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IMAGINING LANGUAGE, LITERATURE, AND CULTURE IN COSMOPOLITAN WORLD

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FOREWORD

This book features selected papers presented at the International Conference on Language, Literary, and Cultural Studies (ICON LATERALS) 2016 held by Study Program of English, Faculty of Cultural Studies, Universitas Brawijaya. The papers present ideas and research findings under the theme of “Imagining Language, Literature, and Culture in Cosmopolitan World.”

The writers of these articles are from various education institutions and research areas. The ideas presented in the proceedings reflect the dynamic discussions on contemporary language, literary, and cultural studies. Therefore, we do hope that you enjoy reading these papers and find them useful and enlightening.

We would like to extend our sincere gratitude to Dr. Charlotte Setijadi (ISEAS-Yusof Ishak Institute, Singapore), Dr. Thomas Barker (University of Nottingham Malaysia Campus, Malaysia), Prof. Budi Darma (Universitas Negeri Surabaya, Indonesia), Ika Nurhayani, Ph.D., (Universitas Brawijaya, Indonesia), and the parallel presenters who have shared their insightful and inspiring ideas in their papers. Finally, we would like to thank the committee for their hard work in publishing this book.

Editors
Malang, November 2016
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The Future of Literary Studies: Speculative Assumptions

Budi Darma
Universitas Negeri Surabaya
Jl. Ketintang, Surabaya

ABSTRACT
The discipline of Literary Studies accommodates various sub-disciplines, and in the future, because of the dynamics of the times, some of them might either survive or do not play important roles any longer. Because the reader’s role tends to be stronger than the author’s role, Reader-Response Theory, covering among other things New Historicism and Intertextuality will survive, and the roles of those that cannot catch with the dynamics of the times, such as Historicism and Comparative Literature, might be weaker. Historicism considers literary text as a finished product, and thus the reader has to accept literary text as an absolute truth, while New Historicism gives ample opportunities to the reader to evaluate literary text not as a finished product, but as a process of power relations. Intertextuality does not only involve the relationships of literary texts, but also the relationships of Literary Theories which leads to the birth of Meta-Theory whose nature is philosophical. Literary texts, in the meantime, are never void of conflicts of characters, and significant conflicts always involve psychological problems, and thus theories of psychology in literature and psychological criticisms will be always absolutely needed in all literary studies in all parts of the world.

KEYWORDS: Reader-Response Theory, Historicism, Intertextuality,

There are four core pillars in Literary Studies, (a). Literary Text, functioning as the object of analysis, (b). Literary Criticism, a tool for analyzing Literary Text, and (c). Literary Theory, empowering Literary Criticism in sharpening its function in analyzing Literary Text, and the reader, because without the reader, the literary texts would be “dead.” The reader can be a common reader, can be literary critic, and theorist of Literary Theory. On paper, Literary Text is prerequisite for Literary Criticism and Literary Theory, so that without Literary Text, on paper, there is no
Literary Criticism, and there is also no Literary Theory. But, again, in practice, Literary Criticism and Literary Theory can come into existence “without” Literary Texts.

Literary Text is the object of Literary Criticism, because Literary Text actually is not simply a story, but also, and more importantly, the ideology of the author expressed in the form of literary texts, such as poems, novels, plays, short stories, and even essays. Because Literary Text is inseparable from the author’s ideology, there are two components that, according to New Criticism, cannot be neglected: form and content. Form is the way the author employs in expressing the content, and the content is the ideology to be conveyed to the target reader. Form and content should be in an equal balance, symbolized by Cleanth Brooks as “The Well-Wrought Urn” in his critical book *The Well-Wrought Urn: Studies in the Structure of Poetry*. The title of this book is an allusion taken from John Donne’s poem, “Canonization,” whose ideology concerns with an equal balance between love in the present life and love in after-death for those who believe in the Almightiness of God.

Because Literary Text is never void of ideology, there are several approaches that can be employed in analyzing Literary Text, such as philosophical approach if the ideology is philosophical, psychological approach if the ideology is psychological, biographical approach if the literary text is the extension of the author’s biography, and historical approach if the literary text is colored by historical events. A great literary text, In the meantime, like an invaluable precious stone, is diaphanous: please look at it from all angles, and from each angle you will see that it sends beautiful sparks. Shakespeare’s *Hamlet*, for instance, is colored with philosophy, psychology and history, Charles Dickens’ *David Copperfield* is inseparable from Dickens’ own biography, his psychology, and the history of the excesses of The Industrial Revolution, and Emily Bronte’s is full of psychological and legal aspects.
Philosophical, psychological, and historical approach can be applied in analyzing *Hamlet*, biographical and historical approach is suitable to be employed in analyzing *David Copperfield*, and psychological and legal approach is also appropriate to be used in analyzing *Wuthering Heights*.

In the past, in analyzing a literary text, one generally stated what approach he/she chose prior to his/her analysis. If one was interested in the psychological problems in *Wuthering Heights*, for instance, he/she stated that he/she chose psychological approach, and consequently, he/she will apply theory of psychology in literature, such as Sigmund Freud’s psychoanalysis, or the theory of psychological individuation of Carl Gustav Jung. Today, and especially in the future, the so-called “approach” disappears from the vocabulary of literary criticism. In analyzing *Hamlet*, for instance, one can go straight to Freud’s psychoanalysis, due to the fact that this tragedy is strongly laden with abnormal psychology. The so called “approaches” disappears, because the central theme of *Hamlet* is clear, the problems of psychology.

**Abram’s Theory of Criticism**

The fact that a literary critic can go directly to the central theme has “killed” M. H. Abrams theory of criticism in *The Mirror and the Lamp*. H.H. Abrams offers four types of criticisms, id est (a). Mimetic Criticism, (b). Pragmatic Criticism, (c). Expressive Criticism, and (d). Objective Criticism. Mimetic Criticism reflects how far a literary text succeeds in copying reality, Pragmatic Criticism concerns with the effects that the author can give the reader, such as moral instruction and esthetic pleasure, Expressive Criticism deals with the expressiveness of the author in developing his/her imagination, and Objective Criticism is a purely intrinsic criticism without involving extrinsic elements such as the author’s biography, the historical setting in the literary text, the political problems in the literary texts, and so on. The
four types of criticism are now no longer needed, as one can see, for instance in analyzing *David Copperfield*. In *David Copperfield*, for instance, mimetic criticism can be replaced by, say, psychological theory of the characters in reacting towards the bleak excesses of the Industrial Revolution, while pragmatic criticism and expressive criticism can also be accommodated in psychological theory, in how far Charles Dickens succeeds in exposing the psychology of the characters so that the reader is convinced that the characters and events are real characters and real events.

The new paradigm in literary studies, in the meantime, rejects the belief that the literary text is a monolithic world, because, willy-nilly, the ideology of the writer is, however, the product of a given period in the history of human beings. Armyn Pane’s novel, *Belenggu* (the 1930-s), for instance, has the power to predict that one day in the future, when men and women are equally educated and equally modern-minded, rotten marriages would flourish, and today one can see that the divorce rate tends to increase drastically. The drastic increase is, in fact, parallel with the rate of adultery. The fact that *Belenggu* cannot be separated from the spirit of the age or *Zeitgeist* proves that the literary text cannot be monolithic, or, in other words, cannot stand alone.

Unlike in the past, when people still used http://www if they wanted to open a website, today people can go directly to, say, Freud’s psychology. The theory of Freud’s psychology can be either mimetic, pragmatic, expressive, or objective, and so are other theories. It is mimetic because the literary text basically cannot be separated from reality, it is pragmatic because the author of the literary text automatically has the strategy in attracting the reader’s attention, and it is expressive because the literary text, willy-nilly, expresses the author’s imagination. Even if the analysis is intrinsic without “inviting” other factors outside of the literary work, such as the author’s
biography and the historical background of the setting, objective criticism can also be applied, and academically acceptable.

Please pay attention, for instance, the feasibility of applying objective criticism in analyzing Gabriel Gracia Marquez’s novel, *Chronicle of a Death Foretold*. This novel is based on a true story, on the real reality that happened many years before Marquez was determined to write this literary text. When this literary text was published, Marquez was sued because the characters and their complicated problems in the literary text are the real characters in reality. The novel, according to law, can be considered as a bitter insult to the real people in the real reality. Even though this novel literary text is originally the reflection of a real reality, Marquez won this legal case, because this novel is a literary text, not a journalistic report. To analyze this literary text intrinsically as required by Abrams’ objective criticism is no doubt feasible, because the analysis does not go to the real reality experienced by the characters in the literary text. In analyzing this literary text one can go directly to Jacques Lacan’s theory of psychology without paying attention to the fact that this analysis is actually an intrinsic analysis, the core principle of objective criticism.

Even though any analysis is basically a criticism, say, mimetic, pragmatic, expressive, or even objective criticism, in analyzing the literary text one can go directly to the literary theory, such as psychological theory, feminism theory, Marxism theory, and so on. Psychological theory can be narrowed down into Freudian theory, Jungian theory, Lacanian theory. Feminism theory can be narrowed down into liberal feminism, Helene Cixous’s theory, Elaine Showalter’s theory, and Emma Watson’s theory. Marxism theory can also be narrowed down into Georg Lucacs’s theory, Habermas’s theory, and Adorno’s theory.
Liauw Yock Fang and H.B. Jassin confirm, that Literary Criticism is a means to analyze the literary text, consisting of, among other things, to find fault, to praise, to judge, to evaluate, to compare, and to appreciate. In order to accommodate these points, it can be concluded that the literary criticism is nothing else “judicial criticism.” It is called “judicial criticism” because in order to judge the literary text, one is supposed to, besides judging, find fault, praise, evaluate, compare, and appreciate. To compare is needed, because in order to judge one particular literary text, one should also consider other literary text. In order to judge the alienation elements in Gabriel Garcia Marquez’s *Chronicle of a Death Untold* “objectively,” for instance, the findings will be more insightful if one takes Kafka’s *Metamorphosis* as a comparison. In another discipline, say, modernization, one can conclude that a certain country is either modern or not modern by comparing a certain country and another country.

The object of Literary Criticism and Literary Theory is the same, Literary Text and in order to be applied in analyzing Literary Text, Literary Theory needs a bridge, and the bridge is Literary Criticism. There are, therefore, Psychological Criticism, Marxist criticism, and Feminist Criticism. Because in order to apply Literary Theory it depends on Literary Criticism, then the term “Critical Theory” came into existence.

**Titter totter**

On paper, again, without Literary Text there would be no Literary Criticism and also there will be no Literary Theory, but in practice, Literary Criticism and Literary Theory can come into existence without any Literary Text. In the history of literature there are some instances when the balance of Literary Text on the one hand and Literary Criticism and Literary Theory on the other is like the balance in teeter totter. At the time when Literary Text flourished well, Literary Criticism and Literary Theory sank, and vice versa. In commenting the balance between Literary Text on the
one hand and Literary Criticism and Literary Theory on the other, Liaw Yock Fang
and H.B. Jassin confirm, “It is clear that the dawn of Literary Criticism [and Literary
Theory] means the dusk of Literary Text. Literary Text is not the prerequisite Literary
Criticism and Literary Theory, and thus both Literary Criticism and Literary Theory

can “live” by themselves without the presence of Literary Text.

This paradigm might be in a way right. Plato’s ideas on mimesis, for instance,
“do not talk about poetry and tragedy.” None, according to Plato, can imitate any
reality in its real sense. What one can do is imitating reality based on one’s perception,
interest and ideology. A carpenter, who can create chairs and is more useful than a
poet. Because poet tends to manipulate reality and convinces people that what he is
saying is nothing else but the truce, poet is considered dangerous and therefore should
be banished from the country.

In 1599, in the meantime, William Shakespeare wrote a tragedy, *Julius Caesar*,
and this tragedy shows that Plato, who lived for centuries ago, is right in his idea
concerning mimesis. In this tragedy Brutus and Anthony are good orators, and
therefore, like good poets or rhapsodists, they create chaotic world. Brutus and the
other generals of Julius Caesar know for sure, that Julius Caesar is actually a sick man.
He suffers from epilepsy, and in the battles to defeat enemies, Julius Caesar, proved to
be very weak. He does not deserve, therefore, to be inaugurated as emperor, because
an emperor should be as perfect as a god, and if he is forced to be emperor, he will
ruin his country. The only way to save the country, according to Brutus and his friends,
is to kill Julius Caesar.

In his capacity as a good orator, Brutus is able to convince the people of the
Republic the justification for killing Julius Caesar. But then, Anthony, also a good
orator, in his good speeches is able to convince them that the killing of Julius Caesar is a crime that cannot be forgiven, and thus Brutus and his friends should be killed.

Shakespeare does not apply Plato’s critical theory, but elaborates the fact that, to a certain extent, a poet, orator, or rhapsodist often times manipulate reality in order to achieve his own interest. The fact that Shakespeare does not apply Plato’s critical theory, but elaborating it, might happen because Plato’s critical theory, unlike Lacan’s critical theory, is too much prescriptive and moralizing. In propounding his critical theory on the Three Orders (mirror stage, subjective order, and the real), on the other hand, Lacan conducted intensive research and experiments.

What Shakespeare has done is in a way the same as Sartre and Camus in elaborating their own paradigm of Existentialism. Two key concepts of Sartre, “existence proceeds essence” and “man thrust into life” are not applied in his literary texts, but elaborated in his literary texts, novels and plays. Camus also does not apply his critical theory on Existentialism and Absurdity, but elaborates the paradigm via his literary texts, novels, plays, and short stories.

Again, there has been a strong tendency today, in the meantime, for Critical Theory to escape from Literary Text. Derrida, Deleuze, Adorno, Zizek, and other critical theorists are busy with their own interests in critical theory itself, as if Literary Text does not exist. This tendency creates Meta-Theory, and Meta-Critical Criticism, elevating Literary Theory and Critical Theory to the realm of philosophy. Meta-theory comes into existence mainly from philosophy, not from Literary Text. Derrida’s *Writing and Difference*, for example, is not, so to speak, related to Literary Texts, but, among other things, to Rousseau’s philosophy of “Force and Signification.” In *The Parallax View* Slavoj Zizek talks about Bertold Brect, but not Bertolt Brecht as an author of Literary Text, but as a philosopher.
The tendency to escape from Literary Text comes from the fact that the emphasis of Critical Theory is no longer on the form of the literary text, but on the content, idea, theme, or ideology. New Criticism, whose emphasis is more on the form, has been left behind. Modern critical theory is concerned more with content, theme, and ideology, and thus Feminism, Post-colonialism, New Historicism, and other critical theories flourish.

It does not mean, however, that the emphasis on form automatically has vanished. Postmodernism pays attention to form a lot, among other things because postmodernists are “defeated” by their being rootlessness, and also by the fact they have no solid ideas to be expressed. Concerning their being rootlessness, Artaud, an outstanding poet confirms that:

All communications are cut
In front
Behind
All around
And the last ties which still cling to man must be cut
We are without roots

Besides being rootless, again, postmodernists in general have no solid ideas, and thus, in their literary texts, they have to present the unpresentable to be presentable, as one can see in an example given by David Lodge in *Consciousness and the Novel*:

“…if only there was a thing, but there it is, there is not, they took away things when the departed, they took away nature, there was never anyone, anyone but me, anything but me, talking of me, impossible to stop, impossible to go on, but I must go on, I’ll go on, without anything, but me, but my voice….“
Feminism

In order that one can “foresee” what will happen in the future, there are two points that should be considered. The first point is related to the four types of feminism, and point two is related to Elaine Showalter’s paradigm of the development of feminism.

