, the components that make the difference can be known.

Based on the semantic structural theory it can be assumed that each lexeme in the set of analyzed lexemes has a broad and complex unit of meaning. It is not impossible to find quite complex components of meaning. For this reason, the concept of meaning dimension is needed. Correspondingly, 9(9) states that the function of dimension is to classify several components of meaning related to certain aspects.

Based on the data found, in this study dimension of actor, the dimension of the media, dimension of object, dimension of goal, dimension of tool, and dimension of facility are used. On the ACTOR dimension there is + HUMAN component. On the MEDIA dimension there is

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6 The results show that 'stealing' activity in Javanese amounted to 21 lexemes, 'searching' activity are 41 lexemes.
7 The structural semantics theoretical framework states that on the set of lexemes analyzed there is a regularity of relation so that the integrity of meaning is formed.
7a by exploring components of lexical sets, components of diagnostic meaning can be identified.
7b an intentional approach, attention is focused on conceptual structure of analyzed lexeme.
7c by exploring components of lexical sets, components of diagnostic meaning can be identified.
7d Through identification of common components / general components and distinctive components / diagnostic components, it can be seen that the lexical sets can be determined in hierarchical structure.
8 The meaning contained in lexeme is called lexical semantic, namely meaning that is in accordance with its reference.
9 Dimensions are used to classify semantic components associated with aspects of certain meaning.
9a. The study of lexical structure is carried out through four activities namely identifying of dimension and component of meaning, contrasting between lexical items, identifying lexical relation types, and structuring hierarchical structures.
+ WATER component. On the OBJECT dimension there is + FACE component. On the TOOL dimension there is + SOAP component. On MEAN dimension there is + RUB component.

Through the concept of dimension, the meaning components contained in each lexeme can be described. From the description of the meaning components, the shared meaning component and its distinguish component can be drawn. Through the identification of the shared meaning component and its distinguish component, the structure of the hierarchy can be determined in a set of 'washing' concept lexemes.

This study is carried out through three steps namely providing data, analyzing data, and reporting the results of data analysis. Research data is obtained through observing the use of lexemes in the community. This data collection is done on the consideration that the researcher is a native speaker and active user of Javanese. In addition, the data is also collected through observing its use in the suspected lexicon. The suspected lexicon is recorded by the note-taking technique on the data card. In lexical structure analysis can be implemented into four activities.

This research report is composed based on linguistic rules. However, in certain condition it is written distortly in order to ease understanding. Due to practicality, the analyzed lexeme is written in italics. Definition and translation are written in quotation marks. The component of meaning is written in capital letters.

Each component of meaning is marked as a semantic reaction contained in every lexeme. The marking is commonly done in lexical semantic analysis. The plus sign (+) is used to mark the meaning component in certain lexeme. A minus sign (-) indicates the absence of a meaning component in a particular lexeme. The zero sign (0) is used to mark the neutrality of the meaning component in a particular lexeme.

The research data are active lexicons in general style. The population is the Javanese dialect of Yogyakarta-Surakarta and its surroundings. Primary data are from compiled by Balai Bahasa Yogyakarta Team.

III. RESULT AND DISCUSSION
The lexeme concept of 'cleaning with water' is 23 lexemes as follows.
(1) adus 'bathe'
(2) awak-awak 'wash body'
(3) bilas 'rinse'
(4) cewok/cawik 'wipe ass'
(5) girah 'washing (clothes)'
(6) gojagi 'funny'
(7) guyang 'wash (car, animal)'
(8) kemu 'gargle'
(9) kosek 'wash (grain)'
(10) kramas 'shampooing'
(11) kuconi 'washing poop (certain spot)'
(12) kumbah 'wash'

The study is conducted through three stages, namely provision of data, analyzing data, and reporting result of data analysis.

1.a The research data is taken from the Javanese dictionary as its authentic source.
(13) kuras 'drain'
(14) pakpung 'take a bath'
(15) pel 'mop'
(16) pususui 'washing (rice)'
(17) rau 'wash my face'
(18) sibin 'wash the body'
(19) sukcteni 'bathe (corpse)'
(20) wasuh 'wash (clothes)'
(21) wijikwash 'hand / foot wash'
(22) wisuh 'wash away'
(23) Wudu 'ablution before praying'
(24) wuluni 'give ablution (Islamic corpse)'

6.a Identification of semantic reactions in each lexeme is used three markers: + (plus) if in a certain lexeme there is a component of meaning. Sign - (minus) if in a certain lexeme there is no meaning component. Sign 0 if the component meaning lexeme is neutral.

The meaning components of a set of lexemes are marked with plus (+), minus (-), and zero (0) and they are entered into the following matrix.

**THE MATRIX OF MEANING COMPONENT OF 'CLEANING WITH WATER' CONCEPT IN JAVANESE**

<table>
<thead>
<tr>
<th>No</th>
<th>Dimension</th>
<th>Actor</th>
<th>Medium</th>
<th>Object</th>
<th>Goal</th>
<th>Tool</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Lexeme</td>
<td>Human</td>
<td>Water</td>
<td>Human</td>
<td>child</td>
<td>body</td>
<td>dress</td>
</tr>
<tr>
<td>1</td>
<td>adus</td>
<td>+</td>
<td>+</td>
<td></td>
<td>+</td>
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<td>-</td>
</tr>
<tr>
<td>2</td>
<td>awak-awak</td>
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<td>+</td>
<td>+</td>
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<td>-</td>
</tr>
<tr>
<td>3</td>
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<td>+</td>
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<td>+</td>
<td>+</td>
<td>+</td>
</tr>
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<td>+</td>
<td>+</td>
<td>+</td>
</tr>
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<td>-</td>
<td>-</td>
</tr>
<tr>
<td>6</td>
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<td>+</td>
<td>-</td>
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<td>-</td>
</tr>
<tr>
<td>7</td>
<td>guyang</td>
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<td>+</td>
<td>-</td>
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<td>-</td>
</tr>
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<td>8</td>
<td>kemu</td>
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<td>+</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>9</td>
<td>kosek</td>
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<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
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<td>+</td>
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<td>-</td>
<td>-</td>
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</tr>
<tr>
<td>11</td>
<td>kucon</td>
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<td>+</td>
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<tr>
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<tr>
<td>13</td>
<td>kuras</td>
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<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>14</td>
<td>pakpung</td>
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<td>+</td>
<td>0</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
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<td>pel</td>
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<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>16</td>
<td>pususi</td>
<td>+</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>
Meaning components of the lexemes listed in the matrix are described based on their dimensions as follows.

### 1) ACTOR Dimension

Based on the ACTOR dimension, a set of lexemes of 'clean with water' concept contains + HUMAN meaning component as follows.

- *adus* 'bath' lexeme has + HUMAN meaning component.
- *awak-awak* 'clean body' lexeme has + HUMAN meaning component.
- *bilas* 'rinse' lexeme has + HUMAN meaning component.
- *cewok/cawik* 'wipe ass' lexeme has + HUMAN meaning component.
- *girah* 'wash (clothes)' lexeme has + HUMAN meaning component.
- *gojagi* 'funny' lexeme has + HUMAN meaning component.
- *guyang* 'wash (car, animal)' lexeme has + HUMAN meaning component.
- *kemiri* 'gargle' lexeme has + HUMAN meaning component.
- *kos'k* 'washing (grain)' lexeme has + HUMAN meaning component.
- *kramas* 'shampooing' lexeme has + HUMAN meaning component.
- *kucon* 'washing poop (on certain spot)' lexeme has + HUMAN meaning component.
- *kumbah* 'wash' lexeme has + HUMAN meaning component.
- *kuruk* 'drain' lexeme has + HUMAN meaning component.
- *pakpung* 'take bath' lexeme has + HUMAN meaning component.
- *pet' mop' lexeme has + HUMAN meaning component.
- *pususi* 'wash (rice)' lexeme has + HUMAN meaning component.
- *raup* 'wash face' lexeme has + HUMAN meaning component.
- *sibin* 'wash body' lexeme has + HUMAN meaning component.
- *sukceni* 'bathe (corpse)' lexeme has + HUMAN meaning component.
- *wasuh* 'wash (clothes)' lexeme has + HUMAN meaning component.
- *wijik* 'wash hands / feet' lexeme has + HUMAN meaning component.
- *wisuh* 'wash away' lexeme has + HUMAN meaning component.

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**The Matrix of Meaning Component of 'Cleaning with Water' Concept in Javanese**

<table>
<thead>
<tr>
<th>No</th>
<th>Dimension</th>
<th>Actor</th>
<th>Meaning</th>
<th>Object</th>
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<th>Tool</th>
<th>Mean</th>
</tr>
</thead>
<tbody>
<tr>
<td>17</td>
<td>raup</td>
<td>+</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>18</td>
<td>sibin</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
<td>+</td>
</tr>
<tr>
<td>19</td>
<td>sukcesi</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>20</td>
<td>wasuh</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>21</td>
<td>wijik</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>+</td>
</tr>
<tr>
<td>22</td>
<td>winuh</td>
<td>+</td>
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<td>-</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>23</td>
<td>wulon</td>
<td>+</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
<td>-</td>
</tr>
</tbody>
</table>

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- *wisuh* 'wash away' lexeme has + HUMAN meaning component.
wudu ‘ablution before praying’ has + HUMAN meaning component.
wuluni ‘give ablution (Islamic corpse)’ lexeme has + HUMAN meaning component.’

2) MEDIA Dimension
Based on MEDIA dimension, lexeme of ‘cleaning with water’ concept has + WATER meaning component as follows.
adus ‘bath’ lexeme has + WATER component.
avak-awak ‘clean body’ lexeme has + WATER meaning component.
bilas ‘rinse’ lexeme has + WATER meaning component.
cewok/cawik ‘wipe ass’ lexeme has + WATER meaning component.
girah ‘wash (cloth)’ lexeme has + WATER meaning component.
gojagi ‘funny’ lexeme has + WATER meaning component.
guyang ‘wash (car, animal)’ lexeme has + WATER meaning component.
kemu ‘gargle’ lexeme has + WATER meaning component.
kosek ‘washing (grain)’ lexeme has + WATER meaning component.
kramas ‘shampooing’ lexeme has + WATER meaning component.
kuconi ‘washing poop (on certain spot)’ lexeme has + WATER meaning component.
kumbah ‘wash’ lexeme has + WATER meaning component.
pakpung ‘take bath’ lexeme has + WATER meaning component.
pel ‘mop’ lexeme has + WATER meaning component.
pususi ‘wash (rice)’ lexeme has + WATER meaning component.
raup ‘wash face’ lexeme has + WATER meaning component.
sibin ‘wash body’ lexeme has + WATER meaning component.
sukceni ‘bathe (corpse)’ lexeme has + WATER meaning component.
wash ‘wash (clothes)’ lexeme has + WATER meaning component.
wischen ‘wash away’ lexeme has + WATER meaning component.
wudu ‘ablution before praying’ has + WATER meaning component.
wuluni ‘give ablution (Islamic corpse)’ lexeme has + WATER meaning component.’

3) OBJECT Dimension
Based on OBJECT dimension, lexeme of ‘cleaning with water’ concept has various forms as follows.
adus ‘bath’ lexeme has + PEOPLE, + CHILDREN, and + BODY meaning component.
avak-awak ‘clean body’ lexeme has + BODY meaning component.
bilas ‘rinse’ lexeme has + HUMAN, + BODY, + CHILDREN, + ANUS, + BOTTLE, + CORPSE, + MOUTH, + RICE, + SEEDS, + URINATE, + HAIR, + DIRT, + FLOOR, + FACE, + PATIENT, + ANIMAL, + CLOTH, and + PART OF BODY meaning component.
cewok/cawik ‘wipe ass’ lexeme has + HUMAN, + CHILD, + ANUS meaning component.
girah ‘wash (cloth)’ lexeme has + CLOTH meaning component.
gojagi ‘funny’ lexeme has + BOTTLE meaning component.
guyang ‘wash (car, animal)’ lexeme has + ANIMAL meaning component.
kemu ‘gargle’ lexeme has + PERSON, + CHILD, + MOUTH meaning component.
kosek ‘washing (grain)’ lexeme has + RICE, + SEED meaning component.
kramas ‘shampooing’ lexeme has + HAIR meaning component.
kusoti ‘washing poop (on certain spot)’ lexeme has + FILTH, + CLOTH meaning component.
kumbah ‘wash’ lexeme has 0 SEEDS, + CLOTH meaning component.
4) GOAL Dimension

Based on the GOAL dimension, a set of 'cleansing with water' concept lexemes has two meaning component, namely +CLEAN and +HOLY.

adus 'bath' lexeme has +CLEAN meaning component.
awak-awak 'clean body' lexeme has +CLEAN meaning component.
bilas 'rinse' lexeme has +CLEAN component meaning.
cewok/cawik 'wipe ass' lexeme has +CLEAN meaning component.
girah 'wash (cloth)' lexeme has +CLEAN meaning component.
gojagi 'funny' lexeme has +CLEAN meaning component.
guyang 'wash (car, animal)' lexeme has +CLEAN meaning component.
kuconci 'washing poop (on certain spot)' lexeme has +CLEAN meaning component.
kumbah 'wash' lexeme has +CLEAN meaning component.
kuras 'drain' lexeme has +CLEAN meaning component.
paksung 'take bath' lexeme has +CLEAN meaning component.
pel 'mop' lexeme has +CLEAN meaning component.
sukceni 'bathe (corpse)' lexeme has +CLEAN meaning component.
wasuh 'wash (cloth)' lexeme has +CLEAN meaning component.
wasuh 'wash away' lexeme has +HUMAN, +CHILD, +PART OF BODY meaning component.
wasuh 'wash (cloth) 'lexeme has +CLEAN meaning component.
wasuh 'wash away' lexeme has +HUMAN, +CHILD, +PART OF BODY meaning component.
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wasu
6) MEAN Dimension

Based on the MEAN dimension, "cleaning with water" concept lexeme contains of + SOAP, + SHAMPOO, and + TOOTH PASTE meaning component.

adus 'bath' lexeme has +SCOOPE and +BUCKET meaning component.
awak-awak 'clean body' lexeme has +SCOOPE and 0 BUCKET meaning component.
bilas 'rinse' lexeme has 0SCOOPE and 0BUCKET meaning component.
cewok/cawik 'wipe ass' lexeme has 0 SCOOPE meaning component.
girah 'wash (cloth)' lexeme has 0BUCKET meaning component.
gojagi 'funny' lexeme has 0BUCKET meaning component.
guyang 'wash (car, animal)' lexeme has +SCOOPE and +RUB meaning component.
kemut 'gargle' lexeme has +SCOOPE and +TOOTH BRUSH meaning component.
kosek 'washing (grain)' lexeme has +BUCKET meaning component.
kramas 'shampooing' lexeme has +SCOOPE meaning component.
kuconi 'washing poop (on certain spot)' lexeme has +BUCKET and 0 SCOOPE meaning component.
kumbah 'wash' lexeme has +BUCKET dan 0 SCOOPE meaning component.
kuras 'drain' lexeme has + 0 SCOOPE and +RUB meaning component.
pakpung 'take bath' lexeme has +SCOOPE and +BUCKET meaning component.
pel 'mop' lexeme has +BUCKET and +RUB meaning component.
pususi 'wash (rice)' lexeme has 0SCOOPE and 0BUCKET meaning component.
ramp 'wash face' lexeme has +SCOOPE and 0BUCKET meaning component.
salin 'wash body' lexeme has +SCOOPE, +BUCKET, and +NAPKIN meaning component.
sukcen 'bathe (corpse)' lexeme has + SCOOPE and +BUCKET meaning component.
wasuh 'wash (cloth)' lexeme has +BUCKET meaning component.
wijik 'wash hands / feet' lexeme has +PAN meaning component.
wisah 'wash away' lexeme has 0SCOOPE and 0BUCKET meaning component.
wudu 'ablution before praying' has OSCOOPE and +BUCKET meaning component.
waleni 'give ablution (Islamic corpse)' lexeme has 0SCOOPE, 0BUCKET and +JUG meaning component.

adus 'bath' lexeme has +SCOOPE and +BUCKET meaning component.
awak-awak 'clean body' lexeme has +SCOOPE and 0 BUCKET meaning component.
bilas 'rinse' lexeme has 0SCOOPE and 0BUCKET meaning component.
cewok/cawik 'wipe ass' lexeme has 0 SCOOPE meaning component.
girah 'wash (cloth)' lexeme has –SOAP, -SHAMPOO, and –TOOTH PASTE meaning component.
gojagi 'funny' lexeme has -SOAP, -SHAMPOO, -TOOTH PASTE meaning component.
guyang 'wash (car, animal)' lexeme has 0 SOAP, 0 SHAMPOO, and -TOOTH PASTE meaning component.
kemut 'gargle' lexeme has 0 TOOTH PASTE meaning component.
kosek 'washing (grain)' lexeme has –SOAP, -SHAMPOO, -TOOTH PASTE meaning component.
kramas 'shampooing' lexeme has 0SOAP and +SHAMPOO meaning component.
kusoni 'washing poop (on certain spot)' lexeme has 0 SABUN meaning component.
kumbah 'wash' lexeme has 0SOAP, 0SHAMPOO, and 0 TOOTH PASTE meaning component.
kuras 'drain' lexeme has -SOAP, -SHAMPOO, dan -TOOTH PASTE meaning component.
pakpung 'take bath' lexeme has +SOAP meaning component.
pel 'mop' lexeme has -SOAP, -SHAMPOO, and –TOOTH PASTE meaning component.
pususi 'wash (rice)' lexeme has-SOAP, -SHAMPOO, and -TOOTH PASTE meaning component.
Based on data analysis a set of lexemes of 'cleaning with water' concept can be studied based on dimension of ACTOR, MEDIA, and GOAL, TOOL, and MEAN. In the ACTOR dimension there is + HUMAN shared meaning component. In the MEDIA dimension there is + WATER shared meaning components. On the GOAL dimension there is + CLEAN shared meaning component. A set of lexemes can be grouped into smaller ones. Group I has 10 lexemes, namely adus, awak-awak, bilas, cewok, kemu, kramas, raup, sibin, wudu, pakhung. They become into a group based on shared meaning components, namely ACTOR: + HUMAN, MEDIA: + WATER, and OBJECT: + HUMAN / CHILD. Group II has 4 lexemes, namely girah, kuconi, kumbah, wasuh. They become into one meaning component based on shared meaning components, namely ACTOR: + HUMAN, MEDIA: + WATER, and OBJECT: + CLOTH.

Group III has 3 lexemes, namely guyang, kuras, pel based on shared meaning components, namely sukeini dan wuloni. Their shared meaning components are ACTOR: + HUMAN, MEDIA: + WATER, and TOOL: + BRUSH. Group IV has 2 lexemes, namely sukcelli dan wasuh, based on shared meaning components, namely ACTOR: + HUMAN, MEDIA: + WATER, OBJECT: + CORPSE, and GOAL: + HOLY. Group V has 2 lexemes, namely kosek and pususi based on shared meaning components, namely ACTOR: HUMAN, MEDIA: + WATER, and OBJECT: + RICE. Group VI has 2 leksem, namely wijik dan wisuh on the basis of shared meaning components, namely ACTOR: + HUMAN, MEDIA: + WATER, and MEAN: 0 SOAP. Based on analyzed data, there is one lexeme, namely gojagi, which cannot be united with other lexemes because its semantic reaction is different from other lexemes.

IV. CONCLUSION

The data shows that there are 23 lexemes of 'cleaning with water' concept. Theory used is semantic structural with an intentional approach. The meaning component can be seen from six dimensions: ACTOR, MEDIA, OBJECT, GOAL, TOOL, and MEAN. On the basis of the vertical-horizontal procedure, the set of lexemes can be reduced to seven groups. The result of this study is useful for the development of semantic theories of languages in the archipelago, the development of entries in dictionaries, and the refinement of dictionary entries.

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3. Nardiati S. Perian Makna Leksem “Mengobati secara Herbal Dengan Bahan Yang
The Exploitation of Affect and Graduation in English Advertisements on Kids’ Meals and Its Influence on the Process of Character Building

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Abstract. This paper talks about the roles of Affect and Graduation as parts of the appraisal system in English advertisements on kids’ meals to the process of character building. Various English advertisements on kids’ meals were collected from youtube to analyze the way affect and graduation are exploited in the promoting texts, and then to see whether the exploitation influences the process of character building. The results show that many selected emotive words representing positive feelings for the meals being promoted. These are supported by the graduation for the selected words, while several others have negative impressions towards the foods. The positive emotive words tend to be beneficial as being models for children in their point of view to the foods, while the negative ones should be revised to have a positive contribution to the process of character building.

Keywords: affect, graduation, kids’ meals, character building

1 Introduction

Food commercials’ exposure influences children to actively ask their parents to buy and consume food products since they are vulnerable enough to counter the structured advertisement using understandable dictions and great visual which stimulates their minds to elaborate that the product meets their expectations on their dream food[1]. This paper will explore sweet and cereal advertisements like Kinder Joy, Kinder Chocolate, Milka, Hershey’s, Annie’s Homegrown, and Kellogg’s Australia that are mainly aimed at children. However, kids’ meal advertisement is believed to shape certain characteristics of children as a consumer. The process of character building that the producer of the food itself and the marketing strategist delivered to children use linguistic construction that can be analyzed through affect and graduation approach of Systemic Functional Linguistics into descriptive qualitative research. Moreover, this research will describe how the use of affect and graduation on the consumer of food products advertised that is children, intentionally on the character building. While prior research mostly engaged appraisal with news[2-4], academic writing[5-6], and personal statements on online social media[7], the study about appraisal theory in English advertisement particularly on kids’ meal has not been elaborated and later it becomes the research gap to conduct the research.
2 Theoretical Framework

2.1 Advertisement
To deliver the value of a product or service that meet consumer’s desires and needs, online media such as YouTube, Instagram, Facebook, or website, and offline media like newspaper, radio, magazine, or television help producers broaden their targeted consumer including children[9]. Along with Hanh and Kovashka, video advertising results in skyrocketing demand for certain products than any traditional media through a video using contexts and techniques such as message repetition, branded characters, attention-getting production features, and animation has more potential large spreads coverage area[10]. Moreover, advertising becomes immensely powerful as the context can build the right emotional atmosphere that engaged with the targeted consumer[11].

2.2 Appraisal System
Appraisal explores the way how language is integrated as an interpersonal meaning addressing person, thing, or behavior that later becomes a system of evaluation[12]. In a big line, the evaluation comes up with positive or negative value about targeted person, thing, or behavior resulted in certain marks that differ from others. The three values building appraisal are attitudes (emotion), graduation (measurement tool), and engagement as the following chart shows:

![Figure 1. Appraisal Concept[12]](image)

2.2.1 Attitude
Attitude is a meaning system exploiting evaluation resources into three domains: emotion, ethics, and aesthetics into affect, judgement, and appreciation[12]. However, appraisal is defined as “evaluation of attitudes types that are negotiated in the texts, how strong are the emotion involved, and how the core values are sourced to the audience.”. In 2005, appraisal comes up with established, amplified, and targeted evaluation or person, thing, or behavior that are integrated as a system. It mainly discusses feelings on how good and bad vibes elaborated directly or impliedly throughout the attitudinal lexis that later categorized as an affect. Judgement is about ethical behavior. Last, aesthetics talks about the understanding of evaluation towards person, thing, and behavior by analyzing appreciation.

2.2.1.1 Affect
Affect is the expression of emotion that can be categorized into positive and negative. However, infants carry out emotion since they were born. Even more, they cry and laugh to communicate with their parents as their first language acquisition process. Emotions are instinctive and natural. Whenever the baby feels comfortable, they laugh. On the contrary,
they will cry as soon as they feel uncomfortable. Thus, if the baby laughs it means the affection is positive[13]. Positive means the emotion built makes the audience feel comfortable, good, loved, happy, or cheerful, while negative means vice versa[12].

### 2.2.2 Graduation

Graduation is a measurement tool on how sharp or soft attitudinal lexis are expressed[12]. It can be seen through the high, medium, or low level of gradation of intensifiers, quantifications, sharpening, or softening used on the amplification clause as a level of distinctions between the words. Furthermore, graduation is split into two types: force and focus. Force deals with the scale of intensity built through the quality, process, and modality. On the other hand, focus does not discuss scaling intensity but how the intensity is sharpened or soften so the value of the attitude delivered to construct the meaning.

### 3 Methods

Data in the forms of verbal expressions representing affect and graduation related to food products were collected from kids’ meal advertisements uploaded on YouTube from September 15, 2015, to October 14, 2019. The collected data were then analyzed to see how the expressions represent the advertisers’ affect toward the commodities being promoted and how the expressions influence the kids’ character building.

### 4 Finding and Discussion

The study elaborates kids’ meal advertisements such as sweets and cereals: “Kinder Joy TV Commercial South East Asia 2015”; Kinder Chocolate; Hershey’s Milk Chocolate Bars; Milka; Annie’s Mission of Annie’s Homegrown; and “#PerfectBowl Family Breakfast 60 sec | Kellogg’s Australia” into 12 realizations of positive affect: 4 inclinations lexis; 4 happiness lexis, 3 security lexis, 1 satisfaction lexis and also 11 realizations of graduation: 7 force expression; and 4 softening lexis that are shown as follows:

<table>
<thead>
<tr>
<th>Table 1. Realization of Positive Affect</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Types of Affect</strong></td>
</tr>
</tbody>
</table>
| Dis/inclination | 1. *I love* seeing my children happy.  
                  2. And I only *give* them what I trust.  
                  3. I’ve *wanted to leave* the planet better for my children & their children  
                  4. This is my perfect bowl. *That’s yours?* |
| Un/happiness | 1. Also, *exciting* toys for boys and girls that stimulate their minds.  
                  2. A yummy milky center, and a taste that kid *loves*.  
                  3. *I like* guy with Hershey’s Bar.  
                  4. I thought well I could give somebody a Hershey’s bar to put a smile on their face. |
| In/security | 1. And I only *give* them what I trust.  
                2. I’m Carla Fernand, *proud* Mom & Head Bunny at Annie’s.  
                3. That’s why I’m *committed* to help Annie’s find the best & most delicious organic & regenerative ingredients. |
| Dis/satisfaction | 1. He just so *generous* |
As illustrated by the mental processes shown in the attitudinal lexis ‘love’, ‘like’, and ‘trust’ are the way sensers express their feeling of positive affection towards the phenomenon exploited in Kinder Joy advertisement. The commercial carried out linguistic construction of affect particularly the happiness expression shown in mother feeling’s towards her happy kids in the beginning scene of the advertisement as a portrayal of a mother who trusted a combination of chocolate and wafer balls, Kinder Joy, to light up her children’s happiness. However, mental behavioral processes were seen in inclination and security surge of behavior such as ‘give’, ‘wanted’, and ‘committed’ capture the value of trust and confidence. Whilst, in the quality disposition in the form of attributive or epithet like thrilled, heart-warming, sweeter, nice, exciting, proud, and generous, are the exploitations of positive affect performed in Table 1 that may help children to develop their mental characteristics such as emotion, affection, respect, and empathy as children watch and hear those stimulants that later work on their unconsciousness resulting in the positive character of children as they imitate the commercial and consume the product[14]. There is no negative affect found throughout the transcript of advertisement videos that strengthens the positive vibes.

Table 2. Realization of Graduation

<table>
<thead>
<tr>
<th>Types of Graduation</th>
<th>Realization</th>
</tr>
</thead>
<tbody>
<tr>
<td>Force</td>
<td></td>
</tr>
<tr>
<td>a. Intensification</td>
<td>1. I can always count on Kinder Joy to provide happiness in more ways they want.</td>
</tr>
<tr>
<td></td>
<td>2. Kinder Chocolate is made specially for kids’.</td>
</tr>
<tr>
<td></td>
<td>3. That’s why I’m committed to help Annie’s find the best &amp; most delicious organic &amp; regenerative ingredients.</td>
</tr>
<tr>
<td></td>
<td>4. It’s always a good when Bob’s here.</td>
</tr>
<tr>
<td>b. Quantification</td>
<td>1. There’s a lot of people could take lessons from him.</td>
</tr>
<tr>
<td></td>
<td>2. A little bit sweeter</td>
</tr>
<tr>
<td></td>
<td>3. Three times the amount of milk that the cornflakes actually requires.</td>
</tr>
<tr>
<td>Focus</td>
<td></td>
</tr>
<tr>
<td>a. Sharpening</td>
<td>1. And of course a moment of family joy.</td>
</tr>
<tr>
<td></td>
<td>2. Ya, that looks very nice.</td>
</tr>
<tr>
<td>b. Softening</td>
<td>1. A little bit sweeter</td>
</tr>
<tr>
<td></td>
<td>2. Just like up sort of thing and 8 minutes of the night.</td>
</tr>
</tbody>
</table>

However, moral developments transmitted by the advertisement value are also supported by graduation used throughout the context by emphasizing intensifiers and quantifications carrying out force and focus that may sharpen or soften the attitudinal lexis exploiting positive affects as revealed by the exploitations of ‘more’, ‘always’, ‘of course’, ‘specially’, ‘most’, ‘little bit’, ‘sort of’, ‘very’, and ‘a lot of’. In the intensification realization 1, ‘more ways’ strengthen the emotional meaning of the mental behavioral process ‘they want’. Next, on the second realization the use of graduational lexis, ‘specially’ emphasizes the phenomenon ‘for kids’. The phenomenon ‘delicious organic and regenerative ingredients’ also climb the peak of comparison order since the intensifier ‘most’ is placed right before the phenomenon. Also, the modal word ‘always’ placed as an isolation form where it stands alone to strengthen the good feeling when Bob, the old man gave everyone he met a Hershey’s Chocolate Bar, is
around. Furthermore, the realizations of positive affect in the form of inclination, happiness, security, and satisfaction surge of behavior are responsible for the character-building process of children as its consumer. As long as the realizations containing positive emotional affect lexis is performed and elaborated along with the contexts of advertisement, it can help parents and children choose the right food and grow into a strong and good character. Later, as children character developed, children will appreciate and love the food they consume, also have a better empathy towards others.

4 Conclusion

The linguistic phenomenon that is attitudinal lexis scattered throughout the promotional videos analyzed in the affect and graduation is believed to build a good character of children as the consumer even though the ingredients are not so good for children to consume. In particular, graduations found throughout the advertisements support the participants and phenomena that carried out the exploitation of affects, especially the positive one. Furthermore, the language used that carries out emotive lexis in a simple understandable form of advertisement words can stimulate children to do so, both good and bad behavior or ideology that the food company would implement to children through the commercials. In the future study, the researcher may emphasize and elaborate more by carrying out children as the subject of the research and a discourse completion task containing character-building tests.

References

Relay Translation of Traditional Javanese Advices From Butir-Butir Budaya Jawa’s Book

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Abstract. This research focused on relay translation of traditional Javanese advices from BBBJ’s book and it aimed to explore the translation techniques and the impact to the translation quality. The data were analysed using Molina and Albir and Nababan et al. Content analysis and FGD were used to collect the data. Data validity techniques used data source and method triangulation. Data analysis technique used Spradley’s model such as domain, taxonomy and componential analysis. The findings revealed that the translation technique applied were establish equivalent (75.02%), modulation (6.47%), explicitation (5.88%), paraphrase (4.79%), implicitation (3.50%) and transposition (1.18%). The average of translation quality from Javanese to Indonesia was 2.95 and from Indonesia to English was 2.96.

Keywords: Relay Translation, Translation Technique, Translation Quality, Butir-Butir Budaya Jawa’s Book.

1 Introduction

Javanese people are quantitatively large and the cultural values that they profess to realize or not contribute to and a major influence on the behavior of the life of the nation, state and society. Although the values of "kejawen" are more often associated with the 2nd President of Indonesia, collectively the leaders before and after more or less have the same cultural background.

There is no value system that can claim purely without influence or intersect with other value systems. Likewise, the value system that is rooted in Javanese culture and reality has been combined with various other value systems that live in the archipelago. In other words, the granules of traditional Javanese advices have a very broad influence on social life and the formation of cultural values that people adhere to. Pak Harto ruled for approximately 32 years, and that meant that all thoughts, words and actions or decisions taken were also inseparable from the values that he held. The points that traditional Javanese advices are excerpts of Javanese cultural teachings that have a deep and complex theological and philosophical content. Religious values are the philosophy which is the most fundamental foundation of the life of the Indonesian people in the...
nation and society. Spirituality that lives in the middle of Javanese society is a unifying element that maintains the balance of life maintained for hundreds of years.

A teaching that is rooted strongly in local wisdom has a high degree of relevance to the context of social and religious life of the community from time to time, to the future. Thus, the scientific study of this paper is expected to make a positive contribution to society in general, and specifically for Javanese culture which is an inseparable part of the Indonesian cultural mosaic.

Javanese people uses Java language in their daily life to deliver the ideas. One of the local wisdom which is spoken by Javanese people is traditional advices. Traditional advices have the meaning of life and still relevant until up to present time. Javanese people uses traditional advices due to they have deep meaning. The examples of traditional Javanese advices such as “mikul dhurur mendhem jero”, “ngunduh wohing pakarti”, “becik ketitik ala ketara”, etc. Those traditional Javanese advices cannot be separated from Javanese’s daily life, even they regarded them as “daily saying” which have no meaning. It can be happened due to they can be identified easily [35]. The second President of Indonesia, Soeharto has created a book namely “Butir-Butir Budaya Jawa” (BBBJ) as one effort to keep the traditional Javanese advices. It published in 1987 [27]. BBBJ serves in two dimensions; Pituduh (guidances) and wewaler (prohibitions). BBBJ has relay translation inside which is Javanese text as the source text (ST) translated into English as target text (TT) via Indonesia language as mediated text (MT). The examples of relay translation in BBBJ’s book:

1. Pangeran iku ora sare (ST) → Tuhan itu tidak tidur (Tuhan mengetahui segalagalanya) (MT) → The Lord doesn’t sleep (The Lord is aware everything) (TT).
2. Mikul dhurur mendhem jero (ST) → Memikul tinggi menanam dalam (MT) → Carry high bury deep (the body of your deceased parents. Keep their eventual infamous deeds with yourself, talk only of their good deeds) (TT).

The questions may appear. What are the translation techniques applied in those examples? and what are the impact of translation techniques to the translation quality? Two questions as research problems and would be revealed in this paper.

The translation experts have their own terminology to mention the relay translation. The experts who called it as indirect translation (ITr) [12], [6], [7], [15], [39], [21], [30], [29], and [22]. Meanwhile, [38] call it as second hand translation. This following experts deals to call it as relay translation [2], [3], [32], [26], [1], and [33]. “mediated translation” [24], “double translation” [5], and “retranslation” [13].

Why a relay translation happen? First, both lack of knowledge and lack of translator who has a good competencies to do direct translation [26], [40], and [22]. Second, lack of access to the source language [25]. Third, there is a far distance of source text and target text (language 1 to language 3) [31].

From those reasons, a relay translation happens which involves three different languages [12], [29], [15], [32], [26], [4], [22], and [33]. Those three different languages has their own position namely source text (ST), mediated text (MT), and target text (TT). The example of relay translation for example from Chinese (TT) to English (TT) via France (MT). Many researchers have conducted the relay translation researches [42], [8], [3], and [9]. English literatures can be enjoyed by Russian via France and Germany (MT) [42]. In the nineteenth, France language is very popular to be used as mediated text (MT). Another example of relay translation, from Calderon language to Russian via Germany in
Armenian Vakhtang Ananian language is translated to Czech, Polis and English via Russian language. Their research result did not discuss the translation technique and translation quality. The previous studies which uses BBBJ’s book as their data source [37], [19], [23], and [20]. Their studies did not focus on translation aspect. Therefore, the researchers found the research gap. A relay translation from Javanese to English via Indonesia language from BBBJ’s book which focus on translation technique and translation quality has not be conducted by other researchers and fulfill the originality aspect.

2 Literature Review

2.1 Relay Translation

The translation experts have their own terminology to mention the relay translation. The experts who called it as indirect translation (ITr) [12], [6], [7], [15], [39], [21], [30], [29], and [22]. Meanwhile, [38] call it as second hand translation. This following experts deals to call it as relay translation [2], [3], [32], [26], [1], and [33]. “mediated translation” [24], “double translation” [5], and “retranslation” [13].

The researchers used relay translation terminology according to [2] states that “relay can be defined as a mediation from source to target language in which the translational product has been realised in another language than that of the original; the defining feature is that the intermediary translation has an audience that is consumers, of its own”. [32] states that “relay translation is the translation of translated text (either spoken or written) into a third language”. Other expert is [26] states that “relay translation refers to a chain of (at least) three texts, ending with a translation made from other translation; original (ST) to intermediate text (IT) then to target text (TT)” [32], [33], has opinion that “relay translation is the translation of translated text (either spoken or written) into a third language”. Meanwhile, [1] states that “any translation mediated by another translation”. From those definitions, we may concluded that a relay translation is a translation of a translation; a double translation which is involved three languages differs.

2.2 Translation Technique

The researchers used translation technique proposed by [17] which simplified the unclear terminologies proposed by other experts. Molina & Albir offers translation techniques as followings:

• Amplification. To introduce details that are not formulated in the ST: information, explicative paraphrasing, e.g., when translating from Arabic (to Spanish) to add the Muslim month of fasting to the noun Ramadan.

• Borrowing. To take a word or expression straight from another language. It can be pure (without any change), e.g., to use the English word lobby in a Spanish text, or it can be naturalized (to fit the spelling rules in the TL), e.g., gol, fútbol, líder, mitin.

• Calque. Literal translation of a foreign word or phrase; it can be lexical or structural, e.g., the English translation Normal School for the French École normale.

• Compensation. To introduce a ST element of information or stylistic effect in another place in the TT because it cannot be reflected in the same place as in the ST.
• Description. To replace a term or expression with a description of its form or function, e.g., to translate the Italian panettone as traditional Italian cake eaten on New Year’s Eve.

• Discursive creation. To establish a temporary equivalence that is totally unpredictable out of context, e.g., the Spanish translation of the film Rumble fish as La ley de la calle.

• Established equivalent. To use a term or expression recognized (by dictionaries or language in use) as an equivalent in the TL, e.g., to translate the English expression They are as like as two peas as Se parecen como dos gotas de agua in Spanish.

• Generalization. To use a more general or neutral term, e.g., to translate the French guichet, fenêtre or devanture, as window in English.

• Linguistic amplification. To add linguistic elements. This is often used in consecutive interpreting and dubbing, e.g., to translate the English expression No way into Spanish as De ninguna de las maneras.

• Linguistic compression. To synthesize linguistic elements in the TT. This is often used in simultaneous interpreting and in sub-titling, e.g., to translate the English question Yes, so what! With ¿Y?, in Spanish.

• Literal translation. To translate a word or an expression word for word, e.g., They are as like as two peas as Se parecen como dos guisante, or, She is reading as Ella está leyendo.

• Modulation. To change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural, e.g., to translate as you are going to have a child, instead of, you are going to be a father.

• Particularization. To use a more precise or concrete term, e.g., to translate window in English as guichet in French.

• Reduction. To suppress a ST information item in the TT, e.g., the month of fasting in opposition to Ramadan when translating into Arabic.

• Substitution (linguistic, paralinguistic). To change linguistic elements for paralinguistic elements (intonation, gestures) or vice versa, e.g., to translate the Arabic gesture of putting your hand on your heart as Thank you.

• Transposition. To change a grammatical category, e.g., He will soon be back translated into Spanish as No tardará en venir, changing the adverb soon for the verb tardar, instead of keeping the adverb and writing: Estará de vuelta pronto.

• Variation. To change linguistic or paralinguistic elements (intonation, gestures) that affect aspects of linguistic variation: changes of textual tone, style, social dialect, geographical dialect, etc., e.g., to introduce or change dialectal indicators for children when translating for the theater, changes in tone when adapting novels for children, etc.

2.3 Translation Quality

Translation quality assessment by [18] as follows: (1) Accuracy, translator should deliver the message from source text to target text properly and accurately. Accuracy is the most important thing in translation quality due to finding the equivalence meaning is very crucial one. (2) Acceptability, a translation should be natural to make it acceptable in target language system, it refers to the naturalness of the translated text. (3) Readability, it considers the readers’ understanding toward the text. The measurement is needed to know how understandable the translation for the readers.
The translation can be said to be good if the readers understand well the meaning, idea, and context of the text of source language.

3 Method

This research is qualitative belongs to embedded research due to the research focus have determined by the researchers. Data were traditional Javanese advices from Pitunduh (guidance) dimension. Data sources from document and raters. Document was BBBJ’s book and raters who involved directly in FGD.

Content analysis and FGD were chosen to collect the data. Content analysis is used to analyse the linguistic data and FGD to collect the translation data. The researcher also involved in FGD. FGD was conducted to identify the translation technique applied in the relay translation and assess the translation quality. The FGD used to obtain the objectivity of quality translation assesment. Data were analysed using two frameworks; translation technique by [17] and translation quality assessment by [18].

Accuracy, acceptability and readability were used to assess the translation quality. A good translation must fulfill those aspects. Data validity used data source and method triangulation. Data source triangulation was BBBJ’s book as main document and supporting data from previous related research. Method triangulation from content analysis and FGD. Data analysis technique used Spradley’s model such as domain, taxonomy and componential analysis.

4 Findings

FGD results showed the translation techniques applied were: establish equivalent (75.02%), modulation (6.47%), explicitation (5.88%), paraphrase (4.79%), implicitation (3.50%), and transposition (1.18%). The following explanation describes the use of each translation technique applied. This explanation only focuses on techniques that exceeded more than one percent because it is significant to be discussed.

<table>
<thead>
<tr>
<th>Translation techniques</th>
<th>Frequency</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Establish Equivalent</td>
<td>3942</td>
<td>75.02</td>
</tr>
<tr>
<td>Modulation</td>
<td>340</td>
<td>6.47</td>
</tr>
<tr>
<td>Explicitation</td>
<td>309</td>
<td>5.88</td>
</tr>
<tr>
<td>Paraphrase</td>
<td>252</td>
<td>4.79</td>
</tr>
<tr>
<td>Implicitation</td>
<td>184</td>
<td>3.50</td>
</tr>
<tr>
<td>Transposition</td>
<td>62</td>
<td>1.18</td>
</tr>
</tbody>
</table>
Data display followed [12] as described:

### Table 2: Kittel & Frank’s Model

<table>
<thead>
<tr>
<th>Source Text</th>
<th>Mediating Text /Target Text 1 /Source Text 2</th>
<th>Target Text 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>(ST 1)</td>
<td>(MT, TT 1, ST 2)</td>
<td>(TT 2)</td>
</tr>
</tbody>
</table>

1. **Establish Equivalent**

This technique use a term or expression recognized (by dictionaries or language in use) as an equivalent in the target language [17].

Example:

1. *Pangeran iku ora sare* (ST) → *Tuhan itu tidak tidur* (MT) → *The Lord doesn’t sleep* (TT).
2. *Sing prasaja* (ST) → *Bersahajalah* (MT) → *Be simple* (TT)

The word *iku*, *ora* and *sare* in ST (example 1) were translated into *itu*, *tidak* and *tidur* in MT and translated into doesn’t sleep in TT. Those translation were translated according to dictionary. *Pangeran* was translated into *Tuhan* and *The Lord* is not using establish equivalent technique. The word *itu* in TT is embedded in doesn’t. The example (2) also translated using establish equivalent.

2. **Modulation**

This technique is change the point of view, focus or cognitive category in relation to the ST; it can be lexical or structural [17].

Example:

2. *Pangeran iku ora sare* (ST) → *Tuhan itu tidak tidur* (MT) → *The Lord doesn’t sleep* (TT).

In the example (1) and (2), the word *Pangeran* (ST) was translated into *Tuhan* (MT) and *The Lord* (TT). The translator of MT and TT have changed the point of view toward the concept of Pangeran. Javanese people like to mention *Pangeran* and *Gusti*. *Pangeran*, *Tuhan* and *The Lord* refers to The Almighty God.

3. **Explicitation**

This technique is to introduce details that are not formulated in the source text [17].

Example:

1. *Ala ketara becik ketitik* (ST) → *Yang buruk dan yang baik akhirnya akan tampak* (MT) → *Evil will eventually be revealed, good will eventually be recognized* (TT).
2. *Jer basuki mawa beya* (ST) → *Kalau ingin selamat (berhasil) harus ada biayanya (pengurbanan)* (MT) → *Success requires cost* (TT).
The explicitation technique can be seen in the example (1) and (2) especially in MT. In TT, translator used paraphrase technique. Translation in MT both example (1) and (2) introduce details which is not formulated in the source text.

4. Paraphrase

This technique is to introduce details that are not formulated in the source text [17].

Example:

(1) "Ala ketara becik ketitik (ST) --- Yang buruk dan yang baik akhirnya akan tampak (MT) --- Evil will eventually be revealed, good will eventually be recognized (TT)."

(2) "Jer basuki mawa beya (ST) --- Kalau ingin selamat (berhasil) harus ada biayanya (pengurbanan) (MT) --- Success requires cost (TT)"

The translator used paraphrase technique in translating the ST. Paraphrase technique can be seen in the TT. Translator introduced details concept of ST in the target text.

5. Implicitation

This technique is to allow the situation to indicate information that is explicit in the ST [17].

Example:

(1) "Ala lan becik iku dumnung ana awake dhewe (ST) --- Baik dan buruk ada pada dirinya sendiri (MT) --- Good and evil is within you (TT)."

(2) "Bandha iku anane aneng donya, mula yen mati ora digawa (ST) --- Harta benda itu adanya di dunia (MT) --- Wealth exists in this world, you do not take it with you on your death (TT)."

The word "ada" (1) in MT was the example of implication technique applied by translator and also you do not take it with you on your death (2) in TT also implication technique applied by translator. The word "ada" was indicated the information in ST. "Mula yen mati ora digawa (ST)" was translated into you do not take it with you on your death (TT). The translator emphasized this sentence that we don’t need to take our wealth if we death.

6. Transposition

This technique is to change a grammatical category [17].

Example:

(1) "Melik nggendhong lali (ST) --- Ingin sekali, menyebabkan lupa (MT) --- Desire causes forgetfulness (TT)."

(2) "Sing sapa mikani anane Pangeran, kaleb urip kang sempurna (ST) --- Barangsiapa mengerti adanya Tuhan, tergolong sempurna hidupnya (MT) --- Whoever recognize the Lord’s existence, lives perfectly (TT)."

Translator changed the grammatical category in the example (1). The word "lali" in ST is verb then in TT became forgetfulness (noun). Meanwhile in the example (2), the transposition technique can be seen in TT. "Sempurna hidupnya in MT was translated into lives perfectly. There was a grammatical change from adjective became adverb. The changing of the grammatical category doesn’t change the meaning."
5 The Impact of Translation Technique to the Translation Quality

The translation techniques applied have impact to the translation quality. Translation technique influenced the accuracy, acceptability and readability. The implementation of reduction and discursive creation for example affected the accuracy of the message. Therefore, the score of accuracy from Javanese to Indonesia was 2.94, acceptability 2.94 and readability 2.96. Meanwhile, the score of accuracy from Indonesia to English was 2.93, acceptability 3 and readability 3. The average score of translation quality from Javanese to Indonesia was 2.95 and the average score of translation quality from Indonesia to English was 2.96. Therefore, it can be concluded that the accuracy score of Javanese to Indonesia was better than from Indonesia to English, on the other hand, the acceptability and readability of message from Indonesia to English was perfect. (score 3). Overall, the translation quality from Indonesia to English translation was better than from Javanese to Indonesia translation.

6 Discussion

From the findings, the establish equivalent translation technique was very dominant applied by translator both from Javanese to Indonesia and Indonesia to English. The next dominant techniques applied were modulation, explicitation, paraphrase, implicitation and transposition. Those translation techniques were applied by translation to reach the good translation which fulfill the accuracy, acceptability and readability. Other translation techniques applied also influenced the accuracy, acceptability and readability which determined the score of translation quality.