The four types of feminisms are (a). Liberal Feminism. (b). Radical Feminism, (c). Marxist Feminism, and (d). Socialist Feminism. The emphasis in Liberal Feminism is the fact all genders, males and males, can do liberally what they want to do and to get. Education is open to all genders, and so is job market. Males and females have the same chances in all fields, and yet in reality females are "defeated," because reality reveals that males are still superior. Radical Feminism admits that males consider women’s bodies as the objects of males’ enjoyment, and it is in a way an “insult,” but ironically, in order to be recognized as accomplished females, females voluntarily let themselves to be half-naked as one can see in female famous models and actresses. Marxist Feminism, in the meantime, like in the relation between the bourgeois and the proletarian, considers females as the properties of males, and the proletarians are the properties of the bourgeois. Socialist Feminism, as one can see in North Korea and Cuba, females have given a lot of contributions to the countries, and yet males anyhow are still superior, as if females’ contributions are not recognized.

All four types of feminisms have proved that their struggles to achieve equal status are fruitless.

Elaine Showalter in *A Literature of Their Own* expounds her paradigm concerning the stages in feminism movement, i.e. (a). Feminine Stage, (b). Feminist Stage, and (c). Female Stage. In Feminine Stage females admit that they are inferior to males, and thus males can do what they want to females, because anyway females
will not protest. *Sitti Nurbaya* in Indonesian literature exposes the fact that Sitti Nurbaya does not protest against her father when all her male friends in Padang are assigned by their fathers to study in Jakarta, a faraway place from Padang, to study. Sitti Nurbaya, being a girl, has to stay home instead of going to study in Jakarta, and she does not protest against her father. In feminist stage, females would protest if they are considered inferior to males and treated differently. “Man,” or humans should be changed into “men and women,” and because not only males who have the ability to chair, if the chair is a female it is not “chairman,” but “chairwoman.” Wives and husbands have the same status, and thus, it is not necessary for wives to adopt their husbands’ names. Marriage is a private choice, and therefore “Ms” is more appropriate than “Mrs.” In the third stage, Female Stage, females and males have the same status, and thus, one is judged based on his/her gender, but based on one’s ability, integrity, and reputation. Instead of using the term either “chairman” or “chairwoman,” females and males in female stage should use the term “chairperson,” implying that personality is more important than gender.

Whether or not feminism today has reached “Female Stage,” of course, opens to debates, and yet, this discourse is closely related to Queer Theory, a theory that recognizes the rights of LGBT. Because in the past women were marginalized, today, when the have reached equality in Female Stage, they are concerned with LGBT, a marginalized class in sexual problems. In Indonesia, therefore, the authors of literary texts who pioneered in writing LGBT are women, such as Naning Pranoto in *Miss Lu*, Djenar Maesa Ayu in *Nayla*, Stefany Hid in *Bukan Saya, Tapi Mereka Yang Gila*, Ayu Utami’s *Saman*, Dewi deLestari’s *Supernova*. 
Comparative Literature

Inspite of the fact that many universities have Departments of Comparative literature, probably the progress and development of this study is very slow, not as progressive as, say, Marxism, Psychology, and Feminism. Since its birth in the nineteenth century up to the present day, the number of books of Comparative Literature is indeed very skimpy. After the publication of Francois Jost, *Introduction to Comparative Literature* in 1974, practically speaking there has been no publication of Comparative Literature besides Susan Bassnett’s *Comparative Literature: A Critical Introduction* (1993). Steven Totosy de Zepetnek’s *Comparative Literature: Theory, Method, Application* in 1998, and Sunqing Cao’s *The Variation Theory of Comparative Literature* (2013) also does not bring new perspectives in the study of Comparative Literature. Recent books mostly talk about two schools, French or European School and American School, as if “there nothing new” in Comparative Literature. In *Journal of Comparative Literature*. University of Oregon, Eugene, Winter 1988, Vol. 40, number 1, for instance, there is no discussion of Comparative Literature. The articles are all about literary criticisms that have no relationship with Comparative Literature.

French School or European School, in the meantime, deals with problems of influences, and American School deals with the significance behind the similarities and differences between two or more than two different authors of two different countries and cultures. In East Java, for instance, there was a Cerita Panji, and scholars could also find similar Cerita Panji in Malaysia, and also in Thailand. All of these ceritas have the same motifs, such as Panji, his cock, and his adventures to find his lover. French or European School tries to identify which cerita is the “original” one, which cerita is influenced by another cerita, and the esthetic values of the three ceritas.
French School has been “neglected,” because scholars tend to consider stories like Cerita Panji not primarily as literary works, but as folklore products, and folklore is closer to anthropology and mythology rather than to literature. As Claude Levi-Strauss’ study of two similar American Indian folklores, the emphasis is not the problem of influences, not which one has influenced another one, but on the similarities of the themes. Two American Indians, according to Claude Levi-Strauss, are bound by collective consciousness that they are threatened by old age, diseases, and death, and the similar two folktales stems from the similar collective unconsciousness. In other words, both ethnics are unconsciously frightened by the same threats.

Two similar objects with similar functions in Literary Studies, in the meantime, belong to Structuralism. All doors in the world have the same structures because all those doors have the same functions. Take, for example, doors, blackboards, and spectacles. All doors in the world have same structures because those doors have the same functions, all blackboards in the world have the same structures because their functions are the same, and all spectacles in the world have same functions and therefore the structures of all spectacles are also the same. All literary products, especially those that have mythical elements, have the same structures because all of them also have the same functions, representing either collective unconsciousness or collective consciousness. Structuralists, in fact, refused to confine to Literary Studies only, because according to them, Structuralism is an integral part of other disciplines. Doors, blackboards, and spectacles, for instance, do not belong to literature only, but also to other aspects of life.

When Henry HH Remak, Horst Frenz, and Stallknecht propounded American School as a reaction against French School, communication and transportation was
still difficult, and therefore, when communication and transportation is no longer
difficult, the function of American School creates problems. Today there are many
traveler and migrant authors who write about other countries. Take, for example, the
case of *I am Malala* by Christina Lamb and *My Name is Parvana* by Deborah Ellis.
Christina Lamb is a British journalist and novelist who has been living in Pakistan and
Afganistan, and Deborah Ellis is a Canadian who has been living also in both countries.
*I am Malala* is about a girl, a victim of the Taliban in Pakistan, and *My Name is
Parvana* is about a girl, also the victim of the Taliban, in Afganistan. Instead of
applying American School in Comparative Literature, one actually can use
Comparative Study (minus “Literature”) because the findings will anyhow the same:
this is the cruelty to children committed by the Taliban in Pakistan from the point of
view of a British author, and this is the cruelty to children by the Taliban in Afganistan
from the point of view of a Canadian Author. Each country has similar problems, and
each protagonist have also similar personalities. Apart from the weakness of American
School, the comparatists of this school have given a significant contribution to Literary
Studies: unlike the comparatists of French or European Schools who confined
themselves to literature only, the comparatists of American School believed that
literature as a discipline could not be separated from other disciplines. American
School is therefore an interdisciplinary discipline.

Both Comparative Literature and Comparative Study (minus “Literature”) have similar problems: they do not have Literary Theories of their own, and consequently they have to borrow other Literary Theories, such as Postcolonialism, Feminism, or New Historicism.
Power Relations

As long as human beings are enslaved by lust to dominate and to oppress, Marxism and all its roots and leaves, such as Theories of Power Relations, Theories of Hegemony, Postcolonialism, Racism and the like will never vanish from Literary Studies. The story of The Golden Ball in Ancient Greek myth proves to be right: wars, representing the will to dominate and the will to resist, will never end. The world is never void of wars and violence: If some parts of the world are peaceful, in some other parts of the world there must be wars. Because of Zeus’ cardinal sins, raping Leda that caused her to bear Helen, the most beautiful and yet the most destructive woman in the world of mythology, human beings should suffer forever from never ending threats of wars, revenges and violences. Samuel Huntington’s theory of The Clash of Civilizations also proves to be right: the world will never be able to free itself from conflicts, wars, ethnic cleansing and the like. Today the world is facing clashes of ideologies of fundamentalism and secularism, and these kinds of conflicts today actually also happened in the past.

Michel Foucault’s paradigm in Power Relations Theory also proves to be right: if there is an oppression, there must be resistance, and in fact, from the past to the present, and presumably to the future, the world has been dominated and will be dominated by a series of oppressions and resistences. The marginalized, or the “they,” and the non-marginalized, or the “we,” has also dominated the world, and, as Rudyard Kipling implied in his poem “We and They,” “They Look Upon We/ As only a sort of They.” The struggles between “They” and “We,” the fact that “They” want to be “We,” and “We” tends to look down and even suppress “They” will last forever.

In order to abolish sharp differences between the bourgeoisie and the proletariat, according to Marxism, revolution must be implemented. Revolution, not
evolution, because evolution takes long processes that make the bourgeoisie more powerful, and the proletariat more helpless. In Russia, for instance, there was a revolution in 1917 to overthrow the Emperor, the Cuban Revolution in 1953 to overthrow Batista, and in 1948 there was a communist coup d’état in Madiun, Indonesia, and another effort to change the ideology of Pancasila to Communism in October 1965 in Jakarta, Indonesia. The successful revolutions did not give the birth of equality of all people, but the birth to totalitarian governments, such as in the Soviet Union under Stalin and in Cuba under Fidel Castro. Instead of implementing meritocracy system, in communist and socialist countries implanted feudality: Fidel Castro in Cuba has been succeeded by his own brother, Roul, and in North Korea the country has been ruled by Kim Dynasty. The one who replaced Fidel Castro as the President is Raoul Castro, Fidel’s brother, and North Korean has created Kim Dynasty. The feudalism stems from the efforts of the authority to keep status quo, so that “We” remains “We,” and “They” remains “They.”

Colonialism and Postcolonialism is also unseparable from power relations between the stronger side, colonial peoples and the weaker side, colonized peoples. One of the weaknesses lies in the mental attitudes of the colonized peoples. One of the examples can be seen, a.o., in Robinson Crusoe, a novel of Daniel Defoe, published for the first time in 1719. In his expedition to an unknown place, Robinson Crudoe’s ship was struct by a terrible hurricane; all of the crew perished, and he was the only survivor. In order to life with no other human being in an unknown land, he had to cultivate the land accompanied by his pets. One day, on Friday, when he was taking a walk, he was wondering why there was something moving beyond the bush. It turned out that it was a human being, a colored one. Right at this moment of this encounter, Robinson Crusoe spontaneously said to himself, that the colored man was his slave
and had to follow whatever he ordered him. At the same time, the colored man spontaneously said to himself, that this white man was his master, and he was a loyal slave of Robinson Crusoe. In order to show that he was a loyal slave, he knelt down, and set Robinson Crusoe’s foot upon his head. Because this encounter was on Friday, Robinson Crusoe named him Friday, and Friday accepted this name gratefully.

This encounter reflects the superiority complex of the whites, and the inferiority complex of colored peoples. These complexes imply mental attitudes: the whites feel the right to enslave the colored peoples, and the colored people let themselves to be enslaved, and even proud of being enslaved. Colonialism happened not simply because colored peoples did not have modern weapons and lack experiences in wars, but consciously or unconsciously were happy to be colonized. Conrad’s Lord Jim is another example of the colored peoples’ mental attitudes. Jim is a criminal fugitive, and therefore should be driven away when he came at a colored people’s land. Instead of being driven away, the local people welcome him warmly, and consider him as a “Lord.”

Territorial colonialism has been over, and yet, in postcolonialism period similar mental attitudes still exist, as one can see in Homi Bhabha’s concept of mimicry and Frantz Fanon’s opinion in his book, Black Skin White Masks. Dying hair into blond and whitening skin by white cleansing shows that colored ladies, consciously or unconsciously feel that they are respected if physically the look like white ladies. Most actors and actresses of cinema electronic (sinetron) are whites, otherwise people tend not to watch the sinetrons. In Africa similar problems also happen: the Africans are aware that they are blacks, and in order to have better status they behave like whites. These attitudes of mimicking the West and behaving like The
West are, in fact, the echoes of Friday’s attitudes towards Robinson Crusoe in the early eighteenth century.

**Deconstruction**

Binary opposition, in the meantime, is in line with natural law: day and night, big and small, far and near, high and low, men and women, etc. Each pair shows contradictories of powers. Day is considered better than night, big is more valuable than small, high is more prestigious than low, man is stronger than woman. The same as in “We” and “They,” equality practically speaking does not exist, as thus, binary opposition in literary studies will never disappear.

Deconstruction is inseparable from binary opposition: while deconstructing an object, the deconstructionist willy-nilly meets binary opposition. In deconstructing a human body, for instance, the deconstructionist will find right eye, left eye, upper lip, lower lip, right hand, left hand, head above and feet below, and so on. Binary opposition, again, is in line with natural law.

Analyzing action of reading and understanding the reading also involves binary oppositions because there is a gap between the action of the reading and the understanding of what one’s is reading. The slower the reader is, the wider the gap. There is also a gap between the mind and the speech, and thus, in English, people say “you see” which is actually redundant, and in Indonesian people say “apa namanya” which is actually also redundant in order to bridge the gap. There is a binary opposition, therefore, between the act of reading and the understanding of reading, and between the mind and the speech.

As long as human beings are unable to skip the gap, Deconstruction will never disappear from Literary Studies.
Historicism and New Historicism

Historicism considers a literary text as a finished product, reflecting the reality of a certain period of time. *Sitti Nurbaya*, a novel by Marah Rusli, for instance, is considered as the reflection of the reality in Indonesia in the 1920s, the period when people still believed that the best marriage was arranged marriage, or even forced arranged marriage. New Historicism, on the contrary, believes that a literary text is not a finished product, and thus the process of the writing of a literary text should be considered seriously.

If one tries to understand *Sitti Nurbaya* based on Historicism perspective, he/she will consider Samsulbahri as a hero, and Datuk Maringgih is a devil figure. In order to convince the reader that Samsulbakhri is a hero, the narrator describes him as a sympathetic character whose physical appearance to a certain extent is like the physical appearance as a Dutch. On the contrary, in order to convince the reader that Datuk Maringgih is a devil figure, the narrator describes him as an antipathetic character whose physical appearance is very disgusting. On the other hand, according to New Historicism, Samsulbakhri is a wishy-washy character who does not deserve respect, while Datuk Maringgih is actually the hero.

When Marah Rusli was writing *Sitti Nurbaya*, Indonesia was under Dutch colonial power, so that it was impossible to write against the Dutch openly. Samsulbakhri’s behavior to some extent is like the behavior of the Dutch, and in his disappointment of having lost Sitti Nurbaya, he joined KNIL, the instrumental army of the Dutch in oppressing Indonesian dissidents. Datuk Maringgih, in the meantime, is the only character who had the courage to rebel against the injustices of the Dutch. *Siti Nurbaya*, according to New Historicism, is a disguised process of writing in criticizing the Dutch. Literary authors, willy-nilly, are bound by the situations of his
time, so that what he writes does not necessarily tell the truth, and the one that functions in telling the truth is New Historicism.

In evaluating the past, today’s perspective should be considered, and therefore New Historicism will survive.

In New Historicism, a literary text functions as a series processes of writing to be interpreted and judged by the reader, and thus the role of the reader is more important than the role of the literary text itself. Since the subject is the reader, and the object is the literary text, New Historicism can be categorized as an application of Reader Response Theory. In Reader-Response Theory, all interpretations and judgments are in the hand of the reader, so that any reader can analyze a literary text based on his/her interest, objective, and ideology. Since the authority lies in the hand of the reader, Reader Response Theory will survive in Literary Studies.

**Reader-response Theory**

Because Literary Text “incites” critics and the reader to give response, there are then interactions among critics, interactions among literary theorists, and also interactions among readers. A critic can give comments on other critics’ criticism, a literary theorist can give comments on other critics’ theories, and a reader can also give comments on other readers’ opinion. A reader, in the meantime, can also give response to a critics’ criticism, and also to literary theorist’s theory, and a critic can also give response to a reader’s opinion. In giving response to another reader, the literary critic acts as the reader, and the literary theorist also act as the reader. Reader-response theory, therefore, stems from the interactions of readers.

According to Wolfgang Iser, in the meantime, there are two types of readers, the implied reader and the actual reader. The implied reader, being dominated by reading as esthetic enjoyment, tends to follow what is happening in the text, while the
actual reader, being dominated by his/her concept of how the literary text should be, tends to be “suspicious” that there must be “things wrong” in the literary text. A Marxist reader, for instance, is an actual reader, and therefore, in reading a literary text whose nature is not in line with Marxism will automatically draw a conclusion that this literary text is a poor text.

Even though the implied reader is different from the actual reader, in reading a literary text both of them have “the horizon of expectation.” While reading a text, both types of the readers hope that they can find what they want in the literary text. In the process of reading Suzanne Collins’ The Hunger Games, for instance, both types of the readers have an expectation that Katnis will be able to overthrow President Snow. The implied reader expects that Katnis will be able to overthrow President Snow because the literary texts meets the requirements of poetic justice (the wicked should be punished, and the good should be rewarded). A Marxist reader also expects that Katnis will be able to overthrow President Snow because, in line with his/her ideology, in order to erase injustice, a revolution should be conducted.

In the Romantic Age in the 19th century, an outstanding poet, Percy Bysshe Shelley, claimed that “poet is prophet,” “and “poet is the legislator of the world,” implying that in Literary Studies the orientation should be the author, not the reader, as if the reader is simply the object of the author. Judging from the fact that without the reader the literary text would be dead, the orientation has changed into the reader.

**Intertextuality**

In order to understand the practice of Intertextuality one can pay attention to these three literary texts, “Crock,” a short story by Bakdi Soemanto, an Indonesian author, in the early 1990s, “Para Priyayi,” a novel by Umar Kayam, an Indonesian author in 1992, and *All My Sons*, a play by an American playwright Arthur Miller in
1947. These literary texts expose similar revelations: “Crock” is a revelation of the downfall of a high class aristocrat family, *Para Priyayi* deals with the revelation of the downfall of a middle-class aristocrat family, and *All My Sons* about the downfall of an industrialist family. In “Crock” the crock all of a sudden fell and its parts scattered on the floor, in *Para Priyayi* the jackfruit tree all of a sudden fell even though there was no strong wind, and in *All My Sons* the cherry tree also all of a sudden fell when the wind was also silent.

Three objects fell with no particular reasons, and all of them signifies the same downfalls of three respectable families. This is an example of intertextuality. The reader does not know whether Umar Kayam had read Bakdi Soemanto, and the reader also does not know whether or not they had read Arthur Miller.

Parts of J.K. Rowling’s *Harry Potter* can be traced back to the Bible, ancient myths from European countries, and the language can also be traced back to Latin and Greek. Whether or not J.K. Rowling was thinking of the Bible, ancient myths, the reader does not know, but the reader knows for sure that *Harry Potter* is not a text that stands alone. In intertextuality the Bible is called “Hypotext,” and *Harry Potter* is called “Hypertext,” and thus the existence of hypertexts depends on the existence of hypotext. A hypotext, in the meantime, can “give birth” to numerous hypertexts, such as Jane Austen’s *Pride and Prejudice*. Based on this hypotext *Pride and Prejudice* (1813) Elizabeth Eulberg wrote *Prom and Prejudice* (2011), Seth Grahame-Smith wrote *Pride and Prejudice and Zombies* (2009), Mandy Hubbard wrote *Prada and Prejudice* (2009), and Grace Dent in *Posh and Prejudice* (2009).

Intertextuality is not only limited literary texts, but also can be done in Literary Theory. Julia Kristeva’s theory of psychoanalysis, for instance, cannot be separated from theories of psychoanalysis of other theories of psychoanalysis, such as the
theories of Sigmund Freud and of Jacques Lacan. The theory of the conscious and the unconscious is taken from Sigmund Freud’s theory, and “mirror stage” is taken from Jacques Lacan’s theory of Three Orders. Like intertextuality in literary text, a hypotext can also “give birth” to numerous hypertexts. The status of a hypotexts, in fact, is considered as “higher” than the status of hypertexts, and thus ancient European myths is higher than Harry Potter, and the status of Rendra’s poem “Nyanyian Angsa” is lower than the Bible. Even though the status of hypotext is higher, a hypertext can be richer than hypotext. The many hypertexts of Jane Austen’s Pride and Prejudice, for instance, like Eulberg’s Prom and Prejudice, Grace Dent’s Posh and Prejudice, Mandy Hubbard’s Prada and Prejudice, and Seth Grahame-Smith’s Pride and Prejudice and Zombies because, according to Jonathan Culler in The Pursuit of Signs, the one who writes a hypertext should be able to perform “heroic deeds.”

Intertextuality comes into existence because no text is monolythic, and because all texts are actually related to other texts. Based on the fact that no text can free itself from other texts also indicates that Intertextuality will never vanish from Literary Studies. As Jonathan Culler confirms in the same book, Hypertext can take up, cite, parody, refute, or transform things from the Hypotext. The hypertext authors can do these things unconsciously, like in the intertextuality of All My Sons, Para Priyayi, and “The Crock, or consciously, like the hypertexts authors of the hypotext of Jane Austen’s Pride and Prejudice. The process of taking up, citing, parodying, refuting, or transforming, done either consciously or unconsciously will never end in Literary Studies.

**Cultural Studies**

Because all studies stem from cultures belong to Cultural Studies, the area of this discipline is broad, indeed. Patriarchy, Feminism, Culinary, Media, Pop Literature,
Postcolonialism, clothes, and other sub-disciplines belong to Cultural Studies. Culture, in the meantime, is inseparable from identity, and thus Cultural Studies is at the time also a study of identity. Indonesian culinary, for instance, is different from culinary in India, because Indonesians have their own identity and Indians have also their own identity. Because of globalization, a nation’s identity can change, and therefore identity can also change. Indian culinary, for instance, due to the immigrations of Indians Britain, has dominated the taste of British people, and therefore, in a way, the identity of the British people has also changed.

One of the cores of Cultural Studies is Pop Culture, consisting of, among other things Pop Literature, Pop Music, Pop Movies, and no one can neglect the importance of pop culture in shaping identity. Richard Hoggart, one of the pioneers of Cultural Studies of Birmingham School, emphasizes that pop culture has a significant contribution to the dynamic progress of a culture rather than high culture. Because of the fast growing industrialization of Pop Culture, Cultural Studies will not vanish from literary studies.

**Simulacra & Hyper-reality**

Human beings are homo symbolicum, the creator and interpreter of simulacra. The statue of a god is not the god himself, but the representation of a god which is treated like the real god. Human beings feel closer to the statue, the simulacra, rather than the god himself. Human beings can see the statue, touch it, caress it, kiss it, but human beings cannot do it to the real god. Which is actually real, the god, or the statue? The real one of course is the god, because the statue is only the representation of the god. But because human beings cannot see, touch, caress, and kiss the real god, the simulacra is more real than the real one, and thus the simulacra is considered as “hyper-reality.”
Life in a movie is more impressive than the real life, and thus the movie is more real than the reality, or, in other words, the movie is the “hyper reality” of the real reality. In watching football games, for instance, especially when the camera crew is good, watching via TV is more comfortable than watching the real games. The dynamic progress of I.T., in the meantime, has made the role of hyper reality more important than the past. In solving legal issues in court, for instance, CCTV plays important roles.

Human beings cannot free themselves from being homo symbolicum, and therefore Baudrillard theory of hyper-reality will survive in the future of literary studies.

**Psychological Theories in Literary Studies**

Horace confirms that a good literary text must meet two criteria, *dulce et utile* ((enjoyable and usefulness), so that if one reads it he/she will enjoy it, and he/she will get the benefit from reading it. *Utile* involves moral values, esthetic values, insights into life, and anything valuable. In Wellek and Warren’s term, *utile* is identical as “cognitive value,” and in order that the reader can get cognitive value, the dramatist and novelist should master psychology. Wellek and Warren even claim that “the novelist can teach you more about human nature than the psychologists.” Wellek and Warren’s statement confirms that even though a good dramatist or novelist is not a psychologist by training and by profession, a good dramatist or novelist has good insights to human psychology. In propounding their theories, in fact, great psychiatrists like Sigmund Freud and Carl Gustav Jung, to a certain extent are dependent of great literary texts, such as Shakespeare and Dostoeysky and ancient myths. Sigmund Freud and Carl Gustave Jung are actually not psychologists but psychiatrists, and their theories have been “transported” to theories of psychology in literary studies.
The “cooperation” between Jung in his capacity as a psychiatrist and Herman Hesse in his capacity as Jung’s patient and novelist, for instance, had given birth to Jung’s theory of individuation. Herman Hesse suffered from psychological disintegration, and Jung acted as his psychiatrist. In the process of therapy, Jung found the ways how to make Hesse aware of his identity which was different from other people’s identity.

In the 1970s an Indonesian scholar was invited to teach Indonesian literature in America, and in the 1990s another Indonesian scholar was invited to teach Indonesian literature in Australia. The questions of the students of the two countries and two different decades were the same, concerning the fact that Indonesian authors fail in creating psychological conflicts. The lack of significant conflict might stem from numerous problems, but the most essential problem is the fact that Indonesian fiction writers in general do not have good insights into psychology.

The best conflicts of characters in literature probably can be found in Sophocles’s tragedy, Antigone, whose central character, Antigone, faces a dilemmatic choice, the first choice is death, and the second choice is also death. The raw material of this tragedy is ancient Greek myth, and yet, because Sophocles had profound insights into psychology.

M. Forster, a novelist and theorist of novel writing, believes that good novels help people to socialize with other people. From E.M. Forster’s novel A Passage to India, for instance, the reader learn the psychology of Indian people in general, and English people in India. Karen Horney, a psychoanalyst, also believes that by reading good novels and plays the reader can learn human psychology. She therefore confirms, that Dostoevsky, Shakespeare, Ibsen and Balsac as inexhaustible source of understanding human psychology.
Philosophy of Literature

Please pay attention to Jean Jacques Sartre’s literary texts, such as *Nausea*, a novel, and *The Wall*, a collection of short stories, and Albert Camus’s literary texts, such as *The Stranger*, a novel, and a short story “The Guest,” one can conclude that those literary texts represent Sartre’s philosophy of Existentialism, and Camus’s philosophy of existentialism and absurdism. The conclusion is right, because Sartre and Camus are philosophers and they actualize their philosophical credos in their literary texts.

Great authors, in the meantime, like Shakespeare and Dostoevsky, never talk about their ideological philosophy, but because their literary texts are diaphanous and contain philosophical ideas, their texts can be appropriately analyzed by philosophical perspectives. Franz Kafka’s *Metamorphosis* and Gabriel Garcia Marquez’s *Chronicles of a Death Foretold*, for instance contain sophisticated philosophy of alienation. Karl Marx’s alienation, Kierkegaard’s alienation, Sartre’s Existentialism, Camus’s existentialism and absurdism are heavily and sophisticatedly presented in these two literary texts.

A philosophical literary text do not necessarily represent one’s philosophical ideas explicitly, it is, anyhow, a philosophical literary text, as long as the ideological philosophy is expressed in highly esthetic and sophisticated form. The philosophical ideology must be related to the core ideas of philosophy, epistemological and ontological. As long as philosophical literary texts are available, philosophy of literature in Literary Studies must also be available.

Conclusion

Horatius’ adagium, dulce et utile, suggests that esthetic values and morality are one and therefore are inseparable. Literary Text gives pleasure and at the same time
gives also usefulness, and the emphasis of usefulness is good morality. Esthetic values and usefulness, therefore, should be in an equal balance. There has been a strong tendency, however, that esthetic values are no longer considered too much, and utile is no longer a matter of morality, but ideology. Sir Walter Scott’s literary texts, for instance, from the point of view of esthetic values today are considered as minor works, and yet, according to Georg Lukacs Scott’s literary texts, as historical references, are very useful. Rudyard Kipling’s poem “We and They” is also esthetically considered poor, but it is a very important poem because it expresses imperialistic ideology. Due to the fact that the majority of Pearl S. Buck literary texts voice the domination of patriarchal values, there has also been a tendency for feminists not to consider her as a canon author. To a certain extent Postmodernists also believe that the formation of Canon Literature should be reconsidered.

The shifts from morality-oriented to ideology-oriented show that the reader has much more freedom in interpreting Literary Text, or, in other words, reader-oriented has been much stronger than in the past. Because readers come from several disciplines, interdisciplinary points of views also dominate Literary Studies. Even more than fifty years ago, when the pioneers of American School in Comparative Literature came from the disciplines Literary Studies, they refused to confine themselves to the realm of Literary Studies only, because they were sure, that Literary Studies could not free themselves from other disciplines, such as politics and other Social Sciences. Structuralism is also the same: Literary Studies are not limited to literature only, but stands together with other disciplines.

One cannot deny the fact that there has been a strong tendency that film studies also play important roles in Literary Studies. The adagium “from text to screen” willy-nilly will give stronger effects on how scholar evaluate Literary Text. Because it is
impossible for all scholars to be polyglot, translations also interferes Literary Studies and this fact will also give effects on how one should react against Literary Studies.

Because of IT, games have also come into existence. From games authors can adopt the games into novels, and from novels/texts, the texts can be adopted into films/screens, such as George R. R Martin’s *The Games of Thrones* and Suzanne Collins’ *The Hunger Games*. The mixture novels and comics have also come into existence, such as Khaled Hosseini’s novel *The Kite Runner*, adapted into a film, and from film it was adapted into Graphic Novel. The mixture of comics, games, and novels has also been developed into Light Novel, as one can see in Reki Kawahara’s works. Light Novel has around one hundred pages and at the most five illustrations, and the contents are games of wars of heroes. All these phenomena will no doubt influence people’s thoughts about Literary Studies.

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Remapping the World in Indonesian Islamic Films

Thomas Barker
School of modern Languages and Cultures
University of Nottingham Malaysia Campus
Jalan Broga, Semenyih, Malaysia
Thomas.Barker@nottingham.edu.my

ABSTRACT

Following the release and success of Ayat-Ayat Cinta (2008) set mostly in Cairo, many subsequent Indonesian Islamic-themed films have been set overseas. For Islamic-themed films such as Ketika Cinta Bertasbih (2008), it has been argued that the Egyptian setting enhances the film’s Islamic credentials. More recent Islamic-themed films have moved away from the Middle East to feature stories set in Europe, South Korea, and mainland China. These overseas settings appeal to the audience’s cosmopolitan desires for travel, sightseeing, and exotic foods. Beyond cosmopolitanism-as-consumption though, to what extent do these films engage with cosmopolitan ethics?

Looking at four recent Islamic-themed films – 99 Cahaya di Langit Eropa (2013), Assalamwalaikum Beijing (2014), Haji Backpacker (2014), and Jilbab Traveller - Love Sparks in Korea (2016) – I explore the extent to which they create the possibility for a cosmopolitan ethics as the Indonesian characters encounter others of different cultures and faiths. I argue that the four chosen films opt instead to remain rooted in an Indonesian Islamic worldview and thereby only evoke a limited cosmopolitan ethics. Although the films are presented as potentially cosmopolitan, they merely serve as a means of proselytization by remapping the world according to an Indonesian Islamic perspective.

KEYWORDS: Indonesia, Cinema, Islam, Cosmopolitanism, ummah, film, ethics, desire.

Cosmopolitanism has become the progressive philosophy of our time, dedicated as it is to transcending parochial nationalism and proposing living in the world as a ‘global citizen’. Whilst cosmopolitanism is often presented as inevitable, there remains a need to investigate whether cosmopolitan ideas and thinking as described in theory are shared across the world. This paper considers how Indonesian
Muslims approach the world by discussing the content of three recent Islamic-themed feature films with overseas settings. Although fictional, feature films as with many texts of pop culture, provide insight into imaginations and fantasies. An Indonesian Muslim viewpoint is instructive because of its historical marginalization as Muslim, Southeast Asian, post-colonial, and ‘Third World’. This paper argues that the cosmopolitan project which is so often seen as inevitable, may in fact splinter, as other subject groups, in this case Indonesian Muslims, find different ways of engaging with the world.