The researcher also found the fact that explicitation and paraphrase translation technique were separated, they have their own role and effect to the translation quality. It means that this findings, is a novelty. If we see the translation technique by [17], those translation techniques (explicitation and paraphrase) became one technique namely amplification technique.

Other novelty from the findings that it was not a line with the statement from [29] that a relay translation has a negative stigma “apoer copy of a poor copy from the original”. The proof was the result of translation quality score from Indonesia to English version was 2.96. It means almost perfect, almost reach a good translation.

7 Conclusion

It can be concluded that the dominant translation techniques applied were establish equivalent (75.02%), modulation (6.47%), explicitation (5.88%), paraphrase (4.79%), implication (3.50%), and transposition (1.18%). The average score of translation quality from Javanese to Indonesia was 2.95 and the average score of translation quality from Indonesia to English was 2.96. Therefore the translation quality from Indonesia to English translation was better than from Javanese to Indonesia translation.
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The Study of Socio-Cultural Changes in the Middle Eastern Community's Thoughts

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Abstract. The study explores the socio-cultural aspects of the Middle East countries. The word Middle East is used as part of an overall global review. In the area where these three major continents have met, three monotheistic religions developed from spiritual belief. In terms of strategic, political, economic, cultural and religious locations the Middle East has become the center of global events. The Middle East is the home and spiritual center of Judaism, Christianity and Islam, and it has vast reserves of crude oil. The Near East region is not only a geopolitical but a cultural and religious area. In this study the term 'Middle East' refers to the cultural sphere, so it does not have certain limits, especially religious and cultural factors in the life of the region's people, which are more of a background portrait for contemporary studies.

Keywords: Middle East; Social Change; Social Culture.

1 Introduction

Geographically, the definition of the Middle East is not very clear. But historians agree that the meaning of the Middle East is the area that stretches from the Nile Valley to Muslim countries in Middle Asia (more or less the Amur Darya Valley or the Oxus River), from the southeastern Europe to the Indian Ocean. Muslim countries in Asia that are often referred to as the Near East and specifically the Continent of Asia are also called West Asia. It was the United States who popularized the term Middle East after World War II. For a long time the Middle East has been known as a crossroads of what is called the Old World or Afro-Eurasia. Therefore the area is also known by many nicknames, some of which are: land of the birth of celestial religions, land of the seven seas. As a country that has had a high civilization since the past, in this region invasions often occur, both fellow residents of the region and invasion from outside. The invasions brought new races, religions and languages. As a result, there arose a vast community of mosaics, a living museum based on physical types of belief systems, languages and cultures.

For most lay people, the first things that might appear in his mind's compilation were that the first term "Middle East" must have been an area of conflict, the Arab-Israeli dispute, and the center of terrorist activity. People also understand about this area which is very rich in petroleum. At first glance, discussing the "Middle East" was identified with the Arabian peninsula. Basically, it seemed very superficial that the assumptions were incorrect [1]. The majority of lay people, even among the students themselves, do not understand the meaning of the term "Middle East" itself, specifically regarding the terms that are actually geographical or
geographical naming, and which countries are included in inside of it? No agreement has been reached on the Middle East resolution so far and even the term itself has not been universally agreed. Journalists, statesmen and scholars issued the territory with the Near East, sometimes with the Middle East. Near East is an older term [2]. This was inspired by the understanding of Europeans who thought their territory was in the western world and who also claimed that other regions far away from their territory were the eastern hemisphere. After conquering Constantinople in 1453 AD by the Ottoman Empire under the leadership of Sultan Muhammad the Conqueror (Mehmed II), Europeans began to find their own way to the "eastern world" and there would be rich far away. They then explore the ocean looking for a direct route to the countries producing these spices. When they finally reached the territory of China, they assumed the farthest end of the eastern world had been agreed. That is why they are named the imperial territory of China and its surroundings as "Far East" (Far East). While the Arabian peninsula and its surroundings, which lie between mainland Europe and China, are referred to as the "Near East". In addition to covering Southwest Asia, the term Near East also covers the regions of Southeast Europe which in the past were under the control of the Ottoman Empire. The Middle East terminology appears to be newer, and then became widely accepted today because it is used as an official term by the British people. In understanding followed by modern custom, it is generally used to understand that the Middle East includes all countries located south of the Soviet Union and to the west of Pakistan, and also Egypt on the African continent. Balkan countries in this case are excluded. In some cases where Greek and Aegean need to be included, the Near East term is more widely used because it is an older term. Various descriptions of the Middle East term as mentioned above, mostly expressed by Alfred Thayer Mahan, a Western scholar who studies the Middle East. However, these various notions are considered inadequate and less specific. Another Middle Eastern observer named Marshall C.G. Hodgson revealed that what is meant by "Middle East" are areas stretching from the Nile in the West to the Oxus River in the East (from Nile to Oxus) [3].

Apart from the various meanings mentioned above, in fact today the Middle East region has experienced a revolutionary change that is very visible in the political life of the domestic, economic, social structure, and international relations. The series of processes that have taken place in hundreds of years in Europe and in Western countries in general is depicted in the Middle East in just a few moments, a model of experience rarely seen in human history. This region is undergoing a general transition from traditionalism to modernism, sometimes consciously and planned, often half-conscious and half-planned, and generally averse to change. Secularism has deeply penetrated the foundations of state life, and it is this poison of faith that has led to the moral decline of the leaders of the Islamic State there [4]. It seems so difficult to create unity among the leaders of the Arab States. This is caused by several factors, namely the feeling of Tribalism that is still strong among Arabs, the difficulty of finding figures that can be used as leaders of Arab nations, because of the large ego of the leaders of Arab countries, differences in flow and creed in Islam itself which often becomes very sensitive problems (especially between Sunni and Shi'a) and the interference of foreign parties, especially Western countries with an interest in maintaining the smooth supply of oil to their respective countries [5]. In connection with the development of world civilization, after the beginning of its emergence in the 7th century AD, Islam has laid a solid foundation for hundreds of years later in building a civilization that is very high in the Middle East region. Because Islam is the main breath in this civilization, it is often referred to as "Islamic Civilization". In the next discussion will be explained about the meaning of "Islamic Civilization" and where the difference lies with the term "Islamic culture" [6]. For Indonesia, the Middle East is an important region in terms of the religious equality of the majority of its
population, economic growth and cooperation, educational cooperation, tourism potential, and cooperation in various other fields. Indonesia has real interests in the region. This region later also became the attention of the world community, including Indonesia. Mainly due to a series of upheaval that has almost never ceased to have a significant influence especially on the Islamic world, including Indonesia. The study of the area is a real need for the Indonesian people. However, studies on the problem in the country are still very limited, so this research will examine the socio-cultural changes that occur in the Middle Eastern region? What factors make the Middle East region interesting to discuss around the world, especially for Indonesia's development?

2. Methods

This study uses a library method with descriptive analysis that is qualitative and reflexive hermeneutics. Qualitative research is research conducted through observation, document review, with research that is descriptive in nature and tends to use analysis with an inductive approach. The process and meaning (subject perspective) is more highlighted in qualitative research. The data used are in the form of literature obtained through reference books and online. This is because qualitative research is in line with the conditions of the Middle Eastern culture itself which is a unique branch of humanities. Actual data about the findings that build a new theoretical framework that will make Arabic literature study programs, especially interest in Middle Eastern studies. Whereas the study of the reflexive hermeneutic method through the steps of its analysis: the description method, that is the middle east study is collected, analyzed and interpreted. The results of the description are then interpreted in full and intact, so as to reveal the complete meaning of the Middle East Study understanding. The comparative method is used to compare the social culture and the culture of middle eastern people in order to show the relationship of views. In addition, this method is at the same time also to identify similarities and differences in social culture with Indonesia. The results of the analysis were given a more recent interpretation to find a more comprehensive understanding of Middle Eastern studies for the Arabic literature study program of Sebelas Maret University of Surakarta.

3. Discussion

The current situation in several Middle Eastern countries also has an effect on economic life in other countries such as Indonesia. There are two impacts felt by Indonesia, namely direct and indirect impacts. The economic life of a country is never separated from relations between countries. Relations between countries are manifested in scientific, social, political, diplomatic, economic, cultural and defense and security relations. Every country has never been separated from political life. Like there is sugar, there are ants, so where there is community, there is always power. The political life of a country runs dynamically and always flares up from time to time. This is what makes several countries in the Middle East now experiencing political upheaval. Here are some of the factors arising from the upheaval in Middle Eastern countries: (1) Leaders who are dictators, Middle Eastern countries that embrace a political system "a-democracy" (not to mention "totalitarian", "authoritarian" or "dictator") such as in general, regimes in the Arab world gained power through alternatives, because of inheritance (monarchy) or military coups. Most conflicting countries have leaders who tend to be dictators, so citizens feel they cannot fully participate in the administration of
the state. This is what makes the group encouraging them to express their aspirations. If through a formal and legal method there is no serious response from the government, then the radical way of conducting a demonstration is a way that according to some citizens will get a definite response from the state. As was done in Egypt, Libya, Iraq and Tunisia. (2) Religious ideology and political ideology, as the center of the development of the religion of the Middle East world has a very complex treasure of religious thought. But to a certain extent, the history of the development of religious politics in the Middle East is colored by the symptoms of conflict from a constructive to a destructive level. The great Islamic schools of Sunni and Shia are religious ideologies that show signs of conflict in the 20th century. The tradition of the Sunni and Shia conflict actually occurred after the death of Prophet Muhammad. The culmination in modern history is the Iran-Iraq conflict, where Iran represents the Shiite tradition and Iraq does not fully represent the Sunni tradition, but many Sunni kingdoms provide support to the kingdom of Israel. At the State level, Sunni-Shiite conflicts also occur in several countries such as Iraq, Iran, Saudi Arabia and Lebanon. Some are in the form of marginalization of Shi’ite groups especially in Iraq, Saudi Arabia and Sunni communities are also marginalized, particularly in Iran, or in the form of power rotations in Lebanon, where religious groups copy political alliances with one another. (3) Conflicts between communities in the Middle East conflict, in the context of conflicts between communities, many occur in locations that experience very high conflict escalation. This pattern cannot be separated from the problem of conflict at the state level. This means that if a country has a conflict vulnerability it will experience a spiral effect on society. Emerging cases occurred in Palestine, Iraq and in Israel. In the case of Palestine, conflicts often occur when resistance factions in Palestine get delematic positions due to the results of negotiations carried out by the Palestinian Authority against Israel. In the case of the Oslo Rahisia agreement between Arafat and Rabin, it eventually led to conflict between the palestina communities themselves. Likewise the gazajerico first case which will provide a confirmation for the involvement of Palestinian citizens to work in Israel with Arafat's confession must fight the other Palestinian resistance wing. This case also appeared again when Israel gave birth to the structure of the prime minister of the Palestinian government structure which placed Mahmoud Abbas in line with the Arafat camp. (4) Border, there is a tendency for border conflict patterns that develop in the Middle East many caused by two factors: first, natural factors, namely border conflict caused by changes in the previous border after a new policy. One very dominant variable is the colonial government policy which often creates border lines by crashing into natural border lines such as ethnicity, rivers, mountains. This is what then causes the symptoms of separatism and irredentism, which is a symptom of separating from a country because of ethnic differences to then join with other countries that have ethnic similarities. Cases of border conflict between Iran, Iraq, Kuwait, Jordan, Syria, Libya are mostly due to this problem. Conflicts that occur in countries in the Middle East region have given shocks to the global economy, this we can see directly on the conditions in the capital market with indicators of ups and downs of the composite stock trading index on all exchanges in the world. The last condition that we can say is this revolution, happened in various countries that was started by the overthrow of President Ben Ali from Tunisia and President Mubarak from Egypt. Where both have been in power for so long. The impact of the conflict in the Middle East on the global economy is certainly making very reasonable concerns. As we all know this region is a very strategic region in world trade traffic including
oil other than vegetable oil and wheat. In the Middle-East region there is also a kind of sacred load that is the existence of holy cities such as Mecca, Medina, Jerusalem, Karbala, and also Qom. Within a certain extent this phenomenon then gave birth to a new trend that is the pilgrimage tourism business to the holy sites. Egypt here plays an important role as a country through which the Suez Canal passes, which connects the red sea and Mediterranean. The ongoing conflict in the Middle East will certainly make world economic conditions especially oil prices difficult to overcome. On one side this condition has caused anxiety and even fear for all those who work and live in the Middle East. Thousands of people have now left the Middle East and returned to their home countries. No exception for the Indonesian people who work in several companies in Egypt and Libya. The impact of the Middle East Crisis on Indonesia, in the short term will not have a direct impact on the value of Indonesia's trade. The rational reason is that direct trade relations between Indonesia and the Middle East are indeed very small. So far, Indonesia's export market is more directed towards the Asian region than the Middle East region [8].

In the theory of modernization, Tipps mentioned the theory of dichotomy. This type of theory is the process of transforming traditional societies into modern societies [9]. Thus, there is a dichotomy between traditional and modern society. According to Herbert Spencer, society is an organism - something that lives -. In other words, people always experience growth, development and change. The emergence of modernization is often associated with social change, an important change in social structure (patterns of behavior and social interaction) [10]. And we should see social change as something inherent in the nature of something, including in the nature of social life. When talking about the physical realm, human history or human intellect, we find that nothing is permanent, but that everything is always in motion, and its condition changes. Reality is not static, as observed by the ancient Greek philosopher Heraclitus, that all beings always flow, constantly changing, constantly being created and disappearing. As also revealed by Ibn Khaldun about the theory of the cycle of civilization, that in social life, there is always a shift in lifestyle, from nomadic to sedentary [11]. Or as Toynbee said that the transfer (mutation) from primitive societies towards civilized societies, or from static conditions to dynamic directions, is a natural thing in the history of human civilization [12]. The change was passed through three processes: first, the nomadic period. That is a form of life experienced by nomads in the desert, the Barbarians in the mountains, or the Tartars in the grasslands. Second, the time of formation of the organization, which is a time to form a force in the form of a bond (organization). Third, the period of civilization. A time filled with luxurious lifestyles, full of art, open thinking, even secular, materialistic. All of that happened quickly because of the current of globalization [13]. With globalization, the modernization brought about by Western nations is absorbed quickly by Asian nations. Benjamin Barber states that McWorld is a cultural invader. He will destroy all forms of local culture and change into a new shopping complex called the Mall [14].

Modern concepts are commonly contrasted with tradition. Society is closely related to change. The dynamics in society occur in several aspects, one of which is the culture in the community. Cultural change is a necessity. The existence of modernization has led to a shift in the values and attitudes of people who were initially irrational to rational, and the development of science and technology [15]. With the development of science and technology, society becomes easier to move and push to think more forward. Modernization has also led to a better standard of living, because industries that produce sophisticated communication and transportation tools are one of the efforts to reduce unemployment and improve people's lives. However, with modernization it also causes a consumptive lifestyle [16]. People are easily attracted to consuming goods with many choices available. In addition, modernization also
leads to individualistic attitudes, westernized lifestyles, and social inequalities. Indeed changes occur everywhere in social life throughout time. Sometimes it happens suddenly and quickly, that is when the system of a government is destroyed by a revolution and replaced by a new system. Sometimes change also happens slowly, that is when members of the community do it slowly.

4. Conclusion

The term Middle East is a geographical and geopolitical naming. Geographically, the definition of the Middle East is not very clear. But in terms of history, the Middle East is an area that stretches from the Nile Valley to the Muslim countries of Central Asia (more or less the Amur Darya Valley or the Oxus River), from the southeastern Europe to the Indian Ocean. In the light of modern customs, it is generally understood that the Middle East includes all countries located south of the Soviet Union and west of Pakistan, as well as Egypt on the African continent. The Middle East terminology appears to be newer, and then became widely accepted today because it is used as an official term by the British people. In understanding followed by modern custom, it is generally used to understand that the Middle East includes all countries located south of the Soviet Union and to the west of Pakistan, and also Egypt on the African continent. Balkan countries in this case are excluded. In some cases where Greek and Aegean need to be included, the term Near East is more widely used because it is an older term. Research on the study of socio-cultural changes in the thinking of middle east people to build a community of cooperation between Indonesia and the Middle East oriented to new discoveries and to solving real and current problems. Building a commitment to the values of peace, justice, Indonesian-ness, Islam, and humanity. Develop studies, research, and publications on the Middle East region and Indonesia-Middle East cooperation in the country. Giving birth to new findings related to socio-cultural change with Middle Eastern studies and Indonesia-Middle East cooperation.

Reference


Independent Woman in Novel *Gadis Kretek* by Ratih Kumala

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Abstract. Society is changing from time to time. Women’s roles and positions are changing, especially in the fields of economic and social. Their participation in the public domain has an impact on their families and societies. This research discusses novel *Gadis Kretek* by Ratih Kumala. Dasiyah is a female character in this novel. She intended to be independent, despite her family owned a kretek cigarette factory. The research problem is how the independence of the female character is narrated, and the research objective is to discern the independence performed by the female character. The method is descriptive-analysis. To analyse the research problem, the research applies are character, sociology of literature, and feminist literary criticism. The kretek cigarette industry in Town of M developed, so did Dasiyah’s. She generated ideas to make her kretek cigarette industry advanced; thus, it signified her as an independent woman.

Keywords: independent, industry, kretek cigarette, woman

1 Introduction

A work of literature is a writer’s creative process towards a reality that exists in a society. It is a mirror of social lives. A good work of literature contains an ultimate truth for human beings as long as they still exist [1]. The connection between a writer and a society is very close considering that the writer is a part of the society in which he or she lives.

God created human beings, men and women, to live on earth. They have their own ways to communicate many things, such as problem-solving, emotions, and decision-making. However, women are deemed as weak creatures and must be protected.

Women and their problems become one of interesting issues for female writers. One of them is Ratih Kumala, an Indonesian writer. Her novel *Gadis Kretek*, which was published in 2012. Some of her works attained awards, *Tabula Rasa* attained 3rd position in the Jakarta Art Council Novel Writing Contest in 2004, *Gadis Kretek* was listed in the Shortlist of Khatulistiwa Literary Awards in 2012, and *Bastian dan Jamur Ajaib* was listed in the Longlist of Khatulistiwa Literary Awards in 2015.

This research discusses novel *Gadis Kretek*, which narrates a female character named Dasiyah, whose family owned a kretek – or clove – cigarette factory in Town of M. She works in a place dominated by men. This male dominance caused women to strive to equalize their position in this industry. Dasiyah’s independence made her to be able to produce brilliant ideas and thoughts, and to create a new breakthrough in the kretek cigarette industry in Town of M.

The research problem is how the independence of the female character in novel *Gadis Kretek* is narrated. Whilst the research objective is to discern the independence that is performed by the female character.
2 Literature review

Researches concerning women and their independence are not new. Some of the researches that relate to independent women are: (1) *Perempuan dan Kretek dalam Novel Gadis Kretek Karya Ratih Kumala*. Diah Ajeng Lestari. 2016. Universitas Airlangga. Her research indicates that a woman was a human being who had freedom to behave, and being a woman could do things that related to men’s world, that is, the world of *kretek* cigarettes. Therefore, men and women possessed the same influence and rights, (2) *Citra Perempuan Mandiri dalam Novel Athirah Karya Alberthiene Endah*. Mien Dwi Pratiwi. 2018. Universitas Muhammadiyah Malang. This research concludes that the main character, Emma Athirah, was able to be independent by overcoming problems encountered in her social life.

3 Method

The method that will be applied in this research is descriptive-analysis. The descriptive analysis method as a method that serves to describe an overview of the object under study through data or samples that have been collected as they are, without analysing, and making conclusions that are applicable to the public [2].

This research applies two approaches: the intrinsic approach to examine the literary feature (character, and setting), and the extrinsic approach to examine the external aspects (the sociology of literature and feminist literary criticism). The data collection method is a literature study with novel *Gadis Kretek* as the main data.

4 Theoretical framework

Three theories used in this research: character, sociology of literature, and feminist literary criticism. A character is an important element in a literary text; thus, based on the roles and the level of importance, there are major character and minor character [3].

An approach towards the literature that considers its social aspects is sociology of literature. By using text analysis to identify its structure, it is applied to comprehend more deeply about social indication outside the literary [4].

Gender is an activity role and an achievement, which is obtained through an interaction in a social situation. Sex and gender have a different meaning. Both are a conception that must be comprehended. Sex refers to the difference of genitals between men and women. Whilst gender is a social construction in a cultural that distinguishes sexes. The background of gender issue is initiated by a universal perception that culture tries to rule, and manage the nature for human beings’ requirements. In this context, men are symbolized as culture, and women as nature, who are ruled and managed by men.

The feminist literary criticism is not a critique towards literary criticism; rather, it is a perception that refers to various ways in the discussion of the social difference concept [5]. One of the feminist literary criticism variety is feminist literary study, which one of its focuses is studying works of literature through a feminist approach. The feminist approach is a work of literature approach by focusing on the inequality gender relations, and promoting on the equal level between men and women [6].
5 Result and discussion

Novel *Gadis Kretek* narrates the life of a society in Town of M, whose inhabitants mostly worked in cigarette factories. Many cigarette factories there and, thus, the competition among them was tight.

In a novel, there are characters who become a part in the element of the story. Characters are those who bear events in the fictional story so that those events intertwine it. The way that the writer portrays those character is called characterization [7].

A major character can be observed from his or her high intensity of appearance in a story, frequently involvement with other characters, appearance as the centre of a story, or name taken to be the title of a novel [8]. Accordingly, the major character in novel *Gadis Kretek* is Dasiyah. Her father, Idroes Moeria, was a *kretek* cigarette businessman and her mother, Roemaisa, was a clerk’s daughter. She was a beautiful young woman and a friendly person.

*Who did not know Dasiyah, the flower of Town of M, a kretek cigarette businessman’s daughter who was beautiful? She was a cheerful girl who always friendly to any one whom she came across. Her smile never disappeared from her pretty face, as if that smile was deliberately was put on as a jewellery, like a necklace or earrings (p. 176).*

Dasiyah grew as a deft and smart girl. She was able to compete with boys; thus, her father was contented. Her father’s concern about not having a son was disappeared. Idroes Moeria was really proud of her.

*Idroes Moeria was no longer worried when his wife, Roemaisa, did not gave birth to a son. He was contented to have Dasiyah; that girl, even though was not completely a tomboy, possessed an energy like a son in a family who took the responsibility. Her daughter, also, was deemed to possess an instinct and good wisdom if related to their kretek cigarette business (p. 176).*

A daughter frequently is portray as a weak and powerless figure. As a result, parents wish for a son more than a daughter. The presence of a daughter that can make her parents proud is something special.

The minor character in the novel is Idroes Moeria, a man who came from a poor family. Since little, he lived with his mother after his father passed away. He had a goal to escape from poverty so that he could prosper his family, and make his mother happy. To fulfil the goal, he had to work hard.

*Idroes Moeria only lived with her mother. That young man knew, he would become the backbone of the family after his father passed away when he was 13 years old, even though her mother also worked as a housemaid in their neighbour’s house, who was far more settled (p. 49).*

*Idroes Moeria, like most other young men, had a goal for a better future. He knew that he must cut the family poverty line so that his children and grandchildren prosperous. He wanted to make his little family happy and – of course – his mother (p. 50).*

In the beginning, he was illiterate because he never attended school. The poverty made him unable to attend school. His mother, who worked as a housemaid, did not have much money to school him.
That made Idroes Moeria felt inferior, considering that he only could read Arabic alphabet. That, too, he could not understand the meaning, like other children. All of the children learnt to recite The Qur’an in the mosque; so, all of them could read Arabic alphabet, other alphabets could not, unless they attended school (p. 52).

Eventually, Idroes Moeria decided to enrol to a local school. He was determined to learn how to read; although it meant that he had to be absent from work for a few days at the risk of not having money (p. 57).