Representations of Islam and the expression of religious life have become more prominent in Indonesian pop culture since the end of the New Order regime in 1998. Suppressed under the New Order, expressions of religiosity have entered public discourse in a variety of formats and media, containing a proliferation of representations and viewpoints. Observers have discussed cases of Islamic tele-preachers (Hoesterey, 2008), women’s fashion (Heryanto, 2011), television programs (Rakhmani, 2014), music and film (Sasono, 2010), and other consumer goods and services as indicative of an increased expression of religiosity amongst the Indonesian population. Whilst some have argued that using Islam is a sales technique and that Islam is being commodified if not commercialized (Hasan, 2009; Sasono, 2010; Fealy, 2008), the consumption of Islamic content represents a growing desire on the part of audiences for fantasies, stories and issues based on an Islamic foundation.

Following the box-office success of Ayat-Ayat Cinta (2008, Verses of Love), feature films have become an important site for the representation of Islamic characters, ideals, fantasies, and stories. Eric Sasono (2010) has linked this to a growing confidence amongst writers and filmmakers to represent lifestyles, values and aspirations based on Islamic principles. In Ayat-Ayat Cinta for example, Sasono argues
that the film describes a new set of middle-class aspirations that extol values of hard work, study, religious dedication, and filial piety as ingredients to worldly success measured by getting married, gaining a university degree, and embarking on a successful career. Broadly, Islamic-themed films promote piety and sincerity of belief (ikhlas) as necessary ingredients to overcoming life struggles and finding reward and satisfaction in love, marriage, community, and work.

To date, almost all Islamic-themed films are either set in Indonesia or in a majority Muslim country (usually Egypt), raising few problems for the characters in terms of cultural adaptation or cross-cultural encounters.¹ Operating within such an Islamic habitus offers little space to explore how Indonesian Muslims see themselves in relation to others of different faiths, cultures, or backgrounds. In order to explore such cross-cultural encounters, this essay discusses three recent films that are set overseas in non-Muslim countries: 99 Cahaya di Langit Eropa (2013, 99 Lights in the European Sky), Assalamualaikum Beijing (2014, Peace be upon you Beijing), and Haji Backpacker (2014, Backpacker Pilgrimage). In these films the overseas setting represents an aspirational space for travel, tourism, and self-discovery but it is also a space of encounter between the film’s Indonesian Muslim characters and others of different cultures and religions. By identifying the main characters as Muslim, each of the three films explores how Indonesian Muslims encounter otherness, negotiate difference, and imagine the world. In these encounters and stories lies the potential for a cosmopolitanism seen from the perspective of young, Indonesian Muslims.

As this paper will argue however, although the scenarios and encounters could engender cosmopolitanism on the part of the Indonesian characters, they prefer to

¹ Exceptions include CinTa (2008, Love) about a romance between a Chinese Christian and a Muslim, and Hanung Bramantyo’s film Tanda Tanya or ? (2009, Question Mark) which explored issues of conversion and inter-faith relations.
develop forms of solidarity with other Muslims, producing instead a limited cosmopolitanism. As a result, these three films and their characters produce new forms of Islamic solidarity, place-making, and history-making that serve to remap the world according to an Indonesian-Islamic viewpoint. Remapping of the world is both explicit and implicit, and evident in physical geography as well as human relationships. What remains of the cosmopolitan potential is reduced to what Ulrich Beck calls ‘banal cosmopolitanism’ in which the culture of the other is commodified as exotica for touristic consumption but never real engagement. It suggests that the cosmopolitan project which is so often seen as inevitable, may in fact splinter, as other subject groups, in this case Indonesian Muslims, find different ways of engaging with the world.

**STRAINS OF COSMOPOLITANISM**

Although the history of cosmopolitan thinking can be traced back to Greek philosophy, it is its contemporary articulation and debates that interest us here. At its most basic, being cosmopolitan means to be ‘a citizen of the world’ or a ‘global citizen’. In part it suggests “an openness to transcultural social interaction” (Aboulafia, 2010: 2), “which encourages us to appreciate and recognize difference, embed our politics in universal principles and commit ourselves to the dethronement of one’s unique cultural identity” (Skrbiš & Woodward, 2013: 2). Cosmopolitan theorists emphasize thinking beyond the nation and nationalism as the realm of political and ethical concern to consider the whole world and humanity as the realm of individual responsibility. Awareness of the world is aided by the global media and in the emergence of global threats and risks such as environmental problems (global warming, pollution), epidemics (e.g. Zika, SARS, H1N1), and global terrorism (Beck,
To see the self in relation to the world in this way is what Appiah calls having a ‘cosmopolitan outlook’ (Appiah, 2006).

To live according to cosmopolitan principles means to encounter differences of practice and opinion with openness and be willing to change or be changed as a result (Skrbiš & Woodward, 2013: 10). Kwame Anthony Appiah writes that cosmopolitanism is also the “recognition that human beings are different and that we can learn from each other’s differences” (Appiah, 2006: 4). The continual engagement across difference is the hallmark of the cosmopolitan encounter as questions of difference are discussed although not necessarily resolved. Cosmopolitanism is an attitude or an outlook, but it is also a project that has no definite end point. At the same time, cosmopolitanism invokes a “responsibility for every human being” (Appiah, 2006: 7-8) and presents a set of ethical considerations for how we might respond to the plight of others who may not share our beliefs, nationality, or culture.

In principle approaching others with openness and willingness to discuss and resolve difference is straightforward, but in practice resolving encounters of difference may prove problematic or impossible. Contemporary iterations of cosmopolitanism are premised on certain liberal democratic principles that originate in Western political and philosophical traditions that stipulate respect for liberal democracy and human rights – concepts that are often challenged according to ‘tradition’, religious belief, or ‘culture’. In some or many instances these may be spurious claims or objections that seek to justify existing local power structures or systems of oppression, but in others such claims present an impasse to a cosmopolitan politics. For example the practicing of veiling women in Islam is often seen simplistically as either women’s free choice or as an oppressive religious practice. Proponents often fail to consider how women are pressured in daily life by family, religious leaders, and others to veil, limiting
women’s free choice; whereas opponents of the veil fail to see how veiling can be empowering for women in male-dominated contexts. Even if women’s autonomy is the desired outcome, the assumption is that all sides of the debate are willing to change when in reality many are not.

Much of the cosmopolitan theory has come from thinkers in the developed West which has historically benefited materially from the exploitation of the undeveloped or Third World through colonialism and neo-colonialism. The perspective of citizens from the non-West is therefore bound to be inflected through their historical experience and disadvantage. Not everyone comes at cosmopolitanism with the same historical, economic, and political baggage. For citizens in the non-West, former colonies and the Third World, their experience and entry into the global political arena is shaped by their experience as members of societies that have historically been colonized and exploited by the West. To what extent can citizens of a country such as Indonesia comfortably sign up to the values and expectations to cosmopolitanism given their historical disadvantage?

Much of the theory and discussion of cosmopolitanism has focused on its political potential as a way of reorganizing and re-orientating politics, but there is a manifestation that Ulrich Beck (2006: 41) calls ‘banal cosmopolitanism’. Here cosmopolitanism is reduced to a consumption object or experience such as tourism, eating exotic food, or consuming foreign media products without any real or sustained engagement with others. One recent critique article in the New York Times (2 July 2016) laments that cosmopolitanism is synonymous with bland ‘global’ spaces that look the same the world over which increasingly are inaccessible to many citizens around the world except for the privileged global or cosmopolitan class. In other forms, global exotica are sold through contemporary forms of pop culture such as Korean
drama which sell commodified forms of Korea represented in images of food, beautiful landscapes, and well-groomed characters.

Seeking cosmopolitanism in feature films will therefore be visible in a number of different ways. By default the travel genre is about transnational encounters which opens the door to exploring these encounters as more than just transcultural meetings. How characters negotiate encounters with others and other cultures come to represent their openness to difference. Other kinds of actions – forms of altruism, kindness, compassion, and so on – can also reflect the extent to which the characters feel ‘responsibility’ for others. In analyzing the three films I am interested in how the characters choose to interact with the foreign location, who they interact with, and how they make sense of the place(s) that they are in. This will provide insight into the ways Indonesian Muslims as represented through the films’ characters see themselves in relation to the world, to others, and to other cultures.

THREE RECENT ISLAMIC-THEMED FILMS

Before getting into specific narrative details, a brief description of each film is warranted. *99 Cahaya di Langit Eropa* (2013) is set in Vienna, Austria, based on a novel by Hanum Salsabiela Rais and Rangga Almahendra, directed by Guntur Soeharjanto, and produced by Maxima Pictures. Hanum Salsabiela Rais is the daughter of Islamic leader Amien Rais and a former reporter with Metro TV. *Haji Backpacker* (2014) which begins its story in Bangkok, is written and directed by Danial Rifky, and produced by Falcon Pictures. *Assalamualaikum Beijing* (2014) is based on the best-selling Asma Nadia novel of the same title, directed by Guntur Soeharjanto, and produced by Maxima Pictures. All three performed well at the box-office, and were in the top-ten best-selling films in the year of their release.
In terms of genre, these films are part of the travel genre in which characters embark on a life-changing journey. Characters develop and change as individuals, learn something about themselves, and encounter new situations and people along the way that they need to deal with. Over the past fifteen years a number of Indonesian travel films have been released that include domestic (e.g. 3 Hari Untuk Selamanya, Merantau, Tabula Rasa) as well as international journeys (e.g. Ada Apa Dengan Cinta 2, Eiffel I’m in Love). Indonesian Islamic films represent a new type of travel film since the main characters are more clearly identified as Muslim, and the films foreground their religious beliefs and principles as informing their choices and action in the overseas setting. Such films are a fecund site to observe and analyze the inter-cultural encounters and interactions between the Indonesian characters and the foreign ‘other’.

99 CAHAYA DI LANGIT EROPA (2013): EUROPE’S FORGOTTEN ISLAMIC HISTORY

99 Cahaya di Langit Eropa follows Hanum, a former journalist who moves to Austria with her husband Rangga who is pursuing his doctorate on scholarship at Vienna University. Unemployed, Hanum begins exploring the city first as a wide-eyed tourist enjoying the sights and sounds of Europe, but coming to be aware of the plight of a veiled Turkish woman who she sees being declined a job by an Austrian boutique owner. When Hanum takes up German classes she meets Fatma Pasha, the aforementioned Turkish woman, and later her young daughter Ayse. The opening scene of the film shows Asye being bullied at school since she is the only Turkish girl in class. Hanum comes to learn about the history of Islam in Austria through Fatma whose ancestor Kara Mustafa Pasha (1634/5-1683) had invaded Austria in 1683. As Hanum finds out about the secret Islamic history of Europe, her husband Rangga
encounters various challenges as a Muslim in a majority Christian country.

Austria, and by extension Europe, is shown to be difficult place to live for Muslims following the requirements of their religion. In an early scene in a cafe, Rangga struggles to communicate with the barista to order food since everything contains pork. He ends up disappointed that he can only eat the fruit salad. Ayse is bullied at school for being Turkish, and later the teacher implores Fatma to remove Asye’s headscarf so that she will not be targeted by other students. This is of course impossible and deeply offensive to Asye and Fatma.² Rangga’s female classmate - Marja - constantly flirts openly with Rangga in a way that is construed as being disrespectful of his marriage and religion. In another instance, Rangga’s professor schedules the PhD qualifying exam on a Friday afternoon causing Rangga and his Pakistani friend Khan to protest the timing as it conflicts with their Friday prayer. All these, and other episodes during the film, highlight the incompatibility between Islamic faith and life in Europe, heightening the status of Muslims as outsiders.

These challenges for the Muslim characters set up potential scenarios for differences to be resolved and thus creating moments of potential cosmopolitanism. Instances occur where the Muslim characters confront prejudice and racism and work to bridge the cultural divide between themselves and Europeans. In one café scene, Hanum and Pasha overhear two Austrians saying that croissants represent Islam because of their crescent moon shape and that eating them is a symbol of Europe’s defeat of Islam. Hanum is angry and upset and wants Fatma to defend herself, her religion, and her country. Instead, Fatma pays for their meal and asks the waitress to give the men a note in English that says “Hi, My Name is Fatma I am a Muslim, Enjoy you meal. Fatma.Pasha@hotmail.com.” In another scene, Hanum and Rangga’s

²Although presented as a religious obligation and Asye’s choice, we find out later in the film that Asye is bald due to cancer treatment. She dies at the end of the film.
Austrian neighbor angrily knocks on the door complaining about the ‘fish smell’ from her cooking. Later, Hanum offers him some Indonesian food as a gesture of kindness and generosity, and he later tells her that he loved her cooking and the flavor of her food. These two scenes suggest that ignorance of Islam can be overcome through acts of generosity and kindness.

Most of the film however is dedicated to showing how Hanum comes to learn about the suppressed or hidden history of Islam in Europe, forgotten by Muslims and Europeans alike. When Hanum travels to Paris she meets Pasha’s friend Marion Latimer who gives her a tour of Paris. It is an unconventional tour in that Marion shows her the hidden presence of Islam in France. At the Arc d’Triumph Marion directs Hanum’s gaze down the Champs-Elysées and asks her where it points. When Hanum cannot answer, Marion claims that the Champs-Elysées is in fact a kiblat that points directly to the Kaaba in Mecca, built by Napoléon following his military campaign in Egypt and Syria. Although patently false – the Champs-Elysées does not point to Mecca nor was it built by Napoléon – Marion’s claims are given authority by the fact that she is introduced as a French mualaf who willingly converted to Islam and is an academic who works for the Arab World Institute. For Hanum, and by extension the audience, icons of French culture undergo a historical reinterpretation that reveals the previously hidden or denied Islamic history.

In the social relationships that Hanum and Rangga develop, being Muslim (or not) becomes the determinant identity marker. Hanum’s friendships narrow to other Muslims, including a women’s study group she joins to discuss scripture. Rangga’s friendships are more diverse, and despite joining Khan in protest at the scheduling of

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3 Fatma takes Hanum to the national gallery one day where she weeps in front of the portrait of her ancestor Kara Mustafa Pasha. “Kita biarkan karena Mustafa menikmati malam-malam di sini…”

4 Some sources claim that Napoleon converted to Islam when he was in Egypt. It seems to have been to enable his rule and authority rather than for spiritual reasons.
the exam on a Friday, relents and takes the exam unlike Khan. The most cosmopolitan place in the film is a ‘pay-by-donation’ restaurant run by a Pakistani Muslim where Pasha takes Hanum and Rangga for dinner one night. Here they meet other Muslims and come to see themselves as part of a Muslim brotherhood that transcends national background (Indonesian, Turkish, Pakistani, African). The overall effect is to see the Indonesian characters identify much more with their Islamic identity and be drawn more closely into an Islamic habitus where solidarity with other Muslims is privileged. These social relationships are multinational, but they are also premised on a shared religion which shape how Hanum and Rangga identify themselves and come to understand social life in Austria.

**HAJI BACKPACKER (2014) : A JOURNEY BACK TO ISLAM**

As its title implies, *Haji Backpacker* combines the religious obligation of the hajj (pilgrimage to Mecca) with a mode of travel that requires little money but promises authentic experiences. Backpacking is often seen as providing a grounded experience, because the backpacker is forced by circumstances to engage with local people by relying on cheap accommodation and modes of transport. Being on the ground and in touch with ordinary people, the backpacker can understand and sympathize with others which in turn can be a means to cosmopolitan understanding. In *Haji Backpacker*, Mada’s journey begins without destination but becomes an ‘inspirational’ journey back to Islam as he realizes that his destination is Mecca and that he is aided and protected by God.