Initially, he only could read in Arabic alphabet. However, he was determined to learn how to read Latin alphabet so that he could read and write. He believed that education could change his life better. Finally, he could read, write, and count. Since then, his life became better, and succeeded to become a kretek cigarette businessman in Town of M.

The character of Dasiyah, also called Jeng Yah – means Sister Yah, is described by the writer as a smart woman. She possessed a bright idea about the establishment of a kretek cigarette factory. Her independence can be observed from her intention to run the business. She envisaged that there was an opportunity to advance. She intended to create her own kretek cigarette brand, Gadis, even though her father owned several brands, which one of them was Merdeka!.

Independence is someone’s condition that is able to take the initiative, is able to overcome a problem, possesses sense of confidence, and can do anything by him- or herself without depending on other people [9].

For Jeng Yah, her life had been complete. She possessed Gadis brand that was so advanced. Merdeka! brand, too, still continued to produce with its distinctive red coloured cigarette paper (p. 201).

Dasiyah knew the kretek cigarette business for the first time when she was 10 years old. It was when she earned her first wage as a hand-rolled worker in her father’s factory. Therefore, she had been in the public domain from an early age.

When Dasiyah was 10 years old, that petite girl was already skilful at rolling up kretek cigarettes. She used to socialize with hand-rolled workers since little. Since she was able to walk, she made them worried that she would fall down because not balanced yet. Then, she became a vivacious young woman, so was Rukayah, her younger sister. Both of them regularly visited those hand-rolled workers, and played with clove and tobacco. They took the rolling machine and Dasiyah commenced to roll up, whilst Rukayah trimmed the excess tobaccos. They both requested a pay from their father, counted from how many sticks of kretek cigarettes they had produced (p. 127).

Dasiyah’s success in running the business of both Gadis and Merdeka! kretek cigarette brands made her confident. Her experience in assisting her father to roll up cigarettes since little had made her skilled it concocting kretek sauce.
Should, unintentionally, they produced quite many kretek cigarettes that day, their palms would be sticky with extracts of clove until they could be scraped with nails or a spoon. Whereas most of the hand-rolled workers preferred to wash their hands from extracts of clove that stuck on their palms. Dasiyah, on the contrary, preferred to collect them. She knew that her father also did the same whenever, by chance, she partook in rolling up with him. Then, the ritual was commenced. The ritual that, in the future, would take Dasiyah to become a clove cigarette girl (p. 127-128).

Dasiyah habitually observed her father’s ritual. Subsequently, she collected the extracts of clove in the late afternoon. Willingly, she even requested Rukayah too to collect them that stuck on her palms. She handed over all of them to her father (p. 130).

That late afternoon, she partook in cutting the extracts of clove that already in the form of sheets. Then, she tried to mimic her father rolling up, even licking the edge of the cigarette papers so that they were sticky (p. 131).

“Shee filling should be much more, so that the cigarettes are quite thick. These ones too thin, their sizes are different compared to those for sale,” said Dasiyah, whilst handed over the cigarettes, which she had rolled up. Even though it was the first time to roll up without a rolling machine, Dasiyah had done it neatly (p. 131).

She became often to partake in rolling up in the factory because she knew should rolled up more frequent, the more she would obtain the extracts of clove. They could only be obtained should she assiduously assisted her father. Dasiyah was really aware about this matter. She would observe her palms, which initially were clean then changed into brownish, and that brownish tone became thicker (p. 132).

Like what had been done by her father, Dasiyah pressed those extracts of clove, which resembled hardened paste, under a hot teapot until flat. Afterwards, she cut them into small pieces. Thoroughly, she commenced to roll up one by one. The sticks of cigarette that were deliberately rolled up neatly. She produced twenty sticks that contained a blend of extracts of clove (p. 134).

Dasiyah ran her own business; hence, a businesswoman. A businesswoman is a woman who does business (trade, industry, and so forth); also, it can be said as a woman who struggles in trading [10]. The businesswoman’s objective is to assist in the economic problem and to sustain and increase the family’s economic growth rate. In the system of socio-culture enables women in a subordinate position, in spite of having a double role [11]. This situation was not experienced by Dasiyah because she was a superordinate.

Dasiyah’s intelligence made her to be able to do analysis, and a brilliant business consideration. She did not hesitate to make a firm decision so that her factory could continue to produce.

“If you, Father, build a new brand again, it means that you take the capital of Merdeka! If failed, it means Merdeka! will not be able to be in production any longer. What will we eat? Our workers will be paid with what?” Stated Dasiyah firmly. “If you can find an investor, go ahead then. But, for sure, do not spoil the capital of Merdeka!” (p. 140-141).

Her intelligence inherited from her mother, Roemaisa. The way she talked and behaved reflecting her intelligence. Her father was aware that her daughter could be his successor. She was able to work hard, and be a wise leader.
That girl inherited the intelligence from her mother, and the working tenacity from his father. Moreover, due to Idroes Moeria’s stance, which tended to give freedom for his daughter, she became an independent woman, dared to express an opinion. A unique combination for a woman in that time (p. 140).

Even, that time, Idroes Moeria was stunned. He just realized her daughter like a flower. He was like seeing Roemaisa in the day he was about to propose her, came out from behind the curtain like a flower uncovered from bushes. It just only this time Dasiyah’s gesture was different from that of young Roemaisa. Dasiyah appeared with a smile, and not afraid to stare at her interlocutor’s eyes, her face kept all of knowledge, everyone knew she was a smart woman. She charmed the entire room with a different way yet induced the same awe (p. 142).

Dasiyah’s marketing skill was extraordinary. She possessed brilliant ideas to market Gadis. She did not hesitate to spend money to make the brand more popular. The night market became one of places to market the brand.

Since Town of M was a small town, at best the night market was held once a year. Usually near 17th August. When the time came, undoubtedly Dasiyah registered Gadis as one of the stands there. She became so popular among the night market people. Everyone knew if there was the only one woman who managed a kretek cigarette stand seriously, it was Dasiyah, or Jeng Yah, as they called her (p. 153-154).

Someone’s role in a society is inseparable from the rights and obligations. The role involves at least three matters: a) a role that comprises norms associated with a position or someone’s place in a society; b) a role that is a conception concerning what an individual can do in a society as an organism; and c) a role that also can be stated as an important individual’s behaviour for a social structure [12]. Therefore, Dasiyah’s role was the role that comprises of norms associated with a position or someone’s place in a society.

The division of work carried out by Dasiyah generated a great impact on Gadis business. She employed not only men in her factory, but also women, and they all were paid the same amount.

The sales figures of Gadis skyrocketed, along with Dasiyah who enthusiastically registered it to participate in night markets, which were held at certain times. Not only was held in Town of M, but also in Yogyakarta, Magelang, Solo, Kudas, and the farthest in Lampung. Letters from Banyuwangi and Kalimantan also came, from those who heard that Gadis was a best-selling kretek cigarette brand. They deliberately proposed themselves to be the distributors in their respective areas (p. 153).

The division of work that based on sex difference is arranged by the nature to create a life of civilized society. It has been happening for thousands of years. Therefore, people inclined to deem it as something natural. They inclined to not questioning whether it is fair and who benefits from it. Women deem that the role difference, which is given to men and women, has an equal value: both are a noble role and worth to defend [13]. This situation is portrayed in Dasiyah’s idea that employed young women in the marketing of Gadis.

Afterwards, Dasiyah had an idea, instead of employing male stand guides, she employed Rukayah’s female friends. She paid them the same amount as male stand guides to promote Gadis (p. 153).

Female workers in Gadis factory received the same amount of wages as male workers. Wages for workers were an essential factor because they were the source to finance
themselves and their families. Wages are everything that workers, employees, or labourers receive as a compensation for work done [14]. As the leader, Dasiyah made a crucial decision by equalizing the wages for her male and female workers. The Marxist-feminist thinkers believe that the economic power and position that good for women are the answer to bring to an end the oppression towards women [15]. Moreover, they pioneer Comparable Worth movement, which not only to ensure a better wage for women, but also to compel the society to reconsider why they pay some people with high wages, and the others with low wages [16].

Dasiyah learnt to run kretek cigarette business, and the way to make kretek cigarette sauce. Her experience since little made her mastering in how to concoct a flavourful sauce. She knew the intricacy of kretek cigarette production; thus, it was not surprising that her kretek cigarettes, which she rolled up by herself, so flavourful.

In reality, it was Dasiyah who really tasted those kretek cigarettes, especially in the late afternoon when the tea time. This made her tongue and sense of smell were trained to distinguish the flavour of a stick of kretek cigarette whether good or not good. According to her (which certainly was kept for her own), those kretek cigarettes were not better than Merdeka! Personally, Dasiyah preferred Merdeka! (p. 139).

Since little, every late afternoon, Dasiyah rolled up cigarettes and then handed over her father. Because of that, she knew what the flavourful sauce should be. She intended to create a special sauce for her Gadis. Her skill in concocting flavourful sauce that made brand favoured by many people.

Actually, Dasiyah secretively had blended various sauce ingredients by herself. She took the sauce of Merdeka! as the base, and added some ingredients, which she assumed, could make the flavour more perfect (p. 150).

Most of Indonesian people had a penchant for smoking. For them, smoking would be more complete should it was accompanied with drinks. Coffee or tea was chosen to be a loyal companion.

Tea and coffee definitely were loyal companions combined with kretek cigarettes. However, to decide the right partner, either tea or coffee to be sipped, one had to look at the sun. Should the sun in the east sky, coffee was more appropriate to be partnered with kretek cigarettes. On the contrary, should in the west sky, it was tea (p. 128).

They deemed that the smoking activity accompanied by coffee or tea could raise the sense of enjoyment whenever the cigarettes were inhaled. Either coffee or tea, they consumed it alternately.

The existence of kretek cigarettes were favoured by most of people. For that reason, the development of the kretek cigarette industry provided such impacts on the people’s lives. Many of them depend their lives on the kretek cigarette factories. A good marketing and a flavourful concoction made people to favour kretek cigarettes.
6 Conclusion

Novel Gadis Kretek by Ratih Kumala narrates Dasiyah’s life, an independent woman in her struggle to build a kretek cigarette brand, and its factory in Town of M. She grew as a woman who was skilful at concocting kretek sauce, as a result of her experience rolling up kretek cigarettes in her father’s factory.

Since she had been in the public domain, she became confident that she was indeed mastering the technique of making kretek cigarettes. In fact, the kretek cigarettes made by her have a flavourful kretek sauce. Therefore, she intended to establish her own business in the kretek cigarette industry.

Dasiyah’s independence is discerned through her firmness in making decision, and her ideas that made her Gadis kretek cigarette brand advanced and developed rapidly. She expanded her business through an innovative marketing strategy. She became the head of the kretek cigarette factory; thus, superordinate. Moreover, she employed female workers and paid them the same amount of wage as male workers.

References

Translation Techniques of Affective Expressions in Animal Farm Novel into Indonesian Binatangisme

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Abstract. This study aims to describe the translation techniques of affective expressions in Animal Farm novel into Indonesian. It employed a descriptive-qualitative approach to describe the phenomena objectively. The research data were affective expressions taken from Animal Farm novel by George Orwell and their Indonesian version entitled Binatangisme. The number of data was 372 expressions comprised of words, phrases, and clauses. The data were analyzed based on theories of translation techniques by Molina and Albir (2002). The findings reported that there were 10 techniques identified. The technique of Amplification was identified 32 times, Borrowing 17 times, Discursive Creation 1 time, Established Equivalent 218 times, Linguistic Amplification 67 times, Literal Translation 6 times, Modulation 80 times, Reduction 38 times, Transposition 138 times and Deletion 9 times. Thus, it can be concluded that Established Equivalent technique is the most frequently applied by the translator while Discursive Creation is the least.

Keywords: affective expression, translation techniques, Animal Farm novel, Binatangisme

1. Introduction

In general, translation is a process of re-expressing a message in one language, termed source language (SL), with an equivalent message in another language, termed target language (TL). It is as stated by Nida and Taber [1] that translation is a process of reproducing the closest natural equivalent of the SL message in the TL, in which the priority is the meaning after that the language style. Therefore, the equivalence of meaning and language style is crucial in translating a text, especially literary texts which are related to feelings and aesthetics. Besides, translation can be seen as a product. In this sense, translation is a translated text as a result of the translation process.

A language has its system and cultural background which are often different from other languages. Translators should be aware of them when they are translating texts. Realizing it, they would always consider the equivalence of both meaning and structure when transferring a message from SL to TL. Related to the equivalence of meaning and structure, Bassnett [2] asserted that translation is the rendering of a source-language text into the target language to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structure of the source language will be preserved as closely as possible but not so close that the target

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1 This paper is a part of dissertation dealing with the translation of affective expressions in Animal Farm novel into Indonesian organized by the writer for attaining his doctorate in the Faculty of Cultural Sciences of Gadjah Mada University, Yogyakarta, Indonesia.
language structures will be seriously distorted. Thus, it can be said that in a translation process, the meaning is the priority over language structure. They should provide the same or closest natural equivalent meaning of SL message in TL. Meanwhile, the structure should follow that of TL to result in natural expressions.

*Animal Farm* novel is a satirical fiction work written by George Orwell during the Second World War and was published on 17 August 1945. It is a form of fable which tells about the life of animals in Manor Farm. The novel was a satirical criticism of an authoritative ruler of the Soviet Union when Stalin was in power in England. It is considered as the masterpiece of the author among his other works, like *Burmese Days*, *Dawn and Out in Paris and London*, *The Road to Wigan Pier*, *Homage to Catalonia*, and 1984. Out of those literary works, *Animal Farm* novel was able to place its author parallel with other great authors in England or even in the world as it was named one of the 100 best novels in the world in the 20th century by Times Magazine. Besides, in 1996 it won The Hugo Awards Best Novella in the category of the best science fiction novel and again in 2011, it was awarded Prometheus Hall of Fame Awards as the most popular novel. Therefore, the novel has been translated into different languages including Indonesian. It was translated for the first time by Joesoef Sou'yb in 1962 entitled *Kisah Sebuah Pertanian Hewan*. Then, it has been translated several times into Indonesian by other translators one of them is Mahbub Djunaidi [3] in 1983. At first, it was titled *Peternakan Binatang*, and later it was changed to *Binatangisme*. Due to the high interest of the readers, it was reprinted several times up to 2016. Mahbub Djunaidi is also the figure widely known as a great writer, columnnist, politician, and translator in Indonesia. Some of his translations are *Di Kaki Bukit Gunung Sinai*, *Cakar-Cakar Irving*, dan *100 Tokoh Yang Paling Berpengaruh dalam Sejarah*. The above reasons motivated the researcher to carry out this study. Other researchers who had previously conducted similar studies are Mojtaba Askari (2014) [4] who focused on studying procedures of translating proper nouns in *Animal Farm* into Persian and Umar Mono (2015) focusing on strategies in translating cultural words in *Animal Farm* into Indonesian.

This study is product-oriented research that tried to investigate how the affective expressions in *Animal Farm* novel were translated into Indonesian. Accordingly, the *Animal Farm* is considered as the source text (ST) and the translated text *Binatangisme* is the target text (TT). This study focused on affective expressions as the research object since it is related to the nature of this literary work, which is a satirical fiction novel. Affective expressions are verbal expressions used by the author in narrating the story. As the expressions are related to the dimension of feeling, the translator was required to have a good competence not only in understanding the messages but also in transferring them in TL. Moreover, as this text is a literary work, he should be able to transfer the styles used in ST to give similar style effects in the TT. As stated by Hoed [5], to produce accurate, acceptable, and readable translations, translators should be capable of rhetoric. In this way, the readers will enjoy the story as the translated text reads as if it were not a translation. There are plenty of data of affective expressions in this novel, like *tyrannize, evil, admiration, tormentor, depth of character, imperishable pride, fresh lies,* and *thoroughly frightened*. Thus, the translation units in this study are words, phrases, clauses, and sentences that express the author’s feelings towards the situations at that time. The feelings represented the attitude of English people tyrannized by the Soviet regime.

In product-oriented translation studies, researchers usually apply a bottom-up approach. They will begin analyzing the translation techniques that will guide them later to find out the translation methods, and finally, they can determine the ideology of translation orientation of
the translators. The clear distinction between translation strategies and translation techniques is stated by Molina and Albir [6] in which translation strategies are process-oriented while translation techniques are product-oriented. They are instruments used to classify and describe the actual steps taken by translators in each textual micro-unit. This study, therefore, investigated the translation techniques of affective expressions in Animal Farm novel into Indonesian Binatangisme. It tried to find out the translation techniques applied by the translator, described the distribution of the techniques, and described how the techniques were applied by the translator.

2. Theoretical Review
2.1 Affective Expression
Affective expressions are closely related to affective meanings which are included in the domain of feelings. Quoted from Shipley, Pateda [7] distinguished affective meaning from emotive meaning. Whereas affective meaning is the meaning perceived by listeners or readers as their reaction to particular language use, the emotive meaning is the one perceived by speakers or writers concerning what they think of or feel. Different from Pateda, Leech [8] stated that affective meaning is a sort of meaning which can reflect the personal feeling of speakers, including his/her attitude to the listener or to something he/she is talking about. From this definition, it is clear that affective meaning is the meaning which reflects the personal feeling of the speakers or writers, their attitudes to listeners or readers, or to things they are talking about.

In line with the definition of affective meaning above, affective expressions are expressions of feelings manifested through words, phrases, clauses, and sentences as the reactions of speakers or writers to things they are talking about. This is from which the idea of analyzing affective expressions in Animal Farm novel was translated into Indonesian departed.

In their book entitled The Language of Evaluation: Appraisal in English, Martin dan White [9] explains that speakers or writers' attitudes towards things they are talking about can be seen from their feeling expressions. Further, they divide the feeling into three categories, namely affect, judgment, and appreciation. The affect originates from emotion, judgment from ethics, and appreciation from aesthetics. Into these categories, various expressions of speakers or writers can be classified and then be assessed to figure out their attitudes.

2.2.1 Affect
Affect has to do with emotions when someone reacts to behavior, text/process, or phenomena. It is concerned with registering positive and negative feelings. The typology of affect groups emotions into three major sets having to do with un/happiness, in/security, and dis/satisfaction. Each typology can be exemplified with some expressions below.
1. Un/happiness: sad, dislike, miserable, mourn, frustrated/happy, like love, joy, excited, in ecstasy, adore
2. In/security: uneasy, anxious, threatened, shocked, surprised, comfort, confident, together, conveniently
3. Dis/satisfaction: angry, disappointed, bored with, neglected/satisfied, pleased, delighted, impressed, absorbed
To recognize such expressions, a distinguishing frame that can be used is a relational attributive process with a conscious participant involving the verb *feel*: {someone feels *affect* about something or something makes someone feel *affect* that…}.

For example - Dian feels *satisfied* that she gets a grade A in the exam.
- It makes us *surprised* that the cat spills the soup.

### 2.2.2 Judgment

The judgment deals with attitudes towards behavior that one admires or criticizes, praises, or condemns. This region of meaning construes one’s attitudes to people and the way they behave. In other words, it can be said that Judgement is typically used for evaluating behaviors. Judgments are divided into two, namely Judgements of esteem and Judgement of sanction. Judgments of esteem have to do with ‘normality’ (how unusual someone is) while Judgement of sanction has to do with ‘veracity’ (how resolute they are). Judgments of esteem are then subdivided into three social esteem: normality (how special), capacity (how capable), and tenacity (how dependable) whereas Judgements of sanction are subdivided into two social sanctions: veracity (truth) and propriety (ethics). Some examples of the expressions categorized as judgment are shown below.

1. Judgement of esteem:
   - Normality: lucky, natural, fashionable, cool, normal, peculiar, obscure, unlucky, old fashioned
   - Capacity: powerful, mature, humorous, clever, productive, weak, sick, childish, stupid, foolish, ignorant
   - Tenacity: brave, patient, careful, dependable, loyal, cowardly, stubborn, timidly, unreliable

2. Judgment of sanction:
   - Veracity: honest, truthful, direct, credible, deceitful, lie, dishonest, deceptive, manipulative
   - Propriety: good, ethical, fair, humble, polite, generous, evil, immoral, vanity, rude, greedy

It is important to notice that modality of probability like probably, may, certainly, modality of usuality, like usually, rarely, sometimes, never, and often, and modality of ability/capacity, like can, able, and capable belong to this category. Besides, modulation of obligation, like should, must, have to, and modulation of inclination, like will, shall, and would are classified into Judgement. To identify such expressions, a relational attributive process ascribing attitude to some person’s behavior proves helpful: {It was a judgment of person/for a person to do that} and {(for person) to do that was judgment}.

For examples:
- It was polite of you to talk to a stranger in that way.
- For a child to do that like that was dangerous.

### 2.2.3 Appreciation

Appreciation has to do with evaluations of semiotic and natural phenomena, according to how they are valued or not in a given field. So, the expressions of appreciation evaluate things, text/process, or natural phenomena. Appreciation is divided into three, namely Reaction (do things catch our attention; do they please us?), Composition (balance and complexity), and Valuation (how innovative, authentic, timely, etc.). Some typical expressions of this category are exemplified below.

1. Reaction
- Impact: fascination, lively, remarkable, notable, dry, boring, monotonous, flat, predictable
- Quality: good, beautiful, appealing, splendid, bad, nasty, plain, repulsive, revolting
2. Composition
- Balance: balanced, harmonious, symmetrical, consistent, unbalanced, distorted, irregular
- Complexity: simple, clear, precise, elegant, detailed, extravagant, unclear, plain, simplistic
3. Valuation: deep, profound, innovative, authentic, genuine, conventional, dated, fake, useless

To recognize the expressions of appreciation, they can be diagnosed through a mental process ascribing an attitude to things: {Person consider something appreciation} and {person see something as appreciation}.
For examples: - We consider your new garden wonderful.
- My colleagues see the job as challenging.

2.2.4 Graduation
As stated by Martin and White [9], a defining property of all attitudinal meanings is their gradability. It is a general property of values of Affect,Judgement, and Appreciation that they describe greater or lesser degrees of positivity or negativity. In other words, the meanings can be scaled-up (heightened) or scaled-down (lowered). Therefore, they have the potential to be intensified and compared. Some examples of gradable meanings are very sad, very unhappy, full of sorrows, the more skillful, virtually flawless, startlingly original, so pleasant, very pretty, finer, and as pretty. (as exemplified by Martin and White).

The term graduation refers to the property of attitudinal meaning which can be graded as up-scaling or down-scaling. The graduation works on two axes as its sub-categories, namely Focus and Force. Focus graduation is the axis of grading according to prototypicality while Force is the axis of grading according to intensity or amount. In this case, Focus can be up-scaling (sharpening) or down-scaling (softening) the experiential categories. The examples of experiential categories (non-attitudinal terms) are a real husband, a true teacher, a genuine leather bag while the examples of down-scaling the categories and up-scaling experiential category are they play football, sort of, they are kind of foolish, and it was a regret of sort. In the above examples, the words true, real, and genuine are used to up-scale or sharpen the degree of the non-attitudinal terms or experiential categories scalable and the words sort of, kind of, and of sort are used to soften the categories that are to characterize the instances a having only marginal membership in the category.

As stated above, Force is the axis of grading according to intensity or amount. Thus, it can be divided into two sub-categories, namely Intensification and Quantification. The Intensifications graduate with respect to Quality and Process. The Quality relates to adjectives in which to show their degrees they are preceded with such isolated modifiers e.g. slightly greedy, relatively greedy, and very greedy; dreadfully poor (non-figurative); dirt poor, ice-cold (figurative) or infused in the lexicons, e.g., contented, happy, and joyous. The Process can be done in similar ways as that of Quality with isolated modifiers, e.g., slightly reduced, greatly reduced (grammatical intensification); move slowly, move rapidly; came out like a jack in a box; wander about like Brown’s cows (lexical intensification) or infused in the lexicons, e.g., like, love,
adore; trickles, flows, gushes (non-figurative); prices inched up, and prices sky-rocketed (figurative).

Quantifications graduate with respect to imprecise reckonings of number, e.g. a few and many, imprecise reckonings of mass or presence, e.g. small, large; thin, thick; light, heavy; dim, and bright and imprecise reckonings of extent in time and space. The Quantification of time and space is measured with respect to proximity, e.g. near, far; recent, and ancient or distribution, e.g. long-lasting; short-term; wide-spread, and sparse.

2.2 Translation Technique

Translation techniques are analytical instruments used to classify and describe the actual steps taken by translators in each textual micro-unit. The micro-units meant in this study are words, phrases, clauses, and sentences that convey affective meanings in SL and are translated into TL. These techniques, according to Molina and Albir [6], are distinguished from translation strategies on the ground that they are related to translation products while translation strategies are related to process. Then, they proposed eighteen strategies as described below.

1. Adaptation: to replace an ST cultural element with one from the target culture, e.g., to translate an English term spaghetti into Indonesian as mie ayam or the term telur dadar in Indonesian as omelette in English.

2. Amplification: to add details that are not in the ST by giving information or paraphrasing to make the information explicit, e.g., to translate the degradation of environment in English as penurunan kualitas lingkungan in Indonesian or the word batik as batik, a piece of cloth printed with patterns or ornaments through the process of waxing and coloring in English.

3. Borrowing: to take a word or expression straight from an SL, which can be either pure borrowing (without change), e.g., to translate the English word printer and a term talk show into Indonesian as printer and talk show or naturalized borrowing (with changes to fit the spelling rules and pronunciation in the TL), e.g., irrigation as irigasi in Indonesian.

4. Calque: to translate literally a word or frequently a phrase lexically or structurally, e.g., to translate an English term judicial commission into Indonesian as Komisi Yudisial.

5. Compensation: to introduce an ST element of information or stylistic effect in another place in the TT because it can be reflected in the same place as in ST, e.g., to translate the sentence He found the concept completely unintelligible into Indonesian as Konsep itu sama sekali tak terjangkau oleh pikirannya.

6. Description: to replace a term or expression with a description of its form and function, as in translating the term Tujuhbelasan in Indonesian into English as an annual celebration of Indonesian independence on August 17.

7. Discursive Creation: to establish a temporary equivalence that is totally unpredictable out of context, e.g., to translate a movie title The Passion of Christ into Indonesian as Sengsara Tuhan Yesus.

8. Established Equivalence: to use a term or expression recognized as an equivalent in the TL (by dictionaries or language in use), e.g., to translate two English terms bowl and illegal logging into Indonesian as mangkok and pembalakan liar respectively.

9. Generalization: to use a more general or neutral word or term in the TL, e.g., to translate an English word beer into Indonesian as minuman keras or to translate an Indonesian word becak into English as vehicle.

10. Linguistic Amplification: to add linguistic elements in translating a word or an expression in the TL. It is frequently used in consecutive interpreting and dubbing, as in translating an
English expression very surprised into Indonesian as kaget seperti mendengar petir di siang hari bolong.

11. Linguistic Compression: to synthesize or simplify linguistic elements in the TL, as in translating an Indonesian expression Saya tidak dapat mengungkapkan besarnya rasa terima kasih saya kepadamu dengan kata-kata into English as Thank a lot. It is in opposition to Linguistic Amplification.

12. Literal Translation: to translate a word or expression word for word (literally). Frequently it follows the word order or structure of TL, as in translating an English sentence It is very dangerous to cross in a busy street into Indonesian as Itu sangat berbahaya menyeberang di jalan yang sangat sibuk.

13. Modulation: to change the point of view, focus, or cognitive category concerning the ST which can be lexical or structural, e.g., to translate a sentence He refused my offer into Indonesian as Dia tidak dapat menerima tawaran saya.

14. Particularization: to translate a word or term in a more precise or concrete one in the TL, e.g., to translate a word vehicle into Indonesian as mobil or a word in Indonesian pakaian as dress in English. It is in opposition to generalization.

15. Reduction: to suppress information in an ST in the TT as it doesn't distort the meaning, e.g., to translate a sentence Niagara river is located in the border between USA and Canada into Indonesian as Niagara terletak diantara Amerika dan Kanada It is in opposition to Amplification.

16. Substitution: to change linguistic elements for paralinguistic ones (intonation, gesture) or vice versa, e.g., to translate the gesture of nodding in Indonesian culture as Yes in English or the Arab gesture of putting one’s hand in his heart as Terima kasih in Indonesian or Thank you in English. It is usually used in interpreting.

17. Transposition: to change a grammatical category, like the class of an SL word or/and its unit of a word or expression in TL, e.g., to translate a sentence I have no knowledge about it into Indonesian as Saya tidak tahu tentang hal itu. In the example, the noun knowledge in English changes its category to a verb in Indonesian.

18. Variation: to change linguistic or paralinguistic elements (intonation, gesture) that affect aspects of linguistic variation, including the changes of tone, style, social dialects, geographical dialects, etc. e.g., to introduce or change dialectal indicators for characters when translating for the theater, changes in tone when adapting novels for children, etc.

3. Research Method

This research applied a descriptive-qualitative approach. It means that the researcher described the linguistic phenomena dealing with the translation techniques of affective expressions in Animal Farm novel into Indonesian Binatangisme as the ways they are. As stated by Hancock [10], qualitative research is concerned with developing an explanation of social phenomena which helps us to understand the social world in which people live and why things are the way they are. In line with the definition, by this approach the researcher aimed to identify and describe the translation techniques of affection expressions in Animal Farm novel into Indonesian.

The design of this research is an embedded case study as the focus and main objectives of the research had been stated before the data was collected in which all of them were based on the existing theories. The data of this research are affective expressions in the forms of linguistics units, namely words, phrases, clauses, and sentences. The data were obtained from two sources,
they are *Animal Farm* novel by George Orwell [11] (1945) as the source text (ST) and the translated version in Indonesian entitled *Binatangisme* translated by Mahbub Djuanedi [3] (1983) as the target text (TT). The techniques of collecting the data involved content analysis, documentary technique, and library study. Then, the data were analyzed by comparing the translation of affective expressions in TT to those in ST. Here, both similarities and differences in terms of form and meaning were identified mainly based on translation techniques applied in transferring the messages as proposed by Molina and Albir [6]. The application of techniques can be single or in combination with other techniques as Newmark [12] termed double, triple, or quadruple. Finally, the distribution and application of translation techniques were described.

4. Findings and Discussions

4.1. Findings

Having analyzed the translation equivalents of affective expressions in the ST and TT, the distribution of translation techniques identified can be presented in table 4.1.1 below. As found in their applications, there were some techniques used singly, while some others were used in combination with other techniques.

<table>
<thead>
<tr>
<th>No.</th>
<th>Translation Techniques</th>
<th>Variants of Translation Techniques</th>
<th>Quantity</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Single</td>
<td>Double</td>
<td>Triple</td>
</tr>
<tr>
<td>1</td>
<td>Amplification</td>
<td>7</td>
<td>22</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Borrowing</td>
<td>6</td>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>Discursive Creation</td>
<td>-</td>
<td>1</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>Established Equivalent</td>
<td>130</td>
<td>74</td>
<td>14</td>
</tr>
<tr>
<td>5</td>
<td>Linguistic Amplification</td>
<td>9</td>
<td>46</td>
<td>10</td>
</tr>
<tr>
<td>6</td>
<td>Literal Translation</td>
<td>-</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Modulation</td>
<td>16</td>
<td>43</td>
<td>20</td>
</tr>
<tr>
<td>8</td>
<td>Reduction</td>
<td>-</td>
<td>13</td>
<td>22</td>
</tr>
<tr>
<td>9</td>
<td>Transposition</td>
<td>-</td>
<td>112</td>
<td>23</td>
</tr>
<tr>
<td>10</td>
<td>Omission</td>
<td>9</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td><strong>Total</strong></td>
<td>60</td>
<td>6</td>
<td>99</td>
</tr>
</tbody>
</table>

As shown in table 1 above, there are ten translation techniques identified in the translation of affective expressions in *Animal Farm* novel into Indonesian *Binatangisme*. The last technique, Omission, is not the one proposed by Molina and Albir [6]. It is one of the techniques proposed by Ayora and Delisle as cited in Molina and Albir [1] which should be applied here because in analyzing the data, the phenomenon appeared that some affective expressions were not translated or deleted in TT. Then, it is evident from the table that some techniques dominantly used are Established Equivalent which is applied 218 times (36.03%), Transposition applied 138 times (22.81%), Modulation applied 80 times (13.22%), and Linguistic Amplification applied 67 times (11.07%). Meanwhile, the least frequently applied technique is Creative Discursion which is only identified once (0.16%).

Translation techniques are analytical instruments used to identify and describe the actual steps taken by translators in each textual micro-unit. In other words, the techniques describe the results obtained and classify different types of translation solutions. Therefore, this section also
discusses the ten translation techniques and provides relevant pieces of evidence taken from the data.

4.1.1 Techniques of Amplification and Transposition
By this technique, the translator provides details that are not in the ST by giving information or paraphrasing to make the information explicit. Besides, he changes the grammatical category of the SL word or expression in the TL. An example illustrating the use of the paired techniques is shown below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Its owner, Mr. Pilkington, was an easy-going gentleman farmer who spent most of his time in fishing or hunting according to the season (page 16).</td>
<td>Pemiliknya, tuan Pilkington, seorang yang tingkah lakunya seenaknya, gampang-gampangan, menghabiskan sebagian besar waktu memancing atau berburu, tergantung dari musim apa (page 40).</td>
</tr>
</tbody>
</table>

As shown in the example, the adjective *easy going* is translated into Indonesian as *yang tingkah lakunya seenaknya, gampang-gampangan*. The detail information *tingkah laku* and *gampang-gampangan* makes the message explicit. Here, this technique is also applied in combination with Transposition as there is a unit shift from an adjective to an adjective clause.

4.1.2 Technique of Borrowing
Using this technique a translator takes a word or expression straight from an SL, which can be either pure borrowing (without change) or naturalized borrowing (with changes to fit the spelling rules and pronunciation in the TL). However, only naturalized borrowings were observed in the data. An illustrative example can be seen below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>At the Meetings, Snowball often won over the majority by his brilliant speeches, but Napoleon was better at canvassing support for himself in between times (page 21).</td>
<td>Pada forum “Pertemuan”, babi kader teladan Snowball sering dapat dukungan suara mayoritas berkat pidatonya yang brilliant, tapi babi kader teladan Napoleon punya kelebihan mencari pendukung buat dirinya di sela-sela antara satu forum dengan forum lain (page 49).</td>
</tr>
</tbody>
</table>

As seen in the example above, the adjective *brilliant* is translated into Indonesian as *brilian*. It is clear now the technique of borrowing is applied individually in which the adjective *brilliant* is directly taken to TL by adapting its spelling and pronunciation system to that of TL.

4.1.3 Techniques of Discursive Creation and Amplification
These techniques are applied by establishing a temporary equivalent that is totally unpredictable out of context and by introducing details that are not formulated in the ST (information or explicative paraphrasing). An example of the application of the two techniques is shown below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>402</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
In past years Mr. Jones, although a hard master, had been a capable farmer, but of late he had fallen on evil days\textsuperscript{199} (page 8).

Di tahun-tahun belakangan ini, kendati tuan Jones seorang pimpinan yang keras, kendati ia seorang peternak yang punya kebolehan, tapi akhirnya ia terjerumus ke dalam rawa-rawa tak terpuji\textsuperscript{199} (page 20).

In the example above, the translator creates a temporary equivalent of the phrase \textit{evil days}, that is \textit{rawa-rawa tak terpuji}. In the translation, the equivalent means \textit{various kinds of wickedness} which has nothing to do with the ST message, \textit{evil days}. Actually, the phrase is an idiom that means ‘the time when someone has to do something difficult or unpleasant’. It seems that the temporary equivalent is made based on the context in which before the idiom it is said that Mr. Jones used to be a capable farmer while in the next sentence it is said that he had, of late, become much disheartened after losing much money in a lawsuit and had taken to much drinking beer and doing foolish things, like feeding animals on crusts of bread soaked in beer. Besides, providing the equivalent using explicative paraphrasing shows that the translator also applies Amplification technique. Thus, the techniques of Discursive Creation and Amplification are used simultaneously in this data.

4.1.4 Techniques of Established Equivalent and Modulation

By Established Equivalence a translator uses a term or expression recognized as an equivalent in the TL (by dictionaries or language in use) and by Modulation, he changes the point of view, focus, or cognitive category concerning ST. It is exemplified in the following example.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Snowball was a more vivacious pig than Napoleon, quicker in speech and more inventive, but was not considered to have the same depth of character\textsuperscript{116} (page 7).</td>
<td>Sedangkan babi Snowball lebih periang dibanding Napoleon, banyak bicaranya, lebih berakal, tapi dianggap kurang punya karakter teguh\textsuperscript{116} (page 18).</td>
</tr>
</tbody>
</table>

As observed in the example above, the term \textit{depth of character} is translated into TL as \textit{karakter teguh}. It is also the more common expression in TL, especially when the translator changes the point of view, not translating it as \textit{kedalaman karakter}. The native speakers of English see the quality of one’s character in terms of its depth, whereas those of Indonesian see it in terms of its tenacity. So, the technique of Established Equivalent is applied in combination with Modulation.

4.1.5 Technique of Linguistic Amplification

The use of this technique can be seen when a translator adds linguistic elements in translating a word or an expression in the TL. It is illustrated in the following example.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The potatoes had become soft and discoloured\textsuperscript{265}, and only a few were edible (page 32).</td>
<td>Akibatnya, kentang itu menjadi lembek, menjadi peot-peot, warnanya jadi berubah\textsuperscript{265}, dan cuma sebagian kecil saja yang masih bisa termakan (page 78).</td>
</tr>
</tbody>
</table>
In the example above, the expression *soft and discolored* is not translated literally as *lunak dan berubah warnanya*. Instead, the translator uses more words than it should be. In this way, it is evident that he applies the technique of Linguistic Amplification.

### 4.1.6 Technique of Literal Translation

The use of this technique can be identified when a translator translates a word or expression word for word (literally). Frequently, it follows the word order or structure of TL. To illustrate the use of this technique, see the following example.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Moses, who was Mr. Jones's especial pet, was a spy and a tale-bearer, but he was also <em>a clever talker</em>[^34] (page 8).</td>
<td>Moses itu kesayangan tuan Jones, tugasnya jadi intel dan tukang bual, tapi ia juga <em>seorang pembicara yang pandai</em>[^34] (page 19).</td>
</tr>
</tbody>
</table>

In the above example, the noun phrase *a clever talker* is translated literally as *seorang pembicara yang pandai*. The phrase is translated word by word but it follows the word order of TL. Nevertheless, the translation sounds natural and is, therefore, considered as an established equivalent either. Accordingly, it can be said that both Literal Translation and Established Equivalence are applied here.

### 4.1.7 Technique of Modulation

By this technique, a translator changes the point of view, focus, or cognitive category concerning the ST which can be lexical or structural. The illustration can be seen in the following example.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>He would put his snout to the ground, give several deep sniffs, and exclaim <em>in a terrible voice</em>[^273], &quot;Snowball! He has been here!&quot; (page 34).</td>
<td>Ia hunjamkan ia punya congor ke tanah, mencium-cium, kemudian menjerit keras-keras <em>dengan suara bagai petir</em>[^273]; “Snowball!! Ia memang kemari!” (page 83).</td>
</tr>
</tbody>
</table>

The example above shows that the noun phrase *a terrible voice* is translated as *dengan suara bagai petir* that literally means ‘a sound like a thunderbolt’. The figurative meaning the phrase conveys shows the application of Modulation that the translator changes the cognitive category in which the frightening thunderbolt sound is one of the terrible things. The expression *suara bagai petir* is used to illustrate the condition impressed in the word *terrible* which means ‘very unpleasant; making you feel very unhappy, upset or frightened’.

### 4.1.8 Techniques of Reduction and Literal Translation

The combination of these two techniques is applied when a translator suppresses an ST information item in the TT and simultaneously translates an expression word for word. The application of these two techniques is shown below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>And when they heard the gun booming and saw the green flag fluttering at the masthead, <em>their hearts swelled with</em></td>
<td>Apabila mereka dengar senjata meletup, apabila mereka lihat dengen kepala mendongak bendera hijau</td>
</tr>
</tbody>
</table>
imperishable pride, and the talk turned always towards the old heroic days, the expulsion of Jones, the writing of the Seven Commandments, the great battles in which the human invaders had been defeated. (page 55).

In the example above, the translator suppresses the information by reducing the adjective *imperishable* from the clause. So, the complete clause *their hearts swelled with imperishable pride* is only translated as *kalbu mereka menggelembung dengan penuh rasa bangga* that means ‘their hearts swelled with pride’. He omits the word *imperishable* that means ‘that will last for a long time or forever’ as it will not seriously distort the meaning of the clause in TT. Meanwhile, the rendering of the clause shows that the translator translates it word for word in which the words are translated literally out of context. Therefore, it can be identified that both *Reduction* and *Literal Translation* techniques are applied simultaneously.

4.1.9 Techniques of Transposition and Established Equivalent

The use of these two techniques can be identified when a translator changes a grammatical category, like class or/and unit of an SL word in TL, and the words translated contextually are recognized as equivalents in TL. The following example illustrates the use of these two techniques simultaneously.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>This single farm of ours would support a dozen horses, twenty cows, hundreds of sheep—and all of them living in a comfort and a dignity that are now almost beyond our imagining (page 3).</td>
<td>Peternakan kita yang satu ini saja dapat menjamin selusin kuda, dua puluh sapi, beratus domba, dan semuanya bisa hidup nyaman dan bermartabat yang melebihi dari apa yang kita bisa bayangkan (page 6).</td>
</tr>
</tbody>
</table>

As seen in the above example, the nouns *comfort* and *dignity* change the class in the process of translation to adjectives *nyaman* and *bermartabat* respectively. As the two words are translated contextually to create natural expressions in TL, another technique called Established Equivalent is also used simultaneously.

4.1.10 Technique of Omission

The use of this technique is shown by omitting a word or phrase in ST without giving a corresponding equivalent in TT. An example of the application of this technique can be seen below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>The truest happiness, he said, lay in working hard and living frugally (page 54).</td>
<td>Kebahagiaan tulen, kata Napoleon, adalah hidup dengan kerja keras sekeras-kerasnya (page 131).</td>
</tr>
</tbody>
</table>

In the example above, the equivalent of the word *frugally* that means ‘economically or using as much money or food as is necessary’ is not provided in TT. The absence of the equivalent in
the example has distorted the meaning of the whole sentence as there is important information that is left untranslated.

4.2 Discussion
Based on the description of the findings supported by relevant examples above, it can be seen that the translator used various techniques to produce a good translation with natural expressions and high readability. The dominant usage of certain translation techniques including Established Equivalent, Transposition, Modulation, and Linguistic Amplification shows his effort to create a translation that is acceptable by target readers. As can be inferred from the theory [12], the application of certain techniques leads to the methods used by a translator in translating a text or parts of the text, and, in turn, the methods lead to the orientation of the translation. The implication of the translation techniques to the methods and the translation orientation is shown in table 4.2.1 below.

<table>
<thead>
<tr>
<th>Table 4.2.1 Translation Orientation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Orientation</td>
</tr>
<tr>
<td>-------------</td>
</tr>
<tr>
<td>Source Language</td>
</tr>
<tr>
<td></td>
</tr>
<tr>
<td>Target Language</td>
</tr>
<tr>
<td></td>
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<td></td>
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<td></td>
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<td></td>
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<tr>
<td></td>
</tr>
</tbody>
</table>

The much higher percentage of the translation techniques oriented to the source language indicates that the translator tried in such a way that the translation is easy to understand by the target readers. Moreover, when the translation of affective expressions in this literary text uses a lot of simple words with some figurative expressions, it makes the Indonesian version of this novel (Binatangisme) more enjoyable.

Affective expressions belong to the domain of feeling. Therefore, they deal with gradable meanings of the adjectives, verbs, and adverbs involved, either as individual words or phrases. The term ‘gradable’ here means the quality of words which can be up-scaled or down-scaled. As revealed in this study, a great number of the data are gradable, either up-scaling or down-scaling, in terms of intensification and quantification. So, on the ground of the two terms, modulation (the shifts of meaning) can be further distinguished into Modulation of Meaning Intensification (MMI) and Modulation of Meaning Quantification (MMQ). Making a clear distinction is necessary to do as in categorizing the data in this research the writer could only use a general term, ‘the shift of nuance of meaning’. The term should be made more specific so that it can describe the ST intended meanings more precisely. Some examples of MMI found in the data are so highly regarded, very slowly, thoroughly frightened, and crystal clear, while some examples of MMQ are a little uneasy, mighty shoulders, nearby mountains, and much secret. Realizing the importance of the new translation techniques, their clear definitions should
be made. Firstly, the technique of Modulation of Meaning Intensification is a technique when a translator scale-up (heighten) or scale-down (lower) the intensity of an ST word in the TT. Secondly, Modulation of Meaning Quantification is a technique when a translator scale-up (heighten) or scale-down (lower) the quantification of an ST word in the TT.

To give a brief description of the implementation of the Modulation of Meaning Intensification, three examples are shown below.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Snowball and Napoleon were by far the most active(^{169}) in the debates (page 13).</td>
<td>Babi kader teladan Snowball dan Napoleon senantiasa amat aktif(^{169}) dalam perdebatan (page 33).</td>
</tr>
<tr>
<td>2</td>
<td>These two disliked each other so much(^{186}) that it was difficult for them to come to any agreement, even in defense of their own interests (page 16)</td>
<td>Keduanya saling tidak suka, saling benci, saling gregetan(^{186}), sehingga mustahil bisa sepakat, kendati untuk membela kepentingan mereka (page 40).</td>
</tr>
<tr>
<td>3</td>
<td>Nevertheless, they were both thoroughly frightened(^{187}) by the rebellion on Animal Farm, and very anxious(^{188}) to prevent their own animals from learning too much about it (page 16)</td>
<td>Namun, bagaimana pun juga, keduanya merasa cemas(^{187}) mendengar pemberontakan di perternakan “BINATANG”, dan bekerja mati-matian(^{188}) mencegah binatang-binatangnya tahu kelewat banyak tentang peristiwa itu (page 40).</td>
</tr>
</tbody>
</table>

In the first example, the superlative form of comparison the most is translated as amat in TL. It is equal to very in SL, though it belongs to a casual variety, which is classified as the comparative form of comparison. This shift of meaning indicates the implementation of Modulation of Meaning Intensification as the ST meaning is down-scaled or lowered in TT. Then, in the second example, the expression so much that functions as an intensifier in SL are translated differently in the form of repetition in TL. The repeated expressions saling tidak suka, saling benci, saling gregetan that means ‘dislike each other, hate each other, irritate each other’ serves the function as an intensifier that is equal to so much in SL. Thus, the MMI is implemented through this example. Finally, in the third example, there are two examples of MMI shown here. The word thoroughly is not translated in TT while the word very is translated as mati-matian which means ‘a serious effort’ in TL. The absence of the equivalent of thoroughly that functions as an intensifier distort the ST meaning, whereas the equivalent given to the word very which also serves the function as an intensifier can give a similar meaning. Thus, the implementation of MMI is exemplified in these two words.

Similarly, the implementation of Modulation of Meaning Quantification can be illustrated in the following examples.

<table>
<thead>
<tr>
<th>No.</th>
<th>Source Text</th>
<th>Target Text</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Clover made a sort of wall round them with her great(^{29}) foreleg, and the</td>
<td>Si kuda Clover membentuk semacam dinding dengan kaki depan mereka yang besar(^{29}) itu, sehingga anak-anak</td>
</tr>
<tr>
<td>English</td>
<td>Indonesian</td>
<td></td>
</tr>
<tr>
<td>------------------------------------------------------------------------</td>
<td>----------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td>ducklings nestled down inside it and promptly fell asleep (page 3).</td>
<td>bebek itu meneriap di bagian sebelah dalamnya, dan segera tertidur (page 3).</td>
<td></td>
</tr>
</tbody>
</table>

2 Let us face it: our lives are miserable, laborious, and short
d (page 3)


As shown in the first example above, the word great is translated as besar in TL. In SL, the word great is an adjective that means ‘very large; much bigger than average in size and quantity’ while in TL the corresponding adjective is equal to big that means ‘large in size, degree, amount, etc.’. In graduation of meaning, it is called an infused intensification (contrary to separate intensification), in which the intensification is fused in individual words. Accordingly, the translation slightly distorts the ST meaning. Likewise, in the second example, it is shown that the word short is translated as sangat singkat in TL. The meaning of sangat in SL is ‘very’ and serves the function as a modifier or, specifically, an intensifier in the adjective phrase. So, the phrase means ‘very short’ in SL. The equivalent made slightly distorts the meaning of the SL word. Therefore, it can be inferred that the two examples show the implementation of the technique of MMQ.