Mada’s journey begins in Bangkok where he lives a party lifestyle with Western friends: drinking, taking drugs, and angry at both the world, God, and his family. Following the death of his father, Mada left Indonesia for Bangkok feeling betrayed by the God he had been faithful to as a boy. Whilst his life is pleasurable and
fun, it is an escape and leaves him spiritually empty as a *murtad* (apostate). One night, Mada kills a Thai gangster following a drunken altercation, forcing him to flee Thailand to escape both the police and the other gang members intent on revenge. From Thailand he escapes into Vietnam where he is helped by an old Vietnamese couple before sneaking onto a fruit truck bound for China. Arriving in Yunnan in southern China, Mada is taken in by a Chinese *ustaz* and his daughter who help him recover. When they learn that he is a Muslim too, they begin to guide him back onto the path of faith, awakening in him the realization that his journey will take him to Mecca in Saudi Arabia.

From China Mada travels through Tibet, Nepal, India, and Iran to reach Mecca. It is a symbolic ‘return to Islam’, having begun in decadent Bangkok and ending at the spiritual center of the religion where Mada finds a new sense of religious enlightenment. Along the way he meets fellow Muslims who guide him back onto the path of faith. As he travels and encounters other Muslims, he realizes that “God truly loves him and protects him with his perfect regulations” provided that he is ‘*ikhlas*’ (sincere) in his belief.5 This is reinforced by the moral and spiritual lessons he is given (*dakwah*) by the Muslim leaders in China and India and friendship offered in Iran. Mada’s return to Islam is a very personal journey that nevertheless affords space for him to develop a cosmopolitan outlook since he is travelling as a backpacker. However two key events put into doubt Mada’s ability to become cosmopolitan and not just religiously enlightened.

When crossing Iran, the bus Mada is travelling on is hijacked by Islamist militants. Passengers are pulled off, and Mada is singled out as a potential Israeli spy. In a small hut, he is interrogated and threatened with execution unless he can prove

5 Original reads: “Tuhan sebenarnya mencintai dan selalu menjaganya dengan aturan yang sempurna”.

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himself a Muslim by reciting the Koran. Mada performs the correct ablutions before reading and proves that he is in fact a Muslim. When this occurs, the militant’s demeanor suddenly changes from hostile to friendly, inviting Mada to eat, and later arranging him passage to Saudi Arabia as a deckhand on a rich Saudi friend’s yacht. For Mada and for the film, this encounter in Pakistan is the most suspenseful moment of the film. Succeeding here allows Mada to continue his journey, but he ignores the fate of others on the bus, especially Israeli passengers. Once freed Mada does not question or challenge the actions of the militant, for example by questioning his use of violence, but accepts his friendship and offer of help uncritically. Mada’s need to keep following his ‘Islamic’ path towards Mecca makes him inattentive to the fate of others, Muslim and non-Muslim alike.

The other event that overshadows the entire journey to Mecca is the killing that prompts Mada to flee Thailand at the beginning of the film. This represents the turning-point of his party-life in Bangkok. Throughout the journey to Mecca, no further mention is made of this event, and even when Mada reaches his redemption in Mecca and reconciles himself with his faith and his dead father, he does not then return to face justice in Thailand. It is as if the journey to Mecca and his rebirth into Islam absolves him of responsibility and of wrongdoing. His own journey of self-discovery and return to Islam become more important than facing justice for a crime he has committed - even when that crime was committed during his *murtad* phase. Here then Mada has not taken on the cosmopolitan ideal/ethic that concerns the responsibility for others and for action in the world. Instead, his journey is self-centered and focused on the redemption of the self in Islam.
ASSALAMULAIKUM BEIJING (2014): TRANSNATIONAL LOVE

Assalamualaikum Beijing follows the story of Asma as she leaves Jakarta following a bad break up to take up work as a journalist for a small Indonesian-language publication in Beijing. She calls her column ‘Assalamualaikum Beijing’ after she discovers that China hosts a small Muslim community with a rich tradition and culture. Assisting her as her guide is the young Chinese man Zhongwen (whom she affectionately calls Wen Wen) with a pop-star look and romantic streak. By coincidence Zhongwen had met Asma on a bus one day before becoming her guide, attracted by the fact that she was in headscarf and reminded him of a mystical Chinese princess called Ashima. Over time the two fall in love, but consummation remains impossible since she is a muslimah and he is a self-confessed agnostic. When Asma falls sick and is flown back to Jakarta for surgery, a heartbroken Zhongwen seemingly converts to Islam and travels to Jakarta to propose to her. Despite her physical debility, she accepts his offer since their love is now possible, and they journey back to China together as husband and wife.

The link between faith and reward is a clear motif in Assalamualaikum Beijing, as it is in many Islamic-themed films. Asma is a beautiful, outgoing, sociable, smart, ambitious and self-reliant muslimah who is dedicated to her religion and its principles. When she first meets Zhongwen on the bus, she declines to shake his hand because he is non-muhrim, exemplifying her adherence to Islamic rules of social interaction. Marrying the beautiful and romantic Zhongwen – a model of the Korean pop stars who have become icons and fantasy objects for thousands of young Indonesians – becomes the ‘reward’ for her faith and dedication. He not only falls in love with Asma, but converts to Islam, travels to Indonesia, and proposes marriage without caring that she is now physically disabled. The implication is that he has fallen in love with her
because of her attractive personality and good character, a product of her religious principles and devotion.

Asma’s interactions with China and its people illustrate the nature of her interests and cosmopolitan outlook. On the one hand, China is shown as a beautiful country with a rich history and heritage including the Great Wall and Tiananmen Square. Beautiful scenery represents part of the film’s appeal to Indonesian audiences, showing China as an exotic tourist destination. Eko Satrio Wibowo writing for the Cinema 21 website describes the following:

Elements of travelling that are displayed in this film are very effective. Your eyes will be spoilt by a number of beautiful tourist destinations in Beijing and China. You will feel like you are experiencing the wonder of the tourist destinations there. And for sure, this will make you want to travel to Beijing.6

At the same time, Asma’s journalistic interests narrow to the Chinese-Muslim community and their way of life. It is with this community that she identifies, and with whom we see her interacting the most. Zhongwen represents the bridge between the two: he embodies the beauty and charm of China and also its potential as a place that accommodates and accepts Islam. Zhongwen’s conversion to Islam is not just a romantic gesture, but speaks of how attractive Islam can be to non-Muslims if each Muslim becomes an ambassador for the religion.

As viewers though, we are tricked into thinking that Zhongwen converted to Islam out of love for Asma. Early in the film Zhongwen tells Asma that he is agnostic, leading us to believe that he is of Buddhist or Taoist background. This is presented as

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the barrier between them, and when he converts for her, it represents a victory of faith over non-faith. However, at the end of the film, when they go back to China together and he introduces her to his family, we discover that in fact he comes from one of the Chinese Muslim families that Asma had covered in her column. This is important because it means the fundamental ‘difference’ that makes their love and therefore union impossible really just requires a decision on his part to return to Islam. He is therefore not a ‘kafir’ who converts to Islam but is himself a born Muslim who is brought back onto the path of faith by love and the appeal of the muslimah’s devotion. Although transcultural in that he is Chinese and she is Indonesian, their love and subsequent marriage is religiously homogamous and not as transgressively inter-faith as it first appears.

DISCUSSION: REMAPPING THE WORLD

Each of the three films tell us something about how Indonesian filmmakers see the world through the Islamic genre. True to the genre, the ‘solution’ or message of the three films is that religiosity brings reward, including love and marriage (Assalamualaikum Beijing), reconciliation and inner peace (Haji Backpacker), and confidence and knowledge (99 Cahaya di Langit Eropa). Going overseas involves enjoying the sights and sounds of somewhere new, but it does not mean discarding religious belief to become ‘like them’ or even a cosmopolitan ‘global citizen’. Whilst going overseas is a process of negotiation between self and the foreign culture, the self is identified as Muslim and this becomes the determinant frame through which the main characters come to interact with others and the foreign location. By becoming a foreigner and therefore different in another country is a challenge, and the means to deal with it is to assert religiosity and to seek Islam in these foreign places.
In order to make sense of the world and to navigate successfully within it, all three films engage in what I call a ‘remapping of the world’ according to an Indonesian Islamic worldview. Each film embarks on a journey overseas in which the sights and sounds of the new location are portrayed: Bangkok is shown to be a busy tourist city; Beijing is a beautiful historic city; and Vienna is full of classic architecture. These openings emphasize the excitement of an exotic location and their potential to be consumed for tourism. Each main character soon finds him/herself seeking Islamic icons, locations, pathways, and people in these foreign places. Islam and Muslims are themselves foreigners, but their shared faith gives reassurance to the Indonesian characters that they share commonalities whether of experience (e.g. discrimination, racism), religious requirements (e.g. halal food), or practices (e.g. Friday prayer).

Remapping also takes physical form in the locations and places that the characters choose to visit. Finding Islamic pathways underpins the journeys of Mada as a backpacker and Asma as a reporter in China. Although one is personal and the other professional, both characters seek Islamic communities in the foreign location. By focusing on Chinese Muslims, Asma shifts attention to the small Muslim community in China, thereby reducing the rest of China to a tourist attraction. Mada’s journey similarly reduces the countries he passes through to beautiful imagery whilst focusing on his personal journey of spiritual redemption. Mada’s journey to Mecca links Muslim communities or ‘nodes’ across different countries, creating a new route across Asia and to the Middle East. By the time he leaves Yunnan he no longer interacts with non-Muslims, and is only seen stopping in Nepal/Tibet to admire Buddhists praying before crossing into India.

Remapping of the world in 99 Cahaya involves new myth-making that seeks to assert for Islam a historical and foundational place in European history and culture.
99 Cahaya signals its myth-making from the outset in its tagline which reads ‘Mengungkap Rahasia Islam di Benua Eropa’ (Revealing Islam’s secrets on the European continent). In a key sequence in the film, Hanum travels to Paris where she meets Pasha’s convert friend Marion. In the Louvre museum Mariam moves past the famous painting of Mona Lisa and instead directs Hanum’s attention to the painting *Virgin and Child* (1315-1320) by the Italian artist Ugolino di Nerio. She directs Hanum’s attention to the fact that Mary is wearing a ‘hijab’ and points to the script visible on the inside of the veil. After Hanum fails to read it, Mariam says to her that it in fact spells ‘La Ilaha Illallah’ (‘There is no god but Allah’) which Mariam says is an unacknowledged detail and proof of the hidden Islamic influence on European art and religion. Hanum has a moment of realization, saying: “This means that the influence of Islamic culture on the development of Europe is significant. Europe needs to be grateful towards Islamic civilization.”

Like the Champs-Elysées-as-kiblat myth mentioned above, this deciphering of the script as Islamic is factually incorrect. The writing is known as ‘pseudo-kufic’ and was used as a kind of decoration by artists during the Renaissance. The writing replicates Arabic, but is in fact gibberish. Yet what the film is doing however is reinterpreting the painting as having a significance to the role of Islam in Europe and thereby remapping the world according to a revisionist Islamic worldview.

When Indonesian Muslim characters travel to other parts of the world, they do so as minorities who have been excluded from or made invisible to the cultural achievements and economic success of other civilizations. In part these films are about rediscovering Islam and its place in the world – either in communities (in China, India, Iran) or in the cultural artefacts of European history. It is an attempt to rethink global

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history and the places that Indonesian audiences think of when they think about the world. Typically this would be the iconic tourist destinations – The Great Wall of China, The Eiffel Tower, etc – places that have little meaning to an Indonesian Muslim. But when reinterpreted, these countries and places can take on new significance when they are connected to an Islamic history, personalities, or communities. It is in this sense that the films can be part of a broader remapping of the world according to an Indonesian Islamic viewpoint.

CONCLUSION

In the three recent Indonesian Islamic-themed film 99 Cahaya, Haji Backpacker, and Assalamualaikum Beijing it is evident that the films share a particular vision of the world. I argue that this is an Indonesian Islamic viewpoint that seeks to remap the world according to pathways, icons, people, and places that can be attributed to Islam. This is favored over a broader cosmopolitanism in which forms of global citizenship and cross-cultural solidarity might emerge. The films present a limited cosmopolitanism in that they are set overseas situating Indonesian characters amongst others but come to invariably form bonds of solidarity with other Muslims. The films foreground Islam as the primary point of identification for the characters, and thus structure their interactions and perspectives around the needs of maintaining religious obligations and faith.

By operationalizing a ‘cosmopolitan desire’ for travel and presenting the world as an exotic consumption object, recent Indonesian Islamic films reiterate the importance of maintaining faith especially in these foreign locations. Each film is a story about developing or maintaining faith in the face of temptation and difference in a foreign setting. Similar to banal cosmopolitanism, cosmopolitan desire sees the world and other cultures as an object of consumption represented by exotic locations, food,
activities, and romance. International travel is the means to access the world but once there, these films remind viewers not to forget their religious obligation and identity. Instead, the characters work to discover Islamic pathways and fellow Muslims in the foreign location thereby turning tourism into proselytization. By wrapping Islam within these cosmopolitan desires, it enables filmmakers to proselytize to Indonesian audiences about the world and their place within it.

For the broader theory of cosmopolitanism, this suggests that the ideas of cosmopolitanism are not universally shared but that different communities may have very different interpretations of the world and their role within it. Indonesian Islamic films do not see the world as a domain of cross-cultural encounter in which they can become global citizens, but rather as a space of interaction that is incompatible with Islamic principles and practices. Instead, these films prefer to turn to familiar and ‘safe’ pathways and interactions in which Indonesian Muslim characters can remain safe. Indonesian Muslims are encountering the world, not as privileged Western subjects, but as triple minorities – Southeast Asian, Muslim, and Third World – through the experience of which it is difficult to uphold the ideals of cosmopolitanism which presupposes privilege, Western values, and an ability to navigate the world confidently.

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Language as Capital: Ethnic Chinese and Mandarin Language Acquisition in Post-Suharto Indonesia

Charlotte Setijadi
Regional Social and Cultural Studies Programme
ISEAS-Yusof Ishak Institute
30 Heng Mui Keng Terrace, Singapore 119614
charlotte_setijadi@iseas.edu.sg

ABSTRACT
For 32 years under the New Order regime (from 1966-1998), Chinese languages and cultural expressions were banned in Indonesia. During this period of assimilation, hundreds of Chinese medium schools and media were closed, and the formal teaching of Chinese languages in Indonesia effectively ceased. As a result, the majority of contemporary Chinese Indonesians no longer have the ability to speak, let alone write in Chinese, and many even became reluctant to identify with Chinese culture. However, the situation changed dramatically after the demise of the New Order in 1998 whereby subsequent Indonesian governments abolished almost all assimilationist policies, ushering in a ‘revival’ of Chinese identity.

One of the most noticeable manifestations of this revival of Chineseness has been the uptake of Mandarin among (especially younger) Chinese Indonesians. Indeed, after three decades of assimilation, many ethnic Chinese parents – the majority of whom do not speak Chinese themselves – want their children learn Chinese in order to ‘reconnect’ to a ‘lost’ Chinese identity. At a more pragmatic level, they are also deeply aware of the potential economic advantages of knowing Mandarin for the purposes of their children’s future career advancement, trade, and social ties (guanxi) with an increasingly powerful China. This pragmatism is reflected in the overwhelming popularity of Mandarin (particularly the standardised Putonghua variety) as the language to learn, and not traditional regional dialects such as Teochew, Hakka or Hokkien originally spoken by the majority of Chinese families in the Indonesian archipelago.

Furthermore, this trend of rapid uptake of Mandarin is not only evident among Chinese Indonesians but also among other ethnic Chinese communities around the world. Focusing on the notions of ethnicity and language as capital, I will critically analyse this linguistic phenomenon within the contexts of local identity politics and the global rise of China.

KEYWORDS: Chinese Indonesians; Mandarin acquisition; language; cultural capital; code-switching

8A version of this paper has been published as a book chapter titled ‘Being Chinese Again: Learning Mandarin in Post-Suharto Indonesia’ in Li, W (ed.), Multilingualism in the Chinese Diaspora, London: Routledge, Chapter 9.
For 32 years under former President Suharto’s New Order regime (from 1966-1998), the teaching of Chinese languages in schools was banned in Indonesia. During this period of total assimilation, public displays of Chinese characters were prohibited along with other forms of Chinese cultural expressions, allegedly for the sake of national unity. From 1966-69, hundreds of Chinese medium schools and Chinese language press were closed in Chinese settlements throughout the archipelago, and the formal teaching of Chinese languages in Indonesia effectively ceased. As a result, the majority of contemporary Chinese Indonesians no longer have the ability to speak, let alone write in Chinese.

As has been extensively documented, the situation only changed when, after months of economic crisis, political instability and student protests demanding the resignation of President Suharto, the chaos culminated in large-scale lootings, destruction of properties and rape of ethnic Chinese women between 12 and 14 May 1998 in Jakarta, Solo and other major cities (see Hoon, 2007; Purdey, 2006). Soon after, the New Order regime collapsed and a new era of reform (reformasi) began, with promises of civil society, democracy, civil liberties and justice. The post-Suharto socio-political atmosphere could not be more different for the ethnic Chinese whereby almost immediately, subsequent reformasi governments abolished almost all assimilationist policies, ushering in a ‘revival’ of Chinese identity (see Hoon, 2008; Setijadi, 2013). Since 1998, there has been a steady increase in the number of Chinese language courses and programs at Indonesian schools and universities, particularly in areas with large ethnic Chinese populations.

Indeed, after three decades of assimilation, many Chinese parents – the majority of whom do not speak Chinese themselves – want their children learn to Chinese in order to ‘reconnect’ to a ‘lost’ Chinese identity. At a more pragmatic level,
they are also deeply aware of the potential economic advantages of knowing Mandarin for the purposes of their children’s future career advancement, trade, and *guanxi* with rapidly rising China. This pragmatism is reflected in the overwhelming popularity of Mandarin (particularly the standardised *Putonghua* variety) as the language to learn, and not regional dialects such as Teochew, Hakka or Hokkien originally spoken by the majority of Chinese migrants in the Indonesian archipelago. The youth themselves seem to embrace learning Mandarin with many increasingly engaging in code switching between English, Mandarin and Indonesian in social interactions. In addition, the ability to speak or at least understand Mandarin also enable young Chinese Indonesians to further imagine themselves as part of a modern pan-Chinese youth identity they see in transnational Mandarin and Cantonese films, TV series and pop culture.

Looking at all these trends, the ability to speak Chinese (particularly Mandarin) appears to be an important part in the construction of Chinese identities in the post-Suharto era. However, thus far, little is known about the linguistic practices and beliefs of contemporary Chinese Indonesians. Furthermore, considering that only fifteen years ago, Chinese languages and culture were banned, questions also need to be asked regarding how the ‘return’ of Chinese languages in public are perceived by Chinese and non-Chinese Indonesians. Using ethnographic interviews with twenty-five young Chinese Indonesians’ ages 18 to 35 from both genders conducted in Jakarta from 2008-2012, this paper examines how young post-Suharto Chinese view their ethnic identity and belonging in relation to their ability (or inability) to speak Chinese. This paper also discusses the tensions between competing ideologies on ethnicity, nationalism,

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9 The names of research respondents had been changed in order to protect their anonymity.
and culture as embodied in the daily negotiations of which language(s) to speak and when.

**Chinese Indonesians, Chineseness and Chinese Languages in Indonesia**

The prohibition of Chinese languages during the New Order period was only one example of the many instances of anti-Chinese discrimination that had occurred almost consistently throughout the history of Chinese settlement in the Indonesian archipelago. While the Chinese had had a long history of migration to Indonesia that began in pre-colonial times, the Dutch colonial policy of racial segregation successfully perpetuated a negative image of the Chinese as economically-dominant ‘essential outsiders’ who did not sympathise with the plight of the native (‘*pribumi*’ in Indonesian) population (Chirot and Reid, 1997). Throughout the periods of Dutch colonialism, independence struggle, and the early days of the Indonesian Republic, the Chinese’s belonging and national identity in Indonesia remained ambiguous at best, regardless of the fact that many ethnic Chinese were nationalists who supported the independence cause. As Filomeno Aguilar Jr. suggests, in the course of Indonesian nationalist awakening, the Chinese were attributed a definite, distant place of origin – China – and thus the descendants of Chinese migrants became ‘indelibly linked to the first-generation immigrants and, in an unbroken chain, remained forever aliens’ (2001: 517).

Chinese Indonesians themselves were, and always had been, a heterogeneous group consisting of people that came from various regions in China, spoke different languages (Hakka, Hokkien, Cantonese and Teochew being the four major spoken languages), held different political views, and felt varying degrees of belonging toward the Indonesian nation. The traditional groupings of Chinese Indonesians as either ‘*totok*’ (‘pure’ Chinese with no mixed ancestry) or ‘*peranakan*’ (acculturated Chinese,
usually with mixed Chinese-native Indonesian ancestry) illustrate the different ‘types’ of Chinese in Indonesia with different connections to the Chinese homeland, language and culture\footnote{\textit{Totok} Chinese are generally regarded as less intermingled with the local communities and still very much culturally orientated towards China. The term \textit{peranakan} on the other hand generally refers to the Chinese who have lived in Indonesia for centuries – in many cases even of mixed ancestry – and have intermingled with local cultures. Such distinction should only be seen as a common and convenient way to differentiate between \textit{totok} and \textit{peranakan}s, even within these two groups, the Chinese were far from unified and most of their political decisions were motivated by pragmatism and self-preservation. Scholars now generally regard the \textit{totok}-\textit{peranakan} distinction to be outdated, but the terms are still frequently used by Chinese Indonesians when referring to the degrees to which their families adhere to Chinese cultural traditions (see Hoon, 2007; Tsai, 2008).} (see Coppel, 1983). Unlike the \textit{totok} Chinese who maintained Chinese traditions, culture and language in Indonesia, the \textit{peranakan} Chinese mostly identified with the cultures of their local regions, spoke local languages instead of Chinese, and developed their own unique hybrid culture from a mixture of Chinese and local cultural influences. Nevertheless, the discourse of ‘MasalahCina’ (the ‘Chinese Problem’) in Indonesia collapsed the diversity of ethnic Chinese lives into one alleged problem with a convenient phraseology that needed to be ‘fixed.’

Following the alleged failed communist coup of 30 September 1965 (G-30S/PKI in the national terminology) in which many ethnic Chinese individuals and organisations were implicated, President Suharto’s New Order regime ‘took control’ of rising anti-Chinese sentiment with a series of assimilationist legislations (see Cribb& Coppel, 2009). In 1966, Cabinet Presidium Decision 127 required all ethnic Chinese to discard their Chinese names and adopt ‘Indonesian-sounding’ ones. In 1967, Presidential Instruction Number 14 on Chinese Religion, Beliefs, and Traditions effectively banned any Chinese literature and public displays of cultural expression in Indonesia, including the prohibition of Chinese characters. Furthermore, as part of the ‘Basic Policy for the Solution of the Chinese Problem’ (Presidential Decision No. 240 of 1967) and other measures, only one heavily monitored Chinese-language newspaper was allowed to continue and all Chinese language schools were eventually phased out.
Buildings and properties owned by Chinese educational organisations were seized and ‘nationalised’ for use by state-run schools. Sai Siew-Min (2010) estimates that, in the late 1960s, the ban on Chinese language education affected 629 schools, 6,478 teachers and 272,782 students in eleven cities across Indonesia.¹¹

The prohibition of Chinese languages throughout the New Order was consistent with the prevalent national language ideology at the time that viewed the elimination of ‘non-native’ languages such as Chinese as necessary for national unity. Since the beginning of the Indonesian nationalist movement in the early 20th Century, the Malay language came to be seen as a strong contender as the emerging nation’s lingua franca because it was perceived as a common language of the natives (Kahin, 1963). At the historic Second Youth Congress on 28 October 1928 when youth delegations from native ethnic groups across the archipelago pledged their oath (known from then on as the ‘Youth Oath’) towards a unified Indonesian nation, modernised Malay (renamed ‘Indonesian’) was adopted as the language of the new nation, privileged above all other native and non-native languages. The centrality of Indonesian as the language of national unity was evident in its teaching as a compulsory language in schools and as the only language of politics, trade, and national culture although the government was committed in principle to protecting local languages (Bertrand, 2003). As non-native languages spoken by a socio-politically ‘problematic’ ethnic minority, the prohibition of Chinese languages was easily justified. In this regard, the banning of Chinese reflected the popular view of Chinese Indonesians as essential foreigners within the framework of Indonesia’s ethno-nationalist ideology.

¹¹ These figures were official statistics released by the Education Ministry. For in-depth accounts and analyses of events leading to the language ban, see Coppel (1983).
Ariel Heryanto (2006) argues that the effect of the assimilation policies was the lasting image of Chineseness as ideologically unclean, dangerous, shameful, and therefore needed to be erased. Connections with China in the late 1960s had strong communist connotations, and anyone caught speaking in Chinese was viewed with strong suspicion and anger. Chinese languages became confined to the private domains, and many parents stopped teaching their children Chinese altogether. Over the three decades of assimilation from 1966 to 1998, Chinese Indonesian language, culture and identity were in many ways ‘erased’ or at least hidden from public view, although their forced assimilation also had the paradoxical effect of accentuating the group’s essential foreignness in the national imagination.

As mentioned before, the end of the New Order marked the beginning of a new Chinese identity politics that started with demands for the abolition of assimilationist laws and justice for the victims of the May ’98 rapes and riots (see Budiman, 2005; Purdey, 2006; Turner, 2003). Indeed, post-Suharto governments were only too eager to prove their commitment to human rights issues and move away from the harmful legacies of the New Order and May 1998 by implementing new laws that recognised the rights of Chinese Indonesians. The Habibie government (1998-1999) started off these reforms through a Presidential Instruction that abolished the use of the terms ‘pribumi’ and ‘non-pribumi’ in official government documents. In the year 2000, the newly elected President Abdurrahman Wahid (1999-2001) revoked bans against Chinese languages, religion and cultural expressions, allowing Chinese culture to be practiced in public once more. President Megawati Sukarnoputri (2001-2004) made Imlek (Chinese New Year) a national holiday in 2002 as an official gesture of recognition for both Chinese Indonesians and the Confucian (Konghucu) religion that was added as one of the state’s six official religions. The stark contrast between the
New Order and the post-Suharto era led many ethnic Chinese to view the *reformasi* era as a time for the revival of Chinese culture in Indonesia.

One of the most noticeable changes that occurred in the post-Suharto era is the return of Chinese languages and script in the public domain. Previously banned, Chinese characters could be seen on posters, banners and store decorations, particularly during annual *Imlek* celebrations. More and more, Mandarin and other Chinese languages are being spoken in public by Chinese Indonesians who felt that it was now ‘safe’ to speak Chinese in front of *priyumi* Indonesians. Perhaps more significantly, the fall of the New Order has seen what Leo Suryadinata calls ‘a watershed for Chinese education’ (2008: 4). In the last fifteen years, the demand for Mandarin, particularly among Chinese Indonesian students, has led to language courses being offered in many private and public schools, often as part of the National Plus curriculum, according to which classes are delivered in a combination of Indonesian, English and Mandarin. The number of private Mandarin language course providers has also mushroomed in the last decade, especially in urban residential areas with large concentrations of middle to upper class Chinese Indonesian families (see Kaboel & Sulanti, 2010). On their part, the PRC government is clearly encouraging the demand for Mandarin language in Indonesia with the opening of seven Confucius Institutes attached to universities in major Indonesian cities. Additionally, in the past five years, a number of alumni organisations made up of older generation Chinese Indonesians who were ex-graduates of Chinese-medium schools such as the disbanded *TiongHoahweeKoan* (Chinese Association) schools had re-established their pre-Suharto schools with the mission to revive Chinese education for post-Suharto youth. Such organisations include the PaHoal alumni group that established the PaHoal National Plus School in the outer suburbs of Jakarta, the PaChung group that
established two schools in Jakarta, and the MaChung group that established MaChung University in Malang, East Java (see Setijadi, 2010).

For many middle and upper-class Chinese Indonesian families, it makes sense to send their children for Mandarin extracurricular lessons or to National Plus schools, especially if they plan on sending their children to China or Taiwan for language or tertiary education. Indeed, in recent years, more and more Chinese Indonesian youth from affluent families go to China not only for language study but to also for tertiary education degrees. For instance, data from the Indonesian embassy in Beijing suggest that while in 1998, only around 1,000 Indonesian students studied at Chinese universities, in 2012 the number had risen to over 9,000 (Priyambodo, 2012). This is a growing trend away from the dominance of Western countries such as Australia, the US and the UK as the common destinations for Indonesian students pursuing overseas education. While non-Chinese Indonesian students are included in this figure, a large majority are ethnic Chinese youths with hopes of creating a future employment niche for themselves not only with an overseas university degree but also knowledge of modern Chinese language and society. Many among them also hope that their Chinese ethnicity will increase the possibility of future advantageous guanxi connections for career advancement and trade opportunities with China and other Chinese-speaking countries.

12Guanxi (pronounced kuan-shi) literally means ‘relation’ or ‘relationship’ as a noun, and ‘relate to’ as a verb, although as commonly used in contemporary Chinese society it refers more narrowly to ‘particularistic ties’ (Jacobs, 1980). According to Thomas Gold, Doug Guthrie and David Wank, these relations are based on ascribed or primordial traits such as kinship, native places and ethnicity, and also on acquired characteristics such as attending the same school, serving in the same military unit and doing business together (2002: 6). Because of the emphasis on primordial traits, it is generally understood among the Chinese (both in pan-Chinese countries and in the diaspora) that their shared ethnicity means that they will benefit from mutual preferential treatment when dealing with each other (see Ong, 1999).
‘You’re not a Real Chinese if You Can’t Speak Chinese’: Language Ideology and Chinese Indonesian Identity

At the core of this post-Suharto ‘revival’ of Chinese language use and education is a belief that Chinese Indonesians must now cease the opportunity to re-learn Chinese languages and reclaim a Chinese identity that was lost to the generations that grew up under the New Order. The term ‘lost generation’ has been frequently used by scholars, observers, and the Chinese Indonesians public more generally to refer to the post-1965 generation who never learnt Chinese, possess little or no knowledge of Chinese culture, and had been made to feel ashamed about being Chinese (see Dawis, 2009; Hoon, 2007; Suryadinata, 2008). Many of the older, Chinese educated ChineseIndonesian in particular expressed concerns that contemporary young Chinese Indonesians do not know their identity and the long, proud history of the Chinese people. In an interview, Teddy Jusuf, a former Indonesian Army General and prominent Chinese Indonesian elder who himself was Chinese-educated in the 1940s, complained that:

The [Chinese] youth today cannot speak Mandarin, do not know Chinese culture, and had become completely dissociated from their family’s name and heritage… They do not know who they are… It is the job of the older generation to encourage the youth to learn about their Chinese identity again… In particular they need to learn Mandarin so they can understand the culture (author’s translation from Indonesian).

In a similar vein, Koko Tanumihardja, one of the PaHoa alumni member and founder of the new PaHoa School remarked:

I remember going to school at the old PaHoa school in Patekoan, and I also remember the sadness I felt when the government forcibly closed the school…
Not just our school but also all Chinese schools in Indonesia. It was a tragedy for the Chinese, because without the schools, we lost all sense of who we are and the values that set us apart as a people. My children for example, can’t speak Mandarin, although I did try to instil Chinese moral values as much as I could while they were growing up… The younger generation now, they are lucky that they could have Chinese education again… Chinese schools like PaHoa need to be resurrected so that the younger generation can re-learn what was lost (author’s translation from Indonesian).

Evident in what Pak (Mister) Teddy and Pak Koko said is a common idea among Chinese Indonesians that the ability to speak Chinese is intrinsically linked to Chinese culture and identity.