Based on the explanation above, the invention of the two translation techniques, namely Modulation of Meaning Intensification and Modulation of Meaning Quantification, is proposed as additional findings. The two techniques are necessary to be implemented in the translation of words or expressions related to feelings to give adequate equivalents. Another reason is that this important thing is not covered in the Modulation defined by Molina and Albir. Therefore, if the technique of Amplification can be distinguished from Linguistic Amplification and Linguistic Compression, likewise the technique of Modulation can be further distinguished from Modulation of Meaning Intensification and Modulation of Meaning Quantification.

5. Conclusion

Based on the finding and discussion above, it can be drawn some conclusions. Firstly, concerning translation techniques, from 372 data there are ten techniques identified in the translation of affective expressions in the Animal Farm novel into Indonesian Binatangisme. The translation techniques are distributed in different variants of application. The techniques may be used singly, doubly, triply, or quadruply. Secondly, there are four dominant techniques applied, namely Established Equivalent which is applied 218 times (36.03%), Transposition applied 138 times (22.81%), Modulation applied 80 times (13.22%), and Linguistic Amplification applied 67 times (11.07%) from which the most frequently applied technique is Established Equivalent. On the contrary, it is found that the least frequently applied technique is Creative Discursion which is only applied once (0.16%). Finally, based on the characteristics of data used in this study, it is proposed that there are two techniques of translation, namely Modulation of Meaning Intensification (MMI) and Modulation of Meaning Quantification (MMQ). These two techniques are, hopefully, can be used as additional diagnostic instruments in analyzing data in the form of affective expressions.
6. Acknowledgment
This paper is a part of a dissertation dealing with the translation analysis of Affective Expressions in *Animal Farm* novel by George Orwell into Indonesian *Binatangisme*. It is a partial requirement for the attainment of a Doctorate in the Faculty of Cultural Sciences of Gadjah Mada University in which the writer is currently studying. The writer is indebted to both promotor, Mr. Prof. Dr. Syamsul Hadi, S.U., M.A., and co-promotor, Mr. Dr. Adi Sutrisno, M.A., who have generously and patiently encouraged him during his study. Therefore, he would like to express his deepest and sincerest gratitude to them. Besides, he is also indebted to the provider of BPP-DN scholarship which has kindly funded his study. It has also become an important part of the success of his current study to which he owes it a great depth of gratitude.

References


Translating Ellipsis: Rendering the Missing Elements

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Abstract. Ellipsis is one of the phenomena worth studying under Translation Studies. Ellipsis requires a translator not only to precisely figure out what is left-out in constructions but also to opt between keeping the ellipsis within the constructions in the target language (TL) and filling the gap with the precise information. Furthermore, translator needs to think through another essential thing, the information has to be rendered in the TL. This paper studies the translation of English elliptical constructions in the novel Percy Jackson: The Last Olympian. Sentences containing ellipses in the novel were analysed and the preliminary findings reveal the following: English and Indonesian share some identical ways of expressing elliptical constructions under particular circumstances, yet different in others. In addition, different steps are taken by the translator in dealing with elliptical constructions: using the same form of ellipsis, translating into different type of ellipsis, and making the left-out elements apparent.

Keywords: English - Indonesian Translation, ellipsis, elliptical constructions, forms

1. Introduction

Ellipsis phenomena which also known as omission, include a number of occurrences where otherwise referred information goes missing under certain circumstances [1]. Apart from the ellipsis that appears in discourse as a fairly common cohesive device, in many cases, literary utterance also applies an ellipsis construction to avoid unnecessary repetition, generate a cohesive textual relation, ensure propositional development, and enhance the communicative effectiveness [2]. Cohesion as a result of ellipsis construction is particularly common in two-party utterances, in which the second party may modify their responses to include the content of utterances of the first party without simply repeating it [2].

English has generally three types of ellipsis, namely predicate, clausal, and nominal. Since the missing elements are recognized in the structure, it can be said that the missing elements are parts of the phrases that constitute the structure of a clause or sentence. Supposed to maintain the plot cohesiveness of the whole story, the literary translator must find it is challenging to faithfully render the meaning of the elliptical construction in the text.

The translator sometimes keeps the elliptical construction of the source text (ST) into the target text (TT) but sometimes the translator also changes the structure by adding more information to make it explicit. Some of the elliptical construction in English cannot be translated into elliptical construction in Indonesian. It is due to the different linguistic characteristics of both English and Indonesian. Therefore, the translator of literary work should find the most suitable technique to translate elliptical construction to avoid the ungrammatical structure without changing the feeling that builds the story.

The translation of constructions containing ellipsis is rarely discussed by the previous researchers, especially the English into Indonesian translation. Schwarz explored the syntactic structure of hypothetical grammatical process in ellipsis constructions [3]. The phenomena of ellipsis in translation have been scrutinized by Nezam & Pirnajmuddin, Sujono, Arhire, and Lestari [4] [5] [6] [7]. However, they only classify the ellipsis and identify the translation strategies, and
did not discuss further the impact of the translation techniques on the quality of translation. This research will use the theory of ellipsis phenomena proposed by Craenenbroeck & Merchant [1].

2. Literature Review

2.1. Translation Definition and Problems

According to Catford, translation is the process of converting the textual element in one language (source language) by equivalent textual element in another language (target language) [8]. In line with the previous, Nida says that translation consists of “reproducing in the receptor language the closest natural equivalent of the source language message, first, in terms of meaning and secondly in terms of style [9].” As well as Newmark states, translation is “a craft consisting in the attempt to replace a written message and/or statement in another language [10].” Moreover, the above definitions are also supported by the statement from Bell. He defines that translation is a depiction of a text in source language by a depiction of an equivalent text in target language [11].”

By various definitions above, it can be summarized that translation is the process of rendering messages and styles from the source language (SL) to the target language (TL). Besides, it is expected that a translation should be natural. This is supported by Nida and Taber that “the best translation does not sound like a translation [12].”

2.2. Ellipsis Phenomena

Ellipsis phenomena involve the material omission of sentence construction [1]. The missing material is replaced by nothing. This is a phenomenon of consciously leaving an element unstated which is nonetheless understood by the writer/speaker and reader/listener. This phenomenon does not comprise every case in which the reader/listener has to supply absent information. Instead, only those cases where the grammatical construction itself focuses on an element or elements that can fill the space being referred to [13].

Meanwhile, Halliday & Hasan marked that where there is an ellipsis construction, there is a presumption in the structure that something is to be provided, or ‘comprehended’ [14]. A sentence or an utterance is labeled as elliptical if its structure does not reveal all the meaningful choices that are embodied in it. So, it can be taken a broad outline of the concept that ellipsis happens when a structurally necessary element is left unstated (omitted).

Ellipsis is distinguished by the structure having some ‘missing’ elements. The ellipsis phenomenon is also described as the deletion of elements normally required by the grammatical rules which the writer/speaker assumes to avoid unnecessary repetition, generate a cohesive textual relation, ensure propositional development, and enhance the communicative effectiveness [2].

2.3. Types of Ellipsis

Since the missing elements are recognized in the structure, it can be said that the missing elements are parts of the phrases that constitute the structure of a clause or sentence. The elliptical constructions can be translated into the same elliptical construction in the target text (TT). Sometimes translator also changes the constructions into non-elliptical construction considering the grammatical rules of the TT. Besides, Craenenbroeck & Merchant further explain that English has generally three types of ellipsis, namely predicate, nominal, and clausal [1].

2.4. Problems of Translating Ellipsis

Regarding translation problems, a translator often has problems with ecological issues (ecology), socio-cultural issues (characteristics of social culture), material cultural issues (characteristics of material culture), religious issues (characteristics of religious culture), and linguistic issues (characteristics of language) [9].
Of the aforementioned issues regarding problems potentially faced by translators, rendering the message behind elliptical construction is within the coverage of the linguistic issue. Translating elliptical construction form English to Indonesian may become increasingly challenging for a translator because the linguistic concept of both languages is different. For example, in English, predicate ellipsis may include auxiliary verb. However, grammatical construction in Indonesian language does not recognize auxiliary verb. If the translator does not understand the linguistic rules of both SL and TL, the translation may become ungrammatical. It reduces the level of acceptability of the translation.

Furthermore, translating elliptical construction may become problematic for a translator who is required to faithfully translate the meaning of the sentence. The incomplete clause or sentence refers to the previous utterance. The omitted element can be identified by linking the ellipsis to the context. The context is constructed by all of the supporting sentences and structures in the text. In literary works, the context can be identified after figuring out the story thoroughly and accurately. If the translator cannot apprehend the story and grasp the context, the translator will find it difficult to translate clauses and sentences containing ellipsis found in the text. The problem will increase the risk and reduce translation quality, especially in terms of accuracy and readability. In order to avoid mistranslation and minimize the risk, the translator must understand the concept of ellipsis phenomena in both SL and TL.

3. Methodology

This research uses descriptive qualitative method aiming to reveal how English elliptical constructions in the studied novel are translated into Indonesian. The data take the form of sentences with parts constituting them omitted and their counterparts in the TL, collected through careful reading of the English novel and its Indonesian translation. The data were selected from the two novels and the remaining parts of the novel are considered as the parts providing the context in the analysis. The selected elliptical constructions were then classified into categories. The classification of elliptical constructions refers to Craenenbroeck & Merchant’s theory of ellipsis phenomena [1]. The original constructions and their translations in the TL were then compared to see how the sentences containing omitted elements are translated. The analysis was then followed by the conclusion drawing relying on the acquired findings.

4. Findings and Discussion

Based on all the data collected from the novel, some principal points are identified. Different ways are taken by the translator to establish equivalence in the case if translation of elliptical constructions. The translation cases can be highlighted into the following list. The aforementioned points are decided based on the types of ellipsis.

4.1. Predicate Ellipsis

Table 1. Predicate Ellipsis to Predicate Ellipsis

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>I nodded. I didn't like talking about it, but Rachel knew.</td>
<td>Aku mengangguk. Aku tak suka membicarakan, tapi Rachel tahu.</td>
</tr>
</tbody>
</table>

The datum above is an instance of predicate ellipsis. The predicate of the clause above is omitted to prevent repetitive information. The writer of ST does not explain what Rachel knows. The left-out information can be revealed as the sentence is linked to the two previous sentences. The
translator does not make any change and keeps the elliptical structure by translating the expression as it is in the TL. The additional information is not introduced in the TL.

Table 2. Predicate Ellipsis to Predicate Ellipsis + different form

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;Yes, but in all fairness, I don't know how that will affect the spirit of the Oracle. A woman who has already borne a child—as far as I know, this has never been done before. If the spirit does not take—&quot;</td>
<td>“Ya, tapi sejujurnya, aku tidak tahu bagaimana hal itu akan memengaruhi roh sang Oracle. Seorang wanita yang sudah pernah melahirkan anak—sejauh yang kutahu, ini tidak pernah dilakukan sebelumnya. Jika arwahnya tidak mau menerima—”</td>
</tr>
</tbody>
</table>

Table 2. above contains two elliptical constructions of sentence predicate type. The elements of ST in italic are incomplete constructions. The modal and its negation “will” and “won’t” in both constructions can be linked to the previous sentences. They leave out the main verb “take”. The complete expressions are “It will take” and “It won’t take”. The translation, still takes the elliptical construction form but a different one. The one-to-one correspondence of the clause “It will” is “Ia akan” but the translator chooses “Ia pasti mau” [It will surely want to] as the equivalent. Meanwhile, the one-to-one correspondence of the clause “It won’t” is “Ia nggak akan” but the translator translates the original expression into “Ia nggak akan mau” [It won’t want to]. The decision made by the translator results in a more natural translation.

4.2. Nominal Ellipsis

Table 3. Nominal Ellipsis to Nominal Ellipsis

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Besides, I seriously needed a vacation. This summer had been the hardest of my life. The idea of taking a break even for a few days was really tempting.</td>
<td>Lagi pula, aku betul-betul butuh liburan. Musim panas ini adalah yang terberat dalam hidupku. Gagasan untuk ambil cuti selama beberapa hari saja sungguh menggoda.</td>
</tr>
</tbody>
</table>

The ST sentence in italic incorporates elliptical construction, a nominal ellipsis. The exclusion of "summer" avoids repetition in the same sentence as it has been stated before. The non-elliptical statement is “This summer had been the hardest summer of my life”. The ST was translated into Indonesian as it is, ending up in grammatically correct expression which sounds natural.

Table 4. Nominal Ellipsis to Non-Ellipsis

<table>
<thead>
<tr>
<th>ST</th>
<th>TT</th>
</tr>
</thead>
<tbody>
<tr>
<td>Rachel didn't hide much.</td>
<td>Rachel tidak menyembunyikan banyak hal.</td>
</tr>
</tbody>
</table>

The ST sentence contains ellipsis categorized into nominal ellipsis. The sentence contains a left-out noun phrase. The translator amplifies the translation by adding a word, hal [thing] to put the sentence in its complete form. The non-elliptical construction of the sentence in the ST is "Rachel didn't hide things much."

Table 5. Nominal Ellipsis to Non-Ellipsis
I had just attached a second jar of Greek fire to the control panels when I heard the pounding of feet on metal steps—so many creatures coming down the stairwell I could hear them over the engines. Not a good sign.

Aku baru saja menempelkan toples api Yunani kedua ke panel kendali ketika aku mendengar langkah kaki di anak tangga logam—banyak sekali makhluk menuruni tangga sehingga aku bisa mendengar suara mereka melampaui bunyi mesin. Bukan pertanda bagus.

The sentence above also contains ellipsis categorized into nominal ellipsis. Different from the ST, the translation does not contain ellipsis construction. The non-elliptical sentence is supposed to be “… I could hear them making noise over the engines.” The noun phrase omitted in this category is in the form of gerund. It is quite different from the previous category even though both categories comprehend nominal ellipsis into non-ellipsis form.

<table>
<thead>
<tr>
<th>Table 6. Nominal Ellipsis to Nominal Ellipsis + different form</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ST</strong></td>
</tr>
<tr>
<td>&quot;Slap that one on the console,&quot; he said. &quot;I'll get the turbines.&quot;</td>
</tr>
</tbody>
</table>

The elliptical construction in the sentence above is categorized into nominal ellipsis which is translated into elliptical construction as well but in different form. The complete expression in the ST is “Slap that one essential tool of demigod heroes (duct tape) on the console”. The ST is translated into “Tempelkan ke konsol” [attach to the console]. It is still classified as nominal ellipsis but it can be seen that the translator does not choose the one-to-one correspondence of the translation.

4.3. Clausal Ellipsis

<table>
<thead>
<tr>
<th>Table 7. Clausal Ellipsis to Clausal Ellipsis</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ST</strong></td>
</tr>
<tr>
<td>She nodded.</td>
</tr>
</tbody>
</table>

The sentence containing clausal ellipsis construction above loses the noun phrase as a subject and verb phrase as a predicate. The complete construction is supposed to be “That will be just a normal afternoon and two normal people.” The clause is translated into Indonesian as it is. The translation is categorized into clausal ellipsis as well.

<table>
<thead>
<tr>
<th>Table 8. Clausal Ellipsis to Clausal Ellipsis + different form</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>ST</strong></td>
</tr>
<tr>
<td>&quot;Time?&quot; I asked.</td>
</tr>
<tr>
<td>He nodded grimly.</td>
</tr>
</tbody>
</table>

The elements of ST in italic above contains an elliptical constructions of clausal type. The complete construction of the interrogative form above should be “Is it the time?” The translation still takes the elliptical construction but a different one. The translator chooses “sudah waktunya?” [It is time] instead of “waktu?” [time?] as the equivalent. The decision made by the translator results in a more natural translation.


The table 9, above contains ellipsis of clausal type. The sentence of ST typed italic has incomplete structure of predicate and nominal. The complete structure of the sentence is "It’s getting colder. It’s harder to keep the fire going." The translator translates it into "Rasanya semakin dingin. Sulit untuk menjaga agar api tetap menyala." [It feels colder. It’s hard to keep the fire burning] which does not belong to elliptical construction in Indonesian. This case may occur due to the linguistic issue of the languages.

This study suggests that elliptical constructions are features of both source and target languages. Similarities are revealed that some very same forms of elliptical linguistic constructions communicate equivalent message and thus the expressions in the target language can serve as equivalent of the original. Also, differences are identified in cases where elliptical constructions in the source language require modification to function as counterparts of the original.

Different ways of rendering meaning of elliptical construction are also identified in a research investigating English to Persian translation of ellipsis in Hemmingway's The Old Man and the Sea [6]. This research reveals that a great number of English elliptical constructions are translated into equivalent elliptical constructions in the TL. The other ways are the expansion and deletion of elliptical elements. The ways elliptical constructions are translated in both pieces of research share similarities but in the study of English - Persian translation, the preservation of elliptical constructions in the target language is not further specified whether the elliptical constructions in both languages are made up of identical elements or not.

Difference between the grammar of the SL and that of TL forces translator on many occasions to opt for different way of conveying message other than producing similar constructions in the target language. This happens in English - Romanian translation as revealed by Arhire and in this investigation that we conducted. As the ellipses means marking identity of literary characters, compensation is often chosen as the way to deal with such situation [4]. In comparison, ellipses of different forms and non-elliptical constructions are proven to be relied on in the different situation and pairs of language.

Another different situation is proven in a study by Izwaini and Al-Omar to prompt different translation of ellipsis [15]. In the study investigating substitution and ellipsis in the context of English - Arabic subtitle, repetition and addition are favored in the attempt to maintain cohesion although the use of the two is against the brevity principle in subtitling.

5. Conclusion

The source language elliptical constructions studied are translated into the TL in different ways. The elliptical form in the ST is either preserved (in which elliptical construction is chosen as the equivalent) or converted (in which the left-out element is noticeably exposed). The former is further branched into two: preservation by elliptical construction of similar structure and the one using different structure.

References


Error Analysis of Students’ Speaking Performances Through Phonological Elements

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Abstract. The principal part in communication is speaking. Therefore, the communicants such second language learners have to be able to speak fluently that represented speaking elements namely pronunciation, stressing, intonation, and juncture. This research focused on the analysis of errors on students’ speaking performance through phonological elements and the causes of those errors of the tenth grade at SMAN 1 Sambit Ponorogo in academic year 2018/2019. The data were collected through observation, interview, and documentation. Then, typology technique was applied to analyze the data. The result indicated that the students mostly were making errors where performing speaking in class. The errors can be seen in term of speaking elements and they were categorized into omission, addition, mis-formation, and mis-ordering. Meanwhile, the errors were caused by L1 interference that affected by the usage of mother tongue and developmental error that represented misconception of grammatical rules when performing their speaking.

Keywords: oral communication, pronunciation error, phonological elements

1 Introduction

As foreign language learners, the students must show their ability in speaking fluently because this becomes a complex task in understanding the nature of speaking. The task related to distinctive speaking purposes that involves in different skills [1]. Otherwise, integrated skills were needed in spoken English and it depends on communicative purposes. Each communicative purpose, speaking skill holds up the second language learners in expressing the thoughts and its meanings. As the consequently, the speakers should deliver the speaking constituents correctly such as pronunciation, intonation, stressing, and juncture [2] in their speaking performances since the audiences catch the message of their ideas within effortless.

Pronunciation is the way of saying the words and in English mostly they have different and same sounds such record which has same written and different pronunciation for verb /ˈri-ˈkərd/and noun /ˈre-ˈkərd/. Therefore, pronunciation becomes one of speaking constituent that required to be presented obviously. In teaching English as second language, teacher must explore the components of grammar as the pronunciation aspects and teacher gives greater opportunities to second language learners in practicing their speaking skill prosperous [3]. Moreover, the students must consider their pitch in raising and down their voice that known as intonation [3]. The difference pitch occurs when asking and stating utterances for instance. The next speaking component is stressing which commonly used to highlight the sound. In other word, stressing could occur in different syllables such first, middle, or last by saying louder at one [3]. For example the word HAPPy, the stressing takes place in the first syllable while the word deCIDE is taken place in last syllable. The last speaking component is juncture which the label given to a number of features which may occur at the boundary between two words in connected speech such that, even though the two words may be fully linked together, the boundary between them is nevertheless unambiguous and clear [4].

Practically, the students perform English presentations in their English subject and errors were produced without students realized. Indeed, error can be identified as an affirmation both procedures and the standardized [5]. For instance, in performing speaking, the learners know the way to pronounce the words however juncture and stressing cannot be produced competently by the learners and the intonation does. In this case, one of the objects of this research showed the error in producing her utterance such

She study English in the school.
Some errors occurred in that utterance. The first is the word *studies* /ˈstʌdɪz/ was pronounced /ˈstʌdi/. It determined as pronunciation error of omission since the nonexistence of /s/ in that word. The intonation error produced in the last of the utterance. Raising intonation occurred eventhough the utterance is declarative term. Hence, it could be classified into mis-formation error whereas she applied incorrect intonation just as saying that utterance. Furthermore, stressing errors occurred when the students said *study English*. The accents were put inappropriate place. In this case, the student said *stuDY* meanwhile the word *English* placed in the second syllable. It means incorrect replacements of those words are categorized into mis-ordering error since the correct stressing replacement must be taken in first syllables such *STUdy* and *ENGlish*. The last error is juncture such showed in the phrase *the/school*. In performing this phrase, she taken juncture between *the* and *school*. Meanwhile, juncture should not be placed, hence the student made addition error.

The cases above become the researchers consideration taking a research related to this topic. Since these errors caused the students have unsuccessful communication and the message can be delivered prosperously.

2 Research method

This research was case study since the aims of this research was to explain the pronunciation error by looking the process of students’ speaking performance. This research analyze some variables such students’ pronunciation from their speaking performance and the causes of errors. Descriptive qualitative was appropriate in conducting this current research. The object was the tenth grade students at SMAN 1 Sambit Ponorogo and the majority was science. The students in this class show their intentions in speaking but they often produce some errors in their speaking and it becomes the researcher consideration. Moreover, the data in this research were collected through transcript of observation, documentation and interview that were transcribed. Then those data were analyzed by using typology method [6] by grouping the error based on phonological elements and the theory of error by Dulay.

3 Result and discussion

Here, the researcher identified the data into two categories; students’ error on speaking elements and the causes of those errors as explain distinctly in the following explanation.

3.1 The classification of students’ speaking error

There were 25 videos of students’ speaking performances as collected data and those were classified into four speaking aspects namely pronunciation, stressing, intonation, and juncture and they were analyzed through the theory of error promoted by Dulay.

**Pronunciation error.** The researchers found 170 data of pronunciation represented the error. They broke down into four classifications. 45 data represented omission error, 29 data showed addition error, 95 data were mis-formation, and 1 data stood for mis-ordering error.

*Omission.* This means unavailability of the entity in slightly construction of an utterance [7]. The errors appear when the students replaced letter /s/ in the last word, /j/, /a/, and /o/ in the middle of the words such the following samples taken from the data:
The lexeme *download* /dənˈləʊd/ was uttered /danˈlod/ and omission error occurred in this word since diphthong /aʊ/ replaced from this word. The similar case also found in pronouncing *online* /ˌənˈlaɪn/ into /ənˈlaːn/. In this occasion, vowel /i/ omitted when the student producing this sound. The next is reducing consonant /j/ in pronouncing the word *document* /ˈdokjʊmənt/ became /doːkəmənt/. Meanwhile, the student also made an omission error when she produced the word *transportation* /trənspɔːrˈteɪʃn/ into /trənspɔˈr teɪʃn/ since the student omitted consonant /s/. The next is lexeme *much* /mʌtʃ/ that was produced /mʌt/. Omission error occurred when consonant /ʃ/ omitted.
**Addition.** Addition errors are opposite of omission. They are characterized by the presence of an item which must not appear in a well-formed utterance [7]. The data showed mostly the students put on /ed/ in the end of the word. In addition, they also added vowel /ə/ and /ɛ/ in the middle of the lexeme such taken from the data as follows:

In this case, lexeme *caused* /kɔːzd/ was sounded /kɔːzed/. Vowel /ɛ/ was added in the middle of the sound and also consonant /d/ was put on in the last word. It means the student made error in pronouncing this word and it was classified into addition error. The other addition error was occurred when the students sounded *offered* /ˌɔːfərd/ into /ˌɔːfərd/. Here, the pronunciation was as same as English written in which vowel /ɛ/ and consonant /d/ appeared in the end of this word. The next addition error is *click* /klik/ that was said /kɛlk/. In this case, vowel /ɛ/ was added in producing this word.

**Mis-formation.** Mis-formation errors means signalized entity by inappropriate morpheme or interchangeable structure [7]. This form can be identified when the sound /æ/ into /o/ and /z/ into /s/ such the following examples:

In pronouncing *upload* /ʌpləd/, the student produced sound /ʌplud/. Incorrect entity occurred such vowel /u/ replaced vowel /ə/ and /ʌ/ in this morpheme. Since this condition made mis-formation error occurred in producing the sound. Then, morpheme *picture* /ˈpɪktʃə/ was sounded /ˈpɪktur/. Mis-formation error occurred since vowel /ə/ was replaced by /u/. The next mis-formation error also occurred when the student pronounced *fast* /fæst/ into /fɛst/. In this case, the students used vowel /ɛ/ to replace vowel /α:/ in sounding this morpheme. The last example represented mis-formation error was *all* /ɔ:/. Here, the student produced that word into /ɔːl/ and incorrect form showed when he replaced vowel /ɔ:/ into /ɔ/.

**Mis-ordering** This term is signalized by inappropriate morpheme replacement in utterance [7]. In this case, mis-ordering error arose when the student pronounced *April* /ˈeprɪl/ into /ˈeprəl/. The incorrect replacement of vowel /ɪ/ after /e/ caused mis-ordering error produced in sounding this word.

**Intonation Error.** There were 30 intonation errors which were classified into four types. Those were omission, addition, mis-formation, and mis-ordering. Apparently, findings about all intonation error below were classified into 2 kinds namely 27 data of mis-formation error and 3 data of mis-ordering error.

**Mis-formation.** Mis-formation errors means signalized entity by inappropriate morpheme or interchangeable structure [7] such the following examples taken from the data

In producing the utterance *Application telegram can be used to send message, picture, video and music* the student used flat intonation that drawn below

```
Application telegram can be used to send message, picture, video and music
```

Meanwhile, the intonation must be in three classifications raising in the first morpheme then flat intonation, continued with raising intonation and ended within falling intonation as follow

```
Application telegram can be used to send message, picture, video and music
```

The other mis-formation error of intonation also occurred when the student said the utterance *recommended for gaming, editing and programming*. Here, the utterance was produced by using flat intonation.

```
It recommended for gaming, editing and programming
```

Whereas, the student must produced the utterance such

```
It recommended for gaming, editing and programming.
```

**Mis-ordering.** This term is signalized by inappropriate morpheme replacement in utterance [7]. It means learners chose correct intonation but they put in incorrect place. In this occasion, the student chose raising and flat intonation in the following utterance however she used those intonations in incorrect place.

```
That is a description of laptop
```

Because of this intonation, mis-ordering error appeared in this utterance. The student must be said the utterance such the description below

```
That is a description of laptop.
```

The other example of mis-ordering error occurred when the student said the following utterance
Here, he chose appropriate intonation such raising, flat, and falling intonation whereas he put on them incorrect place. The student must be put falling intonation on the words uploading, chatting, update. The flat intonation was used in words such as, and. While falling intonation put on the word status such the description below

**Stressing error.** In this case, the researchers found 41 stressing errors whereas all those data were categorized into mis-ordering error. Mis-ordering errors are signalized by inappropriate morpheme replacement in utterances [7]. Mis-ordering error in stressing occurred when students distress in the wrong syllables, for instance the stressing must be taken in the first syllable but it put in whether the third or second syllable such the following example taken from the data

In this part, teacher asked the students practicing one of parts of speech (noun) consisted of two syllables. Most of them placed the stressing in second syllable even the correct one was taken place in first syllable. Here, the stressing was emphasized in the second syllable such data, homeWORK, mesSAGE, whatsAPP, worldWILD. Those incorrect placement of stressing caused mis-ordering error. Meanwhile, the correct stressing must be put in the first syllable such data, homeWORK, mesSage, WHATSapp, WORLDwild.

Furthermore, teacher asked the students practicing one of parts of speech (adverb) consisted of four syllables. Most of them placed the stressing in first syllable even the correct one was taken place in third syllable. Here, the stressing was emphasized in the first syllable such Initially, Officially, and Relatively. Those incorrect placement of stressing caused mis-ordering error. Meanwhile, the correct stressing must be put in the third syllable such initially, officially, and relatively.

In addition, teacher also asked the students practicing one of parts of speech (noun) consisted of five syllables. Most of them placed the stressing in first syllable even the correct one was taken place in fourth syllable. Here, the stressing was emphasized in the first syllable such COMmunication, ORganization, VERification, SPEcification. Those incorrect placement of stressing caused mis-ordering error. Meanwhile, the correct stressing must be put in the fourth syllable such communication, organization, verification, specification.

**Juncture.** The researchers found 10 data of juncture represented the error and they were categorized into mis-ordering error. Mis-ordering errors are signalized by inappropriate morpheme replacement in utterances [7]. Mis-ordering existed if juncture put in incorrect placement when producing an utterance. In this occasion, the researchers identified the students put juncture in the middle even the correct one was taken place in the last such the following examples taken from the students’ speaking performances

In producing the phrase snowstorm, the students must be taken juncture in the end of the phrase snowstorm|| since it represented one meaning, whereas they put juncture between snow || storm|| that represented different meaning. Furthermore, the word click consist of one syllable, hence the juncture must be taken place in the last word click||. In this case the students put juncture such ce || klik ||. Then, they also put the juncture in incorrect place when produce the word help. The correct juncture must be put in the end of the word because it consist of one syllable but the students took the juncture between he || lep||. The other example, of correct juncture was Click || but student produced it Ce || lick. Then, the correct juncture was Help || but student produced it He || lep. The next, the correct juncture was Holding || but it was produced Hol || ding by the student. The last, the correct juncture was Used || but it was produced U || sed by the student. Through that all examples above, it categorized in misordering error of juncture because the students produced juncture in the middle of the word even the correct was the juncture had to be produced in the end of the word.

3.2 The causes of error

**L1 Interference.** As second language learner, the students have to conscious about second language knowledge. Practically, first language affected learners in practicing second language such language construction, diction, and accent [8]. They promote errors when learners using L2. According to the data of interview, the researchers considered that they are two points of view in promoting students’ error as the following explanation

*Listen Native Speaker Barely.* Listening and reading are others English skills that support students in improving students’ speaking skill. Based on the interview data, mostly the tenth grade students at SMA 1 Sambit
confessed they were hardly ever listening native speaker such. The students usually watched movie, news report, and music but they just read the subtitle.

*Practice Speaking Skill Rarely.* The students argued they never join English extracurricular. In hence, they only practice their speaking in class. Furthermore, the students also claimed that they never used English whether in class or outside class the student only practice speaking in the class.

**Developmental error.** Developmental error is the causes of error in which the students used incorrect grammatical rules of second language [8]. In this case, the researchers identified that the students found difficulties in differentiate English structure for instance the usage of plural and singular form, regular and irregular verb and so forth. Generally, those patterns affected phonological aspects such pronunciation, stressing, intonation, and juncture.

### 4 Conclusion

Through phonological aspects, the researchers sum up from 170 pronunciation errors were classified into 45 data of omission, 29 data of addition, 95 data of mis-formation, and 1 datum of mis-ordering. Moreover, 30 intonation errors were classified into 27 data of mis-formation (27 errors) and 3 data of mis-ordering. In addition, 41 errors of stressing word and 10 errors of juncture were found and they included mis-ordering error. Meanwhile, L1 interference and developmental error become the causes of error in performing speaking.

**References**


Abstract. Discourse analysis has become a significant concern that attracted many researchers of disciplines to discuss and generate the theories of their perspectives. Celebrity life is one of an exciting topic of broadcasting and constructing about news in the online media. The purpose of this study was to determine the analysis of critical discourse analysis. It was focused on how two online media (Republika and JawaPos) which has a different background of news constructing or interpreting about Rina Nose who took off her hijab using Norman Fairclough theory. This research used descriptive qualitative methods for thinking and critical paradigms as viewpoints. The results of this study showed that there were differences in the content of celebrity reporting on two online media content of the text and titles. Each media presented different about Rina’s news according to the point background and ideology writer in media.

Keywords: Critical Discourse Analysis, Celebrity News, Online Media

1 Introduction

Generally, Discourse studies are used to analyze text to understand the message contained. Renkema defines the study of discourse as a scientific discipline that studies the relationship between form and function in the form of verbal communication (both oral and written) [1]. The purpose of the discourse analysis is to explain the convoluted relationship between the elements of the discourse and its function in communication. Discourse analysis is considered critical or known as critical discourse analysis (CDA) due to emphasizing the power constellation that occurs in the process and meaning of production. Besides, Critical discourse analysis is a methodology in a critical paradigm, which can be seen in which the media is not a free and neutral channel. The media are owned by certain groups and used to dominate [2].

Fairclough’s theory refers more to a critical appraisal of a news text presentation, especially news presented on online media reporting sites. Critical Discourse Analysis is a unification of text analysis, analysis of the process of production, distribution, and consumption of texts as well as sociocultural analysis of discursive practices. Critical Discourse Analysis contains three dimensions of discourse analysis: the dimensions of the text, discourse practice, and sociocultural practice. First, dimensions of text (microstructural) are analyzed linguistically, by looking at vocabulary, semantics, and syntax. Second, discourse practice (mesostructure) is a dimension related to the process of producing and consuming texts. The last, sociocultural practice (macrostructural) is a dimension related to the outside context of the text [3].
Online media can be said as new media using the internet access that can be enjoyed every time using digital devices. Framing messages through text, images, and sounds is the activity to influence the thoughts of audiences. The construction of media is formed in two models: good or bad news model. News is often considered having neutrality quality and agreed authority and cannot be expected to be logical. The values contained in the news reveal the interests of certain communities. This is important because of the news about the picture of reality, delivered the construction of reality that contains non-neutrality. On the other hand, news can be seen through everyone's perspective. The news can be in the form of newspapers and online media. Thus, news can be reviewed through media texts that are reviewed from the viewpoint of the reader and social life. The choice of words used by reporters in a news text is not merely due to chance but also shows how someone's interpretation of facts or reality is based on the ideology they have, so that the news conveyed can attract readers. One of the interesting news for the people in Indonesia is the celebrity's life.

In recent years, the research critical discourse analyses of a celebrity’s life using Fairclough study have become a significant concern in online media by many researchers. Analysis of the Fairclough Critical Discourse on Celebrity News in Online Media written by Cenderamata and Darmayanti in 2019 [5] which talked about reporting on the move of Mulan Jameela published by four online media (detik.com, liputan6.com, tempo.co, and tribunnews.com). The aims of this study indicated that there were differences in the content of celebrity reporting in four online media. Each media presents the same news topic with different framing according to the motivation and idealism of the media. Furthermore, the study Analysis of Celebrity News Discourse on Online Media written by Prihantoro in 2013 investigated the news of the arrest of Raffi Ahmad by BNN, on four Online Media (kompas.com, mediaindonesia.com, detik.com, liputan6.com) [6]. Nevertheless, despite presenting popularity and factors studies in celebrity news and showing the good results of their research, a lack of detailed explanation and exploration of each media to investigate the subject research. For this reason, the overarching goal of this study is to address this gap. This study aims to investigate critical discourse analysis using Fairclough theory to analyze Rina Nose who took off her hijab in two online media. Two media (Republika and JawaPos) chosen because of having big structural reduction and company, the writer wanted to know media which has two different background perspective. The first perspective would be shown from Republika.co.id which focuses on the Islamic perspective and JawaPos.com contains general news but it is more focuses on criminal news. The result of this study is to know how two online media construct or interpret news about Rina Nose who took off her hijab.

2 Research Method

The method used in this research was a descriptive qualitative method using Fairclough's theory which viewed the text as discourse. In regard, the language in mass media is the reconstruction of journalists. Thus, the approach used was the perspective of Norman Fairclough's critical discourse analysis model, namely the dimensions of the text, discourse practice, and sociocultural practice. Celebrity's life is an interesting topic for many Indonesian people. It can be seen from social media that has been followed by many persons. One of an artist who has many followers of the social media is Nurina Permata Putri or often called by Indonesian people as Rina Nose. Rina was born in Bandung, January 16, 1984. Rina Nose is a multitalented actress, it can be seen that she is a host, singer, and comedian. Supported by
Rina’s social media, such as Instagram followers is 20.4 million [7], followers of the Youtube channel of Rina is 916 million [8], and Twitter of Rina Nose is 895 million [9]. Quoted on page liputan6.com, in 2016 Rina Nose decided to use the hijab every day of her life. But at the end of 2017, Rina Nose became viral on social media because she had taken off her hijab. For this reason, through critical discourse analysis, the researcher can investigate and dissect further how two different backgrounds of media (Republika and JawaPos) constructed Rina Nose who took off the hijab.

The technique of the study had three stages; those were data collection, classification, and analysis. Firstly, the writer sought the media which had a different background in which she wanted to know the perspective of the Islamic-based and general topic-based media; on the other hand, the media had a high impact on Indonesian readers. Then, collecting the news which was related to Rina Nose wears a hijab until took off the hijab. Each media took three news which has a relation to Rina’s and analyzed six finding text. The limitation of the data was the text displayed in 2016-2017. The final results of Fairclough’s theory were to investigate CDA to different media perspectives of two online media (Republika.co.id and JawaPos.com).

3 Results and Discussion

Celebrities are famous people who have prominent profiles in their daily lives. Celebrities are closely related to physicality which is easily recognized and characterized. A celebrity has a big relation with media in which celebrities or artists such as singers, actors, entertainers, or athletes are known for their achievements in certain fields. In addition, celebrities are also seen as individuals who are loved by the general public and have certain advantages or specialties that distinguish them from other individuals. Therefore, celebrity life is often the most topics sought by readers in Indonesia. These online sites have different techniques or ways of presenting news or information that are unique. Every media has a different purpose in every publication of the news. The media has an ideology which is derived from the ideology of the author [5].

The Fairclough’s perspective contains three dimensions of discourse analysis, namely the dimensions of the text, discourse practice, and sociocultural practice. First, dimensions of text (microstructural) are analyzed linguistically, by looking at vocabulary, semantics, and syntax. Second, discourse practice (mesostructural) is a dimension related to the process of producing and consuming texts. Third, sociocultural practice (macro structural) is a dimension related to the outside context of the text. Also Fairclough has a concern for "language as a social practice" as the idealism of the media in representing news and displaying it in the news text [8]. Based on reading six news on two online media (Republika and JawaPos), there were differences in the presentation of news by displaying positive or negative images of Rina Nose who took off her hijab. The data of the news title about Rina Nose coverage in the media can be seen in the following table and followed by Fairclough's critical discourse analysis framework.
3.1 Microstructural Analysis

The microstructural analysis is based on various language tools used by the media in the coverage of Rina Nose, including two tools representing a person's representation, namely vocabulary; diction (choice of formal and informal vocabulary), euphemistic remarks and grammar; syntactic functions and forms of devotion [5].

*Free Hijab Problem for Rina Nose, Here's an Explanation of Rabbani* written by Republika.co.id explained that on this news, Rabani regrets that Rina Nose took off the hijab, and was concerned to see an Indonesian artist who easily used and took off the hijab. Ridwanul Karim, as Rabbani Promotion Manager, said that the headscarf program for Rina Nose was part of their empathy campaign towards Indonesian artists. He said he wanted to cool the atmosphere that had been heating up because of an argument issued by Rina Nose with one of Ustaz Indonesia [10].

This part clearly explained that the Islamic background of online media showing the regret condition of the journalist ideology. On the other hand, this article explained how to take advantage of conditions that are more viral through the news of Rina Nose took off the hijab. Besides, the language used at this news cornered Rina Nose's decision. Seeing from vocabulary, semantic and syntax perspective, this article used informally written that used indirect speech. The innovation of words showed as clarification the correct news about Rabbani Company to the news of Rina who took off her hijab.

When linked with the spiritual belief, it shows that Islam is associated with a Muslim woman who wears a hijab. A woman who wears or takes the hijab is something common in Indonesia, in contrast, famous people like Rina Nose who took off her hijab would be perceived as uncommon due to her position as a role model. In contrast, this news did not give the reason why Rina Nose took off the Hijab.

The second part was reported by Republika.co.id titled "Indonesian Presenter Rina Nose wearing a hijab" [11] and "Wearing the Hijab, Nose Rina Erase Old Photos, and Harvest Praise" [12]. This article discussed Rina Nose before taking off the hijab. Republika.co.id is more like reporting news in better articles where this article shows positive journalist writing, this media has a general background that presents all kinds of news such as lifestyle, politics, sports, and crime, but this media is more inclined to Islamic perspective, in other words, this news presented what should have a positive impact on the reader, and when Rina Nose took
off the hijab, republika.co.id rarely posted the issue. The linguistic field expressed the informal writing of the journalist.

JawaPos.com is one of the big companies which have many kinds of news. The media of Java Pos did not want to be outdone by also reporting news that was viral in 2017, namely Rina Nose who took off the hijab. There were in the top three most popular those were titled, “Exited, Rina Nose Suddenly Took off Hijab, This Is The Reason”, “Take Off the Hijab, Rina Nose: There is an Inner Experience That Is Difficult to Explain”, and “This Said Rina Nose After Being Criticized for Taking off the Hijab”. In this news, there were more comments from Rina Nose's photos uploaded on her Instagram, from those who used to wear the hijab until suddenly posting photos that did not use the hijab. Many comments from netizens who regretted Rina Nose's decision to remove her hijab. Besides, presenting linguistics that tended to be informal and indirect speech which was taken from comments of the netizens. This news showed that Indonesians care about Rina Nose. Indonesian people's highly desired to know about the decision why she took off her hijab was not answered in this news. Using informal titles gave the impression of being relaxed and interesting to the reader. Besides adverbs used to refer to the past life with a sexy image, then wearing a hijab and excited to take it off again. Unfortunately, these articles did not give the specific reason why Rina Nose took off her hijab.

The analysis of how the relationship between journalists constructs public by titles and description the news itself based on two online media about Rina Nose shown in table above. The differences between two different backgrounds of media-constructed differently from reporting Rina’s news. According to Fairclough's analysis, there were different showing the text, Republika was like to report Rina Nose wore the hijab in 2016 and JawaPos showed Rina Nose took off the hijab in 2017; in contrast, none of the online media gave a specific reason why Rina Nose took off the hijab.

3.2 Mesostructural Analysis

In mesostructure dimension analysis, interpretation was carried out on discourse processing, such as the process of spreading and using discourse, media profiles, editor
procedures, and the way media workers produce texts. Table 2 shows the history of two online media.

Table 2. The Data of Media’s History

<table>
<thead>
<tr>
<th>Media Online</th>
<th>Histories of Media</th>
</tr>
</thead>
<tbody>
<tr>
<td><a href="http://www.Republika.co.id">www.Republika.co.id</a></td>
<td>Republika is one of the Indonesian National daily newspapers. It is known and described as a publication for Muslim Community. Founded in 1992 and published the first edition on January 3, 1993 by Yayasan Abdi Bangsa that supported by Ikatan Muslim Indonesia (ICMI), which was chaired by B.J. Habibi. After he ceased being president in 1999, and in line with declining of the ICMI's political role, the majority of ownership was taken by Mahaka Media in late 2000. Today, Republika is published by PT Republika Media Mandiri, a subsidiary of Mahaka Media, and has become a general newspaper [13].</td>
</tr>
<tr>
<td><a href="http://www.JawaPos.com">www.JawaPos.com</a></td>
<td>Jawa Pos (The Java Post) is an Indonesian national daily newspaper based in Surabaya, East Java. Jawa Pos was launched by Suseno Tedjo or The Chung Shen on July 1, 1949. The parent company, &quot;Jawa Pos Group&quot;, is owned by Indonesian media tycoon Dahlan Iskan [14].</td>
</tr>
</tbody>
</table>

3.3 Macrostructural Analysis

The third dimension is a macro-structural analysis based on the existing opinion of the social context; the media influences how a discourse exists in the media. Socio-cultural practices, such as situational, institutional, and social levels influence media institutions and their discourse. Situational level, related to the production and context of the situation. Institutional level, related to the influence of institutions internally and externally. Social level related to more macro situations, such as political systems, economic systems, and cultural systems of society.

In Rina Nose's news, there was no situational and institutional level found because it did not involve any institution. It can be concluded that the news produced by two online media (Republika and JawaPos) was closely related to the existence of the media itself in raising the issue of Rina Nose as a representation of a celebrity who took off hijab in Indonesia.

Indonesian society, the majority of whom embraced Islam, has created the concept regretting what Rina Nose had done. The public's point of view perceives that a Muslim woman who dresses sexy is bad and covers the entire body or using syar'i outfit is good. Likewise with the coverage of Rina Nose as a celebrity who had a bad image from the viewpoint of the Indonesian people, when she had decided to change her appearance by taking off her hijab. It was then, further being discussed and preached differently depending on the motivations and certain opinions constructed by the two online media.

3 Conclusion
This paper concluded that the practice of Ideology has a big role in writing news in media, the meaning of media with a variety of presentations by using certain construction to attract readers. Two online media were clearly different showing the text, Republika was like to report Rina Nose wore the hijab in 2016 and JawaPos showed Rina Nose took off the hijab in 2017. They have a different background of perspective characters and discourses. When viewed from the theory of Fairclough analysis, Rina Nose's news about the hijab became the main object in the theoretical framework of Fairclough. It focused more on how the media described Rina Nose's activities and implemented using online media news titles, text, and the Indonesian people were interested in the news because they were curious why Rina Nose decided to take off the hijab. Fairclough is more focused on the reporting text based on each media. Future researchers could focus and try to look for another perspective using three dimensions based on Van Dijk's theory.

4 References


[12] Berhijab, Rina Nose Hapus Foto Lama dan Panen Pujian | Republika Online
Birds Names: Embodyment of The Relationship Between Human and Environment

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Abstract. Birds are species that live in nature. Diverse natural characteristics become one of the determinants of bird species that live in the nature. This paper focuses on the study of the names of birds that live in the Javanese community. By using ethno-linguistic method, library data is also supported by field data from the observations and interviews with selected informants, namely citizens who have an interest and concern on local Javanese birds. The basic assumption of this research is that the informant has sufficient knowledge and taxonomy about the natural environment, including birds that live around them. In addition, given that one component of language is ideas or thoughts, language has the potential to be a response of a person and their thoughts about the environment around them.

Keywords: nature, birds, names, local

1. Introduction

One of the main components of a language is the thoughts or ideas in our heads. The thoughts and ideas will allow the language to have different meanings and response to its surroundings. As for the things around us that become important to us, we tend to express our thoughts and ideas about that something by giving a specific name. Thus the things that are out of our league won’t get the same amount of attention or specific name for it. Differences between things that we are not really keen to pay attention to are most likely to be ignored and useless, their uniqueness is not to be seen. Considering the fact that languages contain our thoughts and ideas as human response to what is around them, names are seen as symbols and identities.