The belief in the cultural significance of Chinese language is prevalent among Chinese people both in China and in overseas Chines diaspora around the world. As scholars note time and time again, most Chinese – even those who do not speak Chinese themselves – hold the position that without the ability to speak Chinese, a Chinese person could never be a ‘complete’ Chinese (see Li & Zhu, 2010; Tu, 1991; Wang, 1991). Here, the ability to read and write in Chinese is desirable, but a Chinese person should at least be able to speak Chinese. For ethnic Chinese living in overseas Chinese diaspora, the issue is arguably even more complicated considering that, as Chinese who live in the ‘periphery,’ Chinese languages and culture are often preserved with particular zeal as means to which overseas Chinese (huaqiao) could maintain their connection with China as the mythical homeland. In her book *On Not Speaking Chinese: Living Between Asia and the West*, Ien Ang argues that for ethnic Chinese in diaspora, the inability to speak Chinese is ‘a condition that has been hegemonically constructed as a lack, a sign of loss of authenticity’ (2001: 30). According to this logic,
Chinese persons who somehow ‘lost’ the ability to speak Chinese as inauthentic or ‘fake’ Chinese, both by others and by themselves.

Indeed, during interviews with young Chinese Indonesians, this language ideology about the importance of Chinese language to identity is prevalent and would often come up during conversations about how the youth view their Chineseness in relation to their ability (or inability) to speak Chinese. For example, in an interview with Ben and Fenny, two 30 year-old *peranakan* Chinese, they joked about how they were ‘fake’ Chinese (*cinapalsu*) because they did not know how to speak Chinese:

**Ben:** It is actually quite funny that the *pribumi* call me Chinese because actually, a real Chinese person would never pass me as a Chinese [laughs]

**Interviewer:** What do you think makes a real Chinese person?

**Ben:** Well, for one, you’d have to be able to speak Chinese, which I can’t

**Fenny:** That’s right, I’m a fake Chinese too like Ben [laughs]. My grandparents could still speak Chinese [Hakka], but my parents were never taught properly and could only speak a little bit of Chinese. But my siblings and I, we can’t speak any Chinese at all

**Ben:** So your family gets faker and faker [as Chinese] with each generation [laughs]

**Fenny:** Yeah, you can say that, we got diluted over time! [laughs]

**Ben:** Everyone knows that you’re not a real Chinese if you can’t speak Chinese (author’s translation from Indonesian).

For young people like Ben and Fenny, the experience of realising their status as a so-called ‘fake’ Chinese could sometimes be a harsh one as discovered by Alex, a 32 year-old male from a *totok* Chinese background who felt hurt when he thought that
people in mainland China did not regard him as a ‘real’ Chinese while on a family trip to China:

Growing up, I was always told that I should be proud of being a Chinese, and our family spoke Hokkien at home. I only knew very little Mandarin, but when our family went to China for holiday, I tried speaking in Mandarin to shopkeepers and when ordering food… But the shopkeepers would talk back to me really fast, and I couldn’t understand what they were saying! They just looked at me like they were angry at me for not being able to speak proper Chinese… I felt so sad because I felt like I didn’t belong there [in China] and that I was not a real Chinese… Now I know that other Chinese people, especially those in the mainland, don’t regard us Chinese Indonesians as Chinese anyway (author’s translation from Indonesian).

While Alex’s experience of being regarded as inauthentic is quite common among overseas Chinese and members of other diaspora, the Chinese Indonesian experience is unique because, feeling like they are neither accepted as Indonesian nor Chinese, many Chinese Indonesians are unsure about where they belong.

In many ways, being able to speak Chinese carries a particular symbolic significance for Chinese Indonesians in the post-Suharto era as they now struggle to reclaim what is perceived as a lost Chinese identity. If in the past, speaking in Chinese was seen as something shameful and politically dangerous, now the tables have turned and being able to speak Chinese is considered an asset that needs to be acquired quickly. Furthermore, at a time when Chinese Indonesians are seeking to redefine their ethnic and national identities following more than three decades of assimilation, more and more contemporary Chinese from totok and peranakan backgrounds are learning Mandarin as a way to forge connection to a pan-Chinese identity. Feeling like they
could never be regarded as a ‘true’ Indonesian by the *pribumi*, many young Chinese
Indonesians are reorienting themselves towards China and Chinese culture, and
learning Mandarin is often viewed as the most effective way to do so.

**The Rise of China, *Putonghhoa Mandarin and Issues in Context***

One of the most interesting aspects of the post-Suharto return of Chinese
languages has been the privileging of Mandarin as *the* language to learn among
Chinese Indonesian youth. If in the past, the Chinese in Indonesia mainly spoke
southern Min languages such as Hokkien, Hakka and Teochew, today, the emphasis is
on the learning and use of *Putonghhoa* Mandarin as the official language spoken in the
PRC, Taiwan and Singapore. Regional Chinese languages traditional to Chinese
Indonesian families were rendered useless as they would not give the Chinese
Indonesians any advantage in terms of education, trade or future career paths. For
example, in a group interview with Henry, Jimmy and Maria, three university students
in their early 20s who all studied at the same Mandarin language tuition centre in
Jakarta, all three participants had similar views about the importance of Mandarin in
comparison to the original languages spoken by their families:

**Interviewer:** So what made you guys decide to learn Mandarin?

**Henry:** I want to do my Master’s degree maybe in China or Taiwan, so I need
to learn Mandarin in order to do that

**Maria:** I was just interested in learning because even when I was a teenager, I
always liked watching Chinese films and TV series, so I wanted to learn the
language [laughs]

**Jimmy:** My parents wanted me to learn Mandarin and I thought that it would be
a good skill to have too

**Interviewer:** So do your parents or grandparents speak Mandarin too?
Jimmy: No, my family were originally from Kuntien [Pontianak], so they spoke Teochew

Henry: My family was from Bangka and at home we still speak Khek [Hakka]

Maria: I think my late grandfather knew Mandarin because he went to a Chinese school, but our family spoke Khek. I can’t speak Khek though because I never learnt it

Interviewer: So how come you are learning Mandarin now and not your family’s traditional languages?

Henry: Because it would be useless to learn Khek [laughs]

Maria: Yeah [laughs] we wouldn’t be able to use the language much, and Khek doesn’t get used much anywhere

Henry: And Mandarin is the language for education, business and all that so it is useful for us to know Mandarin

Jimmy: It [Mandarin] would help us communicate with people in China, Singapore, and in other places too. It is going to take over English as the global language in the future (author’s translation from Indonesian).

As discussed by Li Wei and Zhu Hua (2010), while overseas Chinese living in diaspora have traditionally been dialect dominant, globalisation and the rise of China as a global politico-economic power mean that Putonghua Mandarin is gaining particular prestige among the Chinese diasporas. In the same paper, Li and Zhu gave the example that all Cantonese schools for British Chinese children in the UK now also teach Putonghua, while none of the Putonghua schools teach Cantonese. The promotion of Putonghua Mandarin at the expense of regional languages has been well noted in recent sociolinguistic research. For more on the topic, along with examples from other Chinese-speaking counties and communities, see Gao (2012), Lai (2001), Tan (2006) and Wang & Ladegaard (2008).
situation is very similar in Indonesia where virtually all of the schools, universities and private course providers that claim to teach Chinese only teach *Putonghao* and none of the other Chinese languages. Traditional languages such as Hakka, Hokkien and Teochew are only taught and maintained at home, and mainly used to communicate among families and networks that originated from the same local regions in Indonesia (e.g. Khek is still commonly spoken among the Hakka Chinese from Bangka, Hokkien among the Chinese from Medan, etc.). It is true that Mandarin had been a dominant language even in pre-assimilation Chinese medium schools such as the THHK or Xinhua schools. However, the post-Suharto situation is different in that most Chinese Indonesian families no longer spoke their traditional familial languages anymore. As the younger ethnic Chinese learn and communicate in Mandarin rather than Hakka, Hokkien or other Chinese languages, the concern is that these languages will eventually ‘die off’ in Indonesia as a result.

Another issue with the teaching of *Putonghao* Mandarin in Indonesia is that, because the teaching is Mandarin on a large scale is a relatively new phenomenon, almost all of the materials used in classes and tuitions are imported from China, Taiwan, Singapore or Malaysia. Furthermore, the shortage of good quality Mandarin teachers in Indonesia means that Mandarin language schools and course providers resort to hiring expatriate teachers from China or Taiwan. As one Chinese Indonesian Mandarin language teacher tells me, consequently, very little of the teaching materials used in classes relate to the culture or everyday lives of Chinese Indonesians. Furthermore, this teacher also tells me that since many Mandarin teachers come from China, local teachers like him worry that PRC-sanctioned *Putonghao* pronunciation and manner of speaking would be the standard for Chinese Indonesians. Such concerns highlight the uncertainties that revolve around the dominance of *Putonghao* and the
potential for mainland Chinese ‘cultural imperialism’ among Chinese Indonesians in the future.

Voices of apprehension have also come from peranakan Chinese Indonesians who feel unrepresented by the recent trend among totok Chinese to speak PutonghooaMandarin and orientate themselves towards China. This kind of view is evident in a conversation between Christa, a 34 year-old female from a totok background and David, a 33 year-old from a peranakan background. During the joint interview, the two disagreed about the effects of the resinification of totok Chinese Indonesians, which in David’s opinion creates a negative stereotype of allethic Chinese:

David: It makes me uncomfortable that, now, a lot Chinese are speaking Mandarin in public

Interviewer: Why does it make you feel uncomfortable?

David: Because it creates a bad impression for all Chinese. Can you imagine what the pribumi would think when they hear a bunch Chinese people speaking in Chinese? I think the Chinese forget that the [May ‘98] riots weren’t that long ago… Just because now we can speak in Chinese, doesn’t mean that we should be insensitive

Christa: I disagree with you David, I think you’re being unfair. The Chinese have every right to speak in Chinese, or in whatever language they want to. I can speak Mandarin, but that doesn’t mean that I’m any less Indonesian or that I’m insensitive to the pribumi

David: What I mean is this: I think it doesn’t look good for the Chinese to suddenly be all ‘Chinese’ once we were allowed to… Doesn’t that just confirm all the things the pribumi thought about us as not being Indonesian? Besides,
my family is *peranakan* and we never spoke Chinese at home… I see no reason to start doing so now

(author’s translation from Indonesian).

Reflected in the conversation between Christa and David is the long-standing social, cultural and political differences that exist between *totok* and *peranakan* Chinese. While the *totok* Chinese in general seem to be embracing the opportunity to speak Mandarin, many *peranakan* Chinese like David reject it altogether.

Here, although the differences between the two ‘groups’ are not as pronounced as what they used to be prior to assimilation, contemporary Chinese Indonesians still differentiate themselves from each other based on the *totok/peranakan* distinction, particularly when discussing the reasons for their chosen cultural orientations. At the crux of differing *totok* and *peranakan* attitudes toward China, Chinese culture and language is the reality that, even in the post-Suharto era, debates still rage about where the ethnic Chinese are (or should be) located in the greater scheme of Indonesian national belonging. In a country where national identity is still very much defined by ethno-nationalist ideology, many Chinese and *pribumi* Indonesians continue to view Chinese and Indonesian identities as essentially incompatible. For the Chinese, the choice of which language to speak and when is fraught with socio-political considerations related to the kind of belonging they aspire to.

**Code-Switching and the Negotiation of Chinese Indonesian Identities**

Among the young ethnic Chinese who aspire to speak Mandarin, there is a recent trend of engaging in the practice of code-switching in everyday speech, particularly when they are in the company of other Chinese who also aspire to speak Mandarin. Code-switching, or the practice of alternating between two or more languages during a single speech act, is a feature of bi- and multilingualism that has
been amply researched over the past three decades (see Auer, 1988; Milroy & Muysken, 1995). However, it is not until relatively recently that scholars started to investigate how bi- and multilingual speakers utilise code-switching as a linguistic strategy in the construction of ethnic identity (see Block, 2007; Blommaert, Collins & Slembrouck, 2005; De Fina, 2006). Here, scholars have found that the act of code-switching can be transformative for the speakers because it allows the speakers to creatively bring together their personal histories and social contexts in order to make sense of their multilingual identities (see Garcia, 2009; Li, 2011). The result is the creation of new language spaces where hybrid identities are negotiated. Language proficiency almost does not matter in this regard because the rules and boundaries of code-switching continuously change according to the speakers’ life experiences and needs.

For Chinese Indonesian youth who aspire to speak Mandarin, code-switching between Indonesian and Mandarin (and sometimes English) is a speech strategy that allows them to speak Mandarin, even when they only know very few Mandarin sentences or phrases. Such code-switching acts usually only occur when the young people are in the presence of other friends who also know some Mandarin, or – as was the case during interviews for this research – they find themselves in a situation where they feel like they need to emphasise their Chineseness. While words from other Chinese languages such as Hokkien often also get used in code-switching, in recent times, Mandarin as the language most young Chinese learn is the language most commonly used for code-switching. For example, the following excerpt was recorded during a group interview with Ling Ling, Melia and Andri, three friends in their early twenties who all spoke beginner level Mandarin:
Interviewer: *Jadi kalian bisa ngomong Mandarin?*

(So do you guys speak Mandarin?)

Andri: [laughs]*ya, kalau yidiandianZhongwen bisalah* (well, if it is just a little bit of Mandarin then I can do a bit)

Ling Ling: *Ahhh, gayasi Andrisok bisa, tapi kalau disuruh ngomong depan orang pasti dia bùhàoysi!* [laughs]

(Ahhh, Andri is just playing it up, if he has to speak it in front of other people then I bet that he’d be embarrassed!)

Interviewer: *Kenapa kok malu kalau ngomong Mandarin di depan orang lain Andri?*

(Why do you get embarrassed if you have to speak Mandarin in front of other people Andri?)

Andri: *Karena guecuma tau dikit-dikit tapi sok tau* [laughs]

(Because I only know a bit but I pretend to know a lot)

Melia: *Iya terus abis itu dia panic kalau diajak ngomong yang susah, dia wo bùzhīdăolah, wo bùzhīdăo!*

(Yes but then he panics when someone then starts talking complicated [Mandarin] to him, he’ll go I don’t know, I don’t know!)

(author’s translation from Jakartan dialect Indonesian and Mandarin)

Neither Ling Ling, Andri or Melia came from Mandarin-speaking families and, like so many other post-Suharto Chinese youth, they only started learning and speaking Mandarin at their private schools during compulsory Mandarin language classes. While initially uninterested by the language, they became more motivated users of Mandarin during their university years when they realised of its potential usefulness.

Here, code-switching is not only a way for friends to practice their limited Mandarin
with one another; it is also a way to reaffirm each other’s Chineseness. As Andri claimed during the interview, ‘it is nice to be able to speak in a language of the Chinese people’ (author’s translation from Indonesian).

Indeed, one of the most common situations in which the Chinese youth I observed code-switch with one another is when they wanted to say something to each other without wanting the *pribumi* to understand what they were saying. For instance, Ling Ling who admits to frequently using Mandarin words or sentences when speaking with her ethnic Chinese friends said, ‘I like being able to speak Mandarin because that means that I can speak in Mandarin with my friends without the *fānguì* understanding what we’re saying… It is like having a secret language’ (author’s translation from Indonesian). Asked whether she ever gets worried about whether the *pribumi* would get offended when she speaks in Mandarin near them, Ling Ling answered:

Well, I guess so, there was this one time that my friend and I were speaking in Mandarin, and then this [*pribumi*] man told us off and said that we should speak Indonesian because we’re in Indonesia… But I think that’s not fair because we have the right to speak our own language now… The *pribumi* themselves also have languages that we don’t understand like Sundanese or Batakese, so why shouldn’t we be able to speak our own language? (author’s translation from Indonesian).