The mind also allows humans to make plans. In relation to birds life, humans can observe the characteristics of tree birds that have a potential to attract certain bird species, as stated by [1] who conducted a research on vegetation used in the parking lot of Yogyakarta State University (UNY). He said that vegetation is home to several animals. Thus, planning for vegetation development needs to be adjusted to the characteristics of the animals that are meant to be attracted.

Concrete environment is understood through the interaction between humans and nature that utilize nature. On one hand, nature provides various needs of human life. On the other hand, nature can also be a threat to human kinds. Various birds that exist in nature are named based
on certain considerations, such as its sound, color, and size. Bird nurseries in Tanzania have been studied by [2]. He found that 50% of the names had positive connotations in male birds and 20% had negative connotations in female birds. The study of this name has the potential to be a storage, preservation and development space and inspire scientists to conduct similar studies in other geographical locations. In Javanese society there are various names that are singular, such as podang, perkutut, derkuku, and puter as well as names that are followed by attributes as specialists, such as jalak penyu (turtle starlings), jalak peta (map starlings), jalak uren, (uren starlings) and jalak Bali (Bali starlings). In the Indonesian language, the name of a pipit (sparrow) is similar to “emprit” in Javanese. In Javanese, emprit is divided into groups of birds, namely Javanese emprit, gandthil emprit, kaji emprit, and peking emprit.

The result of a research done by [3] shows that the dominant bird species are madu kelapa (Brown-throated sunbird), cabai panggul kelabu (grey-sided flowerpecker), cabai panggul kuning (yellow-sided flowerpecker), serindit Sulawesi (great hanging parrot), sri gunting jambul rambut (hair-crested drongo), walet polos (swifts), and walik malomiti (black-naped fruit dove). Their research was on about problems of species and families that found 29 species, 20 families with a population of 98 individuals. Of the 29 species, 15 of them were Sulawesi's endemic bird species. [4], [5] examined the names of animals and plants which were thrown into interactive media to recognize the names of animals and plants. The media used was a show about names of animals and plants which is also an interactive quiz to guess the name of the animal. The information collected can be read, listened to, and watched is more efficient. This interactive media can also be operated with a computer.

There are some birds that are on the edge of extinction, if it continues and there is no effort is made to rescue them, we might not be able to see them anymore. The extinction of birds will cause the name of the birds go with them to the hole of extinction and forgotten. Therefore, the study of names is useful for storing the names of birds that exist in nature and are known by the public. This paper focuses on the names of birds and chickens in the community, especially in the Javanese community.

2. Theoritical Review

There are more than one thousand birds species in Indonesia. Until today, the identification process of all birds species is still on going. A new finding was obtained in 2017 on Rote Island which was later given the name Myzomela Irianae. The name Myzomela is a genus of a newly discovered bird species, while Irianae uses the name of First Lady Iriani Joko Widodo. The discovery and naming indicate that not all bird species in Indonesia have been identified. Therefore, scientists continue to identify the diversity of birds in Indonesia.
In addition to several other new findings, birds also experience threats, one of the phenomena takes place on Bangka Island. The research on birds species in Bangka Island was done around the tin mines which was restored 1, 2 and 3 years before the study, and in an adjacent natural secondary forest (not mined and natural on the Indonesian island) [6]. For the recovery of bird species in the ex-[6], the following three recommendations were recommended. First, the birds in the restored plot did not show an increase in the number of species. Recovery is needed to continue to be improved so that the population increases significantly, even after 16 years. Second, species varieties on restored land shows a rapid response starting in the first year after restoration and continuing to increase significantly for 3 years. Direct recovery is a recommendation to get a significant recovery of the wealth of bird species. Third, the plots that were restored in the third year were significantly lower in the surrounding natural secondary plots. Thus a period of 3 years is not enough to restore the population to the level of natural secondary forest which takes> 20 years [6].

The island of Kalimantan has the highest rates of deforestation in the world mainly due to agriculture, logging, and other human activities. Anthropogenic fires are a major threat to a massive reforestation, but intensive fire prevention enables birds to recover from temporary setbacks [7]. The results show that land restoration will be effective by involving local communities and ensuring long-term maintenance, even small reforestation sites in Kalimantan can provide direct benefits for native biodiversity.

In Sulawesi birds life is related to the massive intensification of small-scale cocoa management that is currently affecting the agroforestry landscape of Sulawesi (Indonesia), the third largest cocoa producer in the world. Little is known about how this shift from diverse plantations to sun-filled cocoa will affect biodiversity that is functionally important in
agroecosystems, and how this relates to broad landscape patterns in land use and natural ecosystems. We recorded birds in 43 different cocoa plots in woody and herbaceous vegetation and distances to the forest in two valleys around the Lore Lindu National Park in Central Sulawesi. The various of frugivorous and nektarivora species decreases with increasing distance to the forest, whereas granivorous birds increase in wealth. The results show that habitat generalization, a large increase in species diversity can be achieved by counteracting the current trend of cocoa intensification by providing incentives to conserve and replant diverse shade coverings [8] and [9].

In the early twentieth century, ornithology (theology of birds) underwent significant changes. So far, the changes have basically been studied by focusing on professional biologists who work at universities or state museums. This innovation, introduced by Agust Friedrich Thienemann, a hydrobiologist from Germany, in the form of hybrid ornithology, calls for specific spatial strategies that make optimal use of the characteristics of natural bacteria at work and that mobilize large networks of amateurs who are geographically dispersed. At the same time, his work also changed the space he shared with birds - materially, conceptually and culturally. [10] maintains Thienemann's ornithology which can only be understood by recognizing an ongoing interaction with the geographical and civil context in which it arises.

Other researchers, [11] used a molecular-based phylogenetic method and the reconstruction of the parent origin to examine the systematic and biogeographic relationships of the Indo-Pacific Pachycephalidae (whistlers) paserin bird family. Research results show that the different distribution patterns of wandering on the islands on both sides of the Australo-Papua continent are congruent with the arrangements and history of the islands in each region and show that palaeogeographic knowledge is important for understanding the evolutionary patterns in the islands. Another finding is that recolonization of continents from islands may be more common than previously thought.

The survival of several documented seeds through the K-Pg (The Cretaceous-Paleogene) shows that modern birds are relatively able to survive in the present of ecological stress. Modern birds are also able to develop and diversify into new niches in a short time. The exact response of Neornithines to the K-Pg boundary mass extinction is largely unanswered. The hypothesis proposed so far is based on the assumption of ecological adaptation of a phylogenetic flawed clade of "transitional shorebirds" [12], [13].

[14] examined the relationships of predatory birds and prey. The results of his experiments showed that the ability to fly in birds up to now has produced many questions in answer to disturbing predators that are disturbed. However, the number of studies carried out and even the smaller number of species studied makes it clear that to get a better understanding of the field more research is needed. However, studies that focus on predators, within the framework we present here are still scarce. We suggest that a focus on predatory behavior might be needed to advance our knowledge of the darkening of disturbed predators in the history of bird life [14].

3. **Method**

The knowledge about the role of social, cultural, and environmental factors in arranging the diversity of plants is important to to build the resilience of rural livelihoods to keep up with the global environmental changes. Impact studies describe that climate change will negatively affect sorghum yield in Sub-Saharan Africa [15]; [16]; [17]. Such projection raises questions
about the availability of appropriate genetic resources and the ability of local breeding programs and breeding systems to develop the adaptations needed in a timely manner [16]. In Indonesia, especially Java, the natural environment is also a determinant of existing bird species. Therefore, the diversity of species that results in diversity of names is determined based on regional characteristics, namely agriculture, plantations, and agriculture.

Furthermore, the study of the names of birds and chickens uses the ethnomethod that begins by collecting library data in the form of journals, news, articles, papers, books, and research results. The library data is supplemented by field data obtained through observation, participation, and in-depth interviews with informants from rural areas with the natural environment of rice fields, plantations and cultivation. The three informant environments are at the same time validating data through source irregularities (informants). The diversity of the natural environment is to obtain data on birds and chickens species that still exist in each environment. Data analysis is carried out continuously since the data provision stage. The interpretation is done lexically by utilizing the Javanese dictionary compared to the informant's understanding as a representation of the community. Further interpretation by conducting in-depth searches through interviews to obtain data on the taxonomy of birds and chickens species that have been known by the public.

4. Results and discussion

Indonesia is a country that has an abundant natural resources. It can be seen from the variety of flora and fauna that can be found in Indonesia. As stated by [18] which stated that 30 thousand species of flowering plants or 10% of flora in the world can be found in Indonesia. This amount has not been added to the number of fauna which number is as big. The number of plant species show that it is directly proportional to the availability of food sources that are able to be offered by nature for the living creatures in them.

The different natural environment in Indonesia also distinguishes the types of flora and fauna species that inhabit an area. Due to the diversity that exists the emergence various names that are used to refer to an object is growing. The names certainly have relevance to the lifestyle and level of education and knowledge of the community. One form of diversity in those names can be found in Javanese people who have many terms to name certain birds. These terms appear because the island of Java is inhabited by various species of birds. However, the terms for birds and poultry vary in each field. This is due to the uneven distribution of birds on Java. The distribution of bird species in Java according to [19] who is strongly influenced by land conditions such as agroforestry, intercropping, and border land.

Javanese people know many terms to name birds. Call it a sparrow or in Javanese known as emprit. There are varieties of sparrows, for example, known as emprit kaji, Peking, and gathil. The naming of birds in Javanese society can be classified based on sound (onomatopoeia), shape/color, and philosophical meaning, and based on similarities with other objects.

4.1 Naming based on the sound (onomatope)

Onomatopoeia or also known as the naming based on sound or imitation of sound produced by the object in question. This type of naming is usually used to mention animals that have a distinctive sound. Call it a gecko or in Javanese called təkɛk. This lizard-like animal got this name because the sound produced always sounds təkɛk .... təkɛk .... təkɛk. Besides that,
Javanese people still know some onomatopoeia especially for the mention of bird species. Onomatope as the basis for naming birds is formulated based on the results of auditive observations. The results of the naming appear in the following data.

(a) emprit [əmprIt] sparrow
(b) deruk [dərUŢ] spotted dove
(c) prenja [pronjaţ] White-rumped shama
(d) tengkek [tɛŋkɛţ] Kingfishers
(e) glathik [glaţIŢ] padda
(f) platuk [platUŢ] woosepecker
(g) gagak [gagɔţ] crows

Data (a) emprit which in Indonesian is known as pipit (sparrow) is a type of birds to lay many eggs that are also known as enemies for rice farmers. This bird has many types, among which are the peking, kaji, geni emprit, and Javanese emprit. Although it has many types, emprit birds have a similar body posture which distinguishes is the color pattern of feathers that bind the body.

Even though it is known to have many types, it does not mean that birds do not have anything in common. The most obvious similarity is when these birds are fed by each parent. They will produce the whistling noise. However, when mature each bird is producing sound that is different. Emprit Java is very easy to find in the rice fields, especially land planted with rice. The large number makes this bird considered a pest for farmers. This bird has a white color on the chest to the stomach, brown on the back, and black on the neck and tail. The distinctive sound produced by this bird is the prit prit which is often heard by farmers when farming. Therefore, this bird is called emprit by farmers because of the habit of producing such sounds.

The next type of sparrow is Peking emprit. This bird has a slight difference compared to Javanese emprit. The difference lies in the color of the hairs on the chest and abdomen because it has black spots. The next difference, emprit peking does not produce a sound like Javanese emprit. The sound produced is a little different because it will sound peking ... peking ... peking ... especially when flying. This distinctive voice is what farmers later called empathy.

Data (b) deruk (Spotted dove) which has a similarity to a dove, a puter, and a turtledove. Javanese people put this group of birds based on their voices called anggung. Therefore, this group of birds is called perungan while sounds like starlings, magpie, parakeets are called oceh-oceh (babbling). Derkuku or also known as deruk. Actually derkuku are similar to pigeons, puters and perkutut. However, so that they can be distinguished, each is called by a different name. The name differences are based on body size, color, and sound. Derkuku will be difficult to distinguish from pigeons and puters if only seen from their body shape because these three birds have almost the same size. Because it has similarities with pigeons and puters birds, the creaking bird is more often called the derkuku. This happens because people want to more easily distinguish between the three birds. The word derkuku is obtained from the typical chirp produced by this bird, tekukur kwok ... tekukur kwok ...

Data (c) of the murai prenja (White-rumped shama) birds in the Javanese community signaled the presence of guests when they chirp. Modern society think this phenomenon as a myth. Chirping is produced by birds that people know by the name prenja. The community considers that if there are prenja birds chirping around the house, it is a sign that there will be people visiting, so that the community concerned will try to give some entertainment. For information, Javanese people are people who like to glorify guests by taking out all the food they have to serve to guests who visit at home. Somehow this myth developed, but until now
there are still many people who believe, especially those who live in villages.

The word *prenjak* actually comes from the chirp produced by this bird. They do not actually sound like *prenjak*. However, if you pay close attention, you will hear a chirp that sounds *prenjek .. prenjek .. prenjek*. The identification of the sound is the basis for naming the bird.

*Tangkek* bird, as in data (d), its naming is also based on sound identification. *Tangkek* name can be categorized as onomatopoeia because of the chirp produced. This bird is known as a fish eater and likes to nest on steep cliffs. The word *tengkuk* comes from the chirping that is commonly heard when this bird flies. Chirps that are often heard sound like *kek .. kek .. kek .. kek .. kek .. kek*. The word *tengkuk* comes from two words, namely ting + kek. The word ting is a Javanese language which means an imitation of the bells while the word kek is taken from the song of the bird. Thus, the community calls the word *tengkuk* meaning chirp that is always repeated.

The glathik bird in data (e) is public interest because it understands the color of its shiny gray feathers. While the beak is red in mature birds. While the young ones are black. Glathik naming is based on the characteristics of the sound issued by the bird which is identified thik, thik, thik. From the sound side there are no variations and features. But people who love birds prefer the color of their feathers and beak. Thus, the name of the bird can be categorized based on the sound produced.

Woodpecker or *pelatuk* on (f) or known by the name of the *platuk* in Javanese society is a bird which natural habitat is inside a tree trunk. Actually, this bird can be found all over the world, has many species, and different names. Specifically on the island of Java, this bird is known as a woodpecker. The name is not derived from the chirp produced, but from the habits that are often carried out by this bird. Woodpeckers have a habit of making nests on large tree trunks. The tree is perforated by being pecked using a beak so that it produces a tuk tuk tuk sound. Based on the nesting activity, the community is acquainted with birds that always produce tuk tuk tuk sounds so that these birds are nicknamed the name woodpeckers.

The crow or *gagak* in the data (g) falls into the category of birds named after onomatopoeia. This bird, which is identified as a bird of death, has a chirping that some people find scary. In the past, until the 1970s there was no community that had a desire to keep crows because they were related to the myth of death. In addition to having black feathers all over his body, crows have a monotonous chirp, which is *gwarak gwarak gwarak*. The sound produced is then used by the community to name this bird. The chirping of the phantom of the phantom of the phantom, then this is then simplified into a crow.

The frightening crow myth inspires WS Rendra which appears in the poem "Hunger People Prayer" or *Doa Orang Lapar* as shown in the following lyrics.

*Kelaparan adalah burung gagak
yang licik dan hitam
jutaan burung-burung gagak
bagai awan hitam

Allah!
Burung gagak menakutkan
dan kelaparan adalah burung gagak
selalu menakutkan

The black and frightening perception of the black crow strengthens the view of the
Javanese community that links the presence of the crow as a sign of sorrow, death.

4.2 Naming Based on the Colour and Shape

The shape and color are the characteristics of birds which form the basis of naming birds. The shape and color are the result of visual observation. Naming of birds based on visual observations appears in the following data.

(h) emprit kaji [əmprIt kaji] white headed sparrow
(i) emprit geni [əmprIt geni] ‘fiery’ sparrow
(j) cuk urang [cUʐ uran] Ceyx fallax
(k) srigunting [srigun] drongo

Data (h) *emprit kaji* and (i) *emprit geni* basically produce same noise that is almost the same as Javanese *emprit*. Therefore, all names use the core elements of *emprit* accompanied by the attributes of the *kaji*, *geni*, and *java*. Attributes become distinguishing features identified from the color of the feather in whole or in part. The difference only lies in the short length and small sound produced. It is called emprit kaji because this bird has a shape that resembles someone who has finished the pilgrimage because it has a white head and then brown on the neck down. So it's as if a pilgrim wearing a white cap. Unlike the case with the geni emprit in the data (i). *Geni* can be translated into Indonesian as fire. It is likened to fire because emprit geni has reddish-yellow feathers like a burning fire. While the Javanese emprit pointed at the black feathered finches.

The *cuk urang* birds in data (j) have similarities to the *tengkuk*. The difference is that the *cuk urang* is smaller in size. Though they do share things in common which are the same color and they both prey on fish. The word *cuk urang* comes from the word *cucuk* which means beak and *urang* which means shrimp. So, it can be translated the word *cuk urang* means bird beak shrimp. The naming is based because this bird likes to eat fish including one of them is small shrimp. Because of this, people came to know this bird as cuk urang or shrimp-eating birds.

The *srigunting* bird in data (k) has an ecotype that is almost the same as a swallow. The name *srigunting* is identified from the shape of the tail which has similarities to the scissors. The naming assumes the naming is done after the public knows the scissors.

Unlike *srši* birds, *srigunting* birds have tails that are branched to resemble scissors. To distinguish between srši birds, people then call this bird by the name of *srigunting*. The word *sri* is usually carried by those who have an honorary degree. The relationship with this bird is called as *Sri* because it has a very high economic value in international trade. The word scissors are used because the tail of this bird really resembles scissors.

4.3 Naming based on the philosophy

Philosophical considerations are the result of human reflection about a phenomenon that occurs in their environment. In relation to naming birds, philosophical considerations represent the results of reflection and contemplation. Thus the naming of this type is an advanced stage of the naming method based on the results of auditive and visual observations. Bird names are formulated based on philosophical considerations, shown in the following data.

(l) kutut [kutUt] zebra dove
(m) puter [puteʐ] Eurasian collared dove
(n) gemak [gemaʐ] quail
Giving a name to an object usually indicates the relationship between that thing and human. If you look closely, there is history and origin of why the name is attached to the object. In other words it can be stated that the name contains meaning on the object carried. We can take an example of the naming the types of birds in Java.

The names of birds can actually be used to express the culture of the community in the past. This is due to the meaning contained in the name of a bird contains philosophical values that are relevant at that time. Some data revealed, the name used for various types of birds illustrates the hopes, ideals, and sadness of the community.

Data (l) kutut birds are still the part of the columbidae family. In Javanese society, this bird is considered as a bird that has high mystical value. According to Chairman of the Association of Conservation and Local Perkutur Lovers All over Indonesia (P4LSI), Giyanto Hadi Prayitno, kutut is considered a symbol of perfection. This is because Javanese people recognize the principle of lino wasa or five perfection for Javanese people consisting of a wisma homestead, curigo (heirloom), turangga (vehicle), garwa (wife), and kukilo (bird). Those five wasa are considered as a form of perfection for Javanese people, especially the king.

Today, kutut could only be owned by nobles or kings. Commoners were not permitted to raise kutut because it was considered inappropriate and believed to have a magical effect on their owners. Kutut was maintained because it symbolizes status for the nobility and the king and is considered to give good luck to these circles. Therefore, this bird is called a curse or only proper (proper) maintained by someone who has a high position and social.

Just like the kutut, Javanese society in giving names to the puter bird also has a philosophical meaning related to life. The puter in data (m) is preserved because it is considered a bird of blessing and calm in Javanese philosophy. His monotonous and repetitive chirping, "Kuk gukwuk kwok", is interpreted as a blessing that always revolves continuously. Therefore, this bird is called puter or can be translated in Indonesian which means 'spin / spin'. The connection between the meaning of the play and the sustenance is due to the chirping of this bird which is considered to bring peace and tranquility so as to provide positive energy for its owner. The stimulus made the people who owned the puter birds enthusiastic and enterprising in their work so as to bring stability to life for their efforts.

Another philosophical meaning of the puter so that it can be said a blessing can also be expressed from the type of food. This type of birds like to consume grains such as corn or beans which are identical to the agricultural products of the agrarian community. Therefore, this bird is considered easy to maintain because its food can be obtained from agricultural products. In addition, these grains also have a relatively lower price compared to fruit. On this basis the community considers that the puter bird is a blessing animal because it is easy and inexpensive to care. In addition, the crop eaten by the puter is also considered to bring benefits to the next crop.

Subsequent data related to naming based on philosophical meaning can be found in quail data (n). This bird, in Javanese society, is known by the nickname manuk tumak / gemek. Physically, quail is almost like a chicken, but has a much smaller size. The average quail has the size of an adult's hand grip. Wild quails are easily found in rice fields because they usually nest in the ground near food sources such as grains (rice, corn, beans, etc.) and insects.

Because of its size which is only as big as an adult's hand, Javanese people refer to it as gemak. The word gemak is actually an acronym from Javanese which is gripped to mind. The word can be translated into Indonesian as 'nice to hold'. Easy to hold because of its small size,
downy like a chicken, and when held snugly with a human palm.

The bird is a night bird species known by the public as gathil emprit / kedasih (o). Actually this bird is known by many names, such as tititir, daradasih, or ucungwong. They are famous as birds that have never made a nest. In breeding, these birds will entrust their eggs to other bird's nests because the loving bird is a type of bird that does not care for its own cubs.

According to one of the speakers, Babe Suroso, which can be traced on the Jogja Archive Youtube channel, stated that the bird of love is a bird that has a sad story. It is said that the bird is a bird whose habitat is not in the land of Java, but for some reason got lost to the island. Alienation in a new place causes the birds to feel lonely and sad because they have no friends. Deep sadness makes this bird always cry in their daily life, especially in the late afternoon. That is what causes the chirping of the birds sounding miserable as if crying.

Like the word gemak, the word kedasih in Javanese is an acronym for the word tadah asih. The word can be interpreted as an expectation of love from other creatures. This hope is due to the bird being in alienation and hoping to return to its original land. This happened because it had once been cheated by an emprit bird (sparrow) who broke the promise that it would show the way home after the bird was willing to take the sparrow back to Java.

Naming of birds based on similarities with other objects can be found in kepodang (p). This bird is known by the public as a dandy, either because of the beauty of the color of its feathers or because of its hygiene compared to other birds. Not only found in the forest, Kepodang also has a habitat for living in rural areas. That is why these birds are often encountered in residential areas where nature is still awake. In Javanese society, especially Central Java, kepodang is usually used for the seven-month tradition (mitoni). A salvation tradition for women with a gestational age of seven months.

In order to obtain good-looking offspring, in the opinion of Javanese people, women who are seven months pregnant must consume kepodang meat. The philosophy is the frog is a bird that is considered good-looking because of the color of its feathers and dandy because of its cleanliness. This bird, which has another name Bincarung in Sundanese, has a dominant yellow feather color combined with black. At first glance this color is similar to a ripe banana. The people of Central Java consider that kepodang has similarities with bananas because of their color. As a result, this bird is given a name that is almost similar to a banana.

If translated the word kepodang comes from the base word podang then obtains affixation ke. Podang can be translated as gedang and is transformation of sagedang in Javanese. The word kepodang can be translated as segedang or banana in Indonesian. Because of its similarity with bananas, the people of Central Java give the name of this bird with the term segedang or one banana.

The origin of the name Kepodang is a form of transformation from the word segedang in Javanese. The community gave this name based on its similarity to other forms that were first known. At first glance this bird will look like a comb of bananas from a distance, especially when this bird is in the tree. This is because the kepodang has a distinctive golden yellow color that is striking like a banana.

5. Conclusion

The discussion above shows that Javanese people have a certain strategy in naming birds in their natural environment. The strategy appears as a result of observation and contemplation. Auditive observation results in identification of bird names formulated based on sound. Visual
observation results in identification formulated based on color, shape and size. Through contemplation it produces identification based on deeper understanding of phenomena related to the natural life of birds.

Proximity and function have the potential to be extended to naming bird body parts, life processes, and characteristics of each body part. The latter thing requires a separate study to get a deeper explanation of the characteristics and functions.

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