A number of other young Chinese interviewed shared the same opinion as Ling Ling, with Singapore or Malaysia often cited as positive examples of Southeast Asian countries where Chinese could co-exist with other languages like Malay, Hindi and English in the public domain. However, as is the case with many other socio-cultural aspects of Chinese Indonesian lives, the issue of language choice is complex and laden

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14 ‘*Fānguì*’ is a Mandarin term meaning ‘dark foreigner’ and it is a derogatory term often used by Chinese Indonesians to describe the *pribumi*. 
with uncertainties about how much Chinese is acceptable in public. For now, the increasing use of code-switching among young people indicates that many contemporary Chinese Indonesians are experimenting with Mandarin as means of identification. Consequently, as new spaces for identity expression are created, the meanings and boundaries of Chineseness in Indonesia are also continuously being redefined.

**Conclusion**

In this paper, I have presented the case of Mandarin language learning and use among young Chinese Indonesians in the post-Suharto era. At a time when Chinese Indonesians are free to ‘be Chinese’ again, learning and speaking Mandarin have become one of the most important ways in which Chinese identities are expressed. The demand for Mandarin is evident in the large number of schools, universities, and private course providers that started offering Mandarin language teaching in recent years, and the number of Indonesian tertiary and language students in the PRC and Taiwan is presently at an all-time high. Here, motivations for learning Mandarin vary from the sentimental (e.g. wanting to reconnect to a ‘lost’ Chinese identity) to the pragmatic (e.g. wanting to keep up with the rise of China and tap into the potential for *guanxi*). Regardless of their motivation however, one defining feature of Chinese Indonesians currently learning or speaking Mandarin is a sense of renewed pride of their Chinese ethnicity where, for the first time in a long time, Chineseness is seen as an asset and no longer a socio-political liability. Speaking Chinese in public is seen as increasingly acceptable, and more and more young Chinese Indonesians are engaging in code-switching between Indonesian and Mandarin in everyday speech with each other.
Nevertheless, there are pertinent issues associated with the return of Chinese languages in post-Suharto Indonesia. For one, the vastly popular preference for *Putonghua* Mandarin as *the* language to learn and speak among the young people means that regional languages such as Hokkien and Hakka traditionally spoken by Chinese families are under the threat of eventually becoming extinct in Indonesia. This privileging of Mandarin above regional Chinese languages is consistent with the trend seen in other Chinese diaspora worldwide where the promotion of *Putonghua* Mandarin as the official language of the PRC has increased its authenticity, prestige and demand among overseas Chinese (see Gao, 2012; Li & Zhu, 2010). From a theoretical point of view, the fact that many Chinese Indonesian families are encouraging their young to learn Mandarin as a way to reconnect to a ‘lost’ Chinese identity even though their ancestors never spoke Mandarin highlights the constructed nature of language ideology and ethnic identity. Furthermore, the return of Chinese languages in the public domain raises questions about how this process of resinification are perceived, not just by *pribumi* Indonesians, but also by ethnic Chinese who feel uncomfortable about the trend. As discussed in the paper, many Chinese Indonesians from *peranakan* backgrounds had always felt wholly Indonesian and thus consider the recent move to speak Mandarin and reorientate towards China to be unrepresentative of the *peranakan* socio-cultural heritage. Some of these Chinese Indonesians also feel anxious about the potential harmful effects of post-Suharto resinification on the already fragile political image of the Chinese in Indonesia.

Issues surrounding the politics of language among ethnic Chinese in the post-Suharto era are intrinsically linked to the long-standing Chinese ‘problem’ in Indonesia. For contemporary Chinese Indonesians, choosing which language(s) to speak and when is not a simple matter, and the decision whether to speak Chinese or
not is ultimately a statement of individuals’ sense of ethnic and national belonging. For now however, recent trends suggest that Mandarin will continue to gain popularity among younger Chinese Indonesians, particularly as China gains more international prominence politically, economically and culturally. As Mandarin becomes more widely spoken among Chinese Indonesians, the characteristics and boundaries of Chineseness in Indonesia will continue to be redefined. As such, more critical reflections are needed in the future in order for scholars to analyse what these changes mean, both for Chinese Indonesian identity politics and the study of language politics in Chinese diasporas.

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Bilingualism, Academic Achievement and Language Maintenance

Ika Nurhayani
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
inurhayani@ub.ac.id

ABSTRACT
Bilingualism is often viewed as a hindrance to children’s academic achievement and their future success in the more dominant language. This trend has caused a language shift toward the more dominant languages in multilingual regions such as Indonesia. Since 1990, the immersion program using local languages as the medium of instruction until the third grade was terminated by the government to boost students’ academic achievement and skills in Indonesian. In this paper, I discuss that bilingualism is beneficial not only to support academic achievement at schools but also to maintain the vitality of the less dominant languages. In doing so, I provide evidences from researches on successful language programs all over the world. I also suggest the reinstatement of the immersion program in Indonesia to maintain the country’s language diversity by providing children an opportunity to use the language actively in an academic context.

KEYWORDS: bilingualism, academic achievement, language achievement

Bilingualism is usually viewed negatively especially when it involves a more dominant language which brings more economic and social advantages. As a result, people might shift to the more dominant language and gradually this language shift might progress to a language endangerment. Currently, the world’s living languages are disappearing at an alarming rate. There are currently 7097 living languages in the world (Lewis, Simons, and Fennig, 2016). However, almost half of them are endangered and predicted to be extinct in this century alone because their speakers shift to other languages (Wilford, 2007). The shift can be caused by external forces such as military, economic, religious, cultural or educational subjugation or internal
forces such as community’s negative attitude towards its own language (The UNESCO, 2016).

The language shift also occurs in Indonesia. Indonesia has 719 languages with 707 are living and 12 are extinct. Of the living languages, 266 are in trouble and 76 are dying (Lewis, Simons and Fennig, 2016). Most parts of Indonesia have been historically multilingual due to the diverse ethnic groups and languages spoken in the country. However, after the declaration of independence in 1945, there was an urgent need to unite the multicultural archipelago with a national language, Indonesian (Musgrave, 2011).

Nowadays, Indonesian is a highly successful language and is used as the only medium instruction at schools and in the government offices. Cohn et al (2013) states that the success of Indonesian is putting pressure on the local languages. Due to the pressure, some parts in Indonesia have experienced a language shift from local languages to Indonesian. There are two major factors that contribute to the shift. The first is the language policy enacted by the Indonesian government in 1990 which regulated the use of Indonesian as the sole medium of instruction at schools (Musgrave, 2011). The second is the negative attitude towards local languages from the parents which results in the lack of effort to pass the languages to their children.

The negative attitude toward local languages is caused by a false belief that bilingualism in Indonesian and local languages will hinder children’s academic achievement in Indonesian (Kurniasih, 2006). However, Cummins, Diaz, Hakuta, Pearl and Lambertas cited in Zhang, 2005) proved in their researches that bilingualism provides more linguistics, cognitive and psychological advantages over monolinguism. Moreover, bilingual programs at schools will benefit the effort of
language maintenance by giving children opportunities to learn and to use the local languages actively with their peers under the guidance of their teachers.

Why should we care about language endangerment and language extinction? The UNESCO explains that every language reflects a unique world-view with its own value systems, philosophy and particular cultural features. The death of a language will result in the loss of unique cultural knowledge embodied in the language including historical, spiritual and ecological knowledge that may be essential for the survival of not only its speakers, but also of others (The UNESCO, 2016).

In this paper, I discuss the benefits of bilingualism to support academic achievement and to maintain the vitality of the less dominant languages. In doing so, I provide evidences from researches in successful language programs all over the world, such as those on the Yup’ik community in Alaska and the dual immersion programs at a school in Illinois. Moreover, I also discuss evidences which show that language immersion program yields a better result in language maintenance than teaching the local language as a subject at school. I also suggest the reinstatement of the immersion program in Indonesia to maintain the country’s language diversity by providing children an opportunity to use the language actively in an academic context.

The rest of the paper is organized as follows. Section 2 discusses bilingualism and academic achievement, section 3 discusses bilingualism and language maintenance, and section 4 is for the conclusion of this paper.

**BILINGUALISM AND ACADEMIC ACHIEVEMENT**

There is a traditional view that instruction in the less dominant languages will hinder students’ academic achievement or their skills in the more dominant language. As a result, language policies often favor the more dominant languages by making them the sole language of instruction at schools.
Before the government policy in 1990, Javanese was commonly used as the medium of instruction in the first three grades of primary school in Javanese speaking areas. However, Javanese is only taught now as a subject for two teaching hours per week in Central Java (Kurniasih, 2006). Musgrave (2011) claimed that the language policy had prompted a rapid decline of the number of speakers who speak Javanese as the first language since 1990.

Moreover, parents often abandon their mother tongues for the more dominant language under the assumption that their children would benefit socially and academically from the language. Kurniasih (2006) observed that social class and genders determined the rate of language shift in Yogyakarta. She found that the middle class mothers were responsible for motivating the language shift from Javanese to Indonesian in Yogyakarta. As many as 88% of middle class mothers and 39% of middle class fathers used only Indonesian to speak to their children. The working class parents would use Javanese and occasionally Indonesian to speak to their children at home.

It can be concluded that middle class mothers played a more important role in the language shift from Javanese to Indonesian than middle class fathers or the working class parents. It is not surprising that middle class girls used more Indonesian than any other children. As many as 57% middle class girls used Indonesian exclusively at home while only 9% of middle class boys did the same. In comparison, 70% of working class girl used Javanese and Indonesian while 30% of them only spoke in Javanese at home. On the other hand, 81% of working class boys only spoke Javanese at home while 14% used Javanese and Indonesian. Moreover, the middle class girls show strong preference towards Indonesian than Javanese and have less positive attitude towards Javanese. They apparently acquired this attitude from their
mothers who often spoke openly about how Javanese would be a disadvantage to their children’s education (Kurniasih, 2006).

Kurniasih (2006) also proposed that working class children had more exposure in Javanese because they usually live in an extended family while the middle class children live in a nuclear family with parents and servants. In contrast, middle class children had more contacts with Indonesian because they were more likely to travel to big cities where Indonesian is mostly used. Moreover, middle class parents invested more on their children’s education and assumed that better command in Indonesian would ensure a better education for them.

It is interesting to note that women played more important role than male in the language shift in Yogyakarta. There is a traditional belief that women should behave better than men and therefore should use a more refined speech (Broadridge, 2003). Research has proven that women speak more carefully than men. Broadridge (2003) did a research on the differences of speech between men and women who worked at an English Language School at Tokyo. He found that men interrupted more than women and that woman listened more during the conversation. In addition, men used more vulgar terms than women.

In sum, the false belief that bilingualism would disturb children’s academic achievement is one of the main reasons of language shift. In contrast to this belief, research has proven that bilingualism provides more linguistics, cognitive and psychological advantages over monolingualism (Cummins, Diaz, Pearl, Lambert, as cited in Zhang, 2005). In fact, bilingualism can improve cognitive skills unrelated to language and protect people from dementia. Being bilingual gives a workout to the mind and results in the strengthening of cognitive muscles, a heightened ability to monitor the environment, and a better function of the brain (Bhattacharjee, 2012).
study of Ellen Bialystok and Michelle Martin-Rhee (as cited in Bhattacharjee, 2012) proved that bilingual pre-schoolers solved mental puzzles better than their monolingual peers. The bilingual children were quicker to sort items by their shapes and colors.

Bilingualism is also proven to be beneficial from early age to old age. A research by Agnes Kovacs (as cited in Bhattacharjee, 2012) shows that 7 months old babies exposed to two languages from birth had better cognitive skills than those exposed to only one language. The babies were conditioned to look at puppets appearing at one side of a screen when they heard audio cues. When the puppets unexpectedly appeared at the other side of the screen, the bilingual babies were quicker to spot the puppets in that direction than the monolingual babies. On the other hand, Tamar Gollan (as cited in Bhattacharjee, 2012) from the UC San Diego found that high degree of bilingualism can delay the onset of dementia. Gollan performed a research on elderly English-Spanish bilinguals. The findings showed that the higher their degree of bilingualism was, the later the onset of dementia and other symptoms of Alzheimer would appear on them.

Researches on American Indian communities have shown that the use of an endangered language as the core language instruction benefited both children who speak the language before coming to school and those who initially speak English (Wyman, 2010). In Inuktitut community, children who had instruction in Inuktitut had stronger skills in both their language and the dominant language (Wright, Taylor, MacArthur, 2000). Therefore, instead of holding back children’s academic achievement in the more dominant language, the bilingual program can help strengthening student academic achievement in the language.
BILINGUALISM AND LANGUAGE MAINTENANCE

Since bilingualism is assumed to be detrimental to children academic progress and their future, language policies are often designed to suppress bilingualism by making the dominant language as the sole language of instruction. As an example, state-sponsored schools in Alaska and the Arctic historically attempted to eradicate indigenous languages in the region by punishing students who spoke the languages at schools (Wyman et al, 2010). In Indonesia, a government policy was created in 1990 to establish Indonesian as the sole medium of instruction from kindergarten to university. The policy has made Indonesian as a highly successful national language with as many as 90% Indonesian speak the language (Kurniasih, 2006). Before the 1990 policy, both Indonesian and Javanese were used as the medium instructions at elementary school in an immersion-type program. Javanese was used as the medium of instruction in the first three grades of primary school in Javanese speaking areas and Indonesian would take after in the following grades. However, by 1994, Javanese simply became a ‘local’ subject taught for two teaching hours per week in Central Java in years 1-9 (Kurniasih, 2006) and the number of speakers who speak Javanese as the first language declined ever since (Musgrave, 2012).

Contrary to the failure of the ‘one subject language policy’, the immersion and dual immersion have proven to be very successful not only to maintain less dominant language, but also to enhance students’ academic achievement. The Yup’ik community in Alaska has implemented an established heritage language program (Wyman et al, 2010). Most schools applied a bilingual immersion program by using the Yup’ik language as the medium of instruction at elementary schools until the third grade. After the third grade, the students are required to take a benchmark test in English before transitioning to classes which use English as the medium of instruction.
The children enrolled in Yup’ik language program were more settled and academically focused when they transition into upper elementary programs in English (Wyman et al, 2010). In fact, the majority of the schools whose students achieving high score in standardized tests in English used Yup’ik as the core language of instruction.

Moreover, after three years using Yup’ik as a medium of instruction, the students can pass standardized benchmark tests in English before transitioning to the grade where English is used as the core medium of instruction. As for now there is no evidence which proves that using English as a medium of instruction will benefit students’ score in standardized tests in English. In reality, a language acquisition research observed that exiting children earlier from the bilingual school program would disrupt their language development in both English and Yup’ik (Cummins as cited in Wyman, 2002).

Beside the one way immersion program as in Yup’ik community, there is also a dual immersion program which combine students speaking both majority and the minority language in the same classroom with instructions in both of the languages (Potowski, 2004). The dual immersion program aims to help students reaching high levels of academic proficiency, bilingualism, self-esteem and develop positive cross-cultural attitudes. The choice of the medium of instruction depends on the types of the subject. The academic subjects were in Spanish (reading, comprehension, vocabulary, and math) and the non-academic classes (music, gym, and computers) were in English.

The immersion program is also proven to be more effective than teaching the minority or the majority language as a subject at schools. Fortune (as cited in Potowski, 2004) mentions that simply providing opportunities to speak French was not sufficient because students need to be motivated to use language accurately, appropriately, and
coherently. In the immersion program, teachers can teach students how interact and support one another’s academic linguistics development (Potowski, 2004).

However, it has to be noted that the success of an immersion program depends on the close cooperation between the whole community members, including the government, the school teachers, the school administrators, the parents and the community. In the Yup’ik community, administrators, local principals, and village school boards held meetings every five year in which community members determined their local plan of service for school based language program (Wyman et al, 2010). In the meetings, participants discussed language scholarships, language programs at schools and research opportunities with the end goal to maintain the vitality of the Yup’ik language.

CONCLUSION

Contrary to people’s belief, bilingualism is not a detriment to students’ academic achievement. In fact, it can boost intelligence and even protects people from an early onset of dementia. Moreover, children enrolled in a language immersion program seem to be performing very well academically in the more dominant language, while at the same time using both minority and majority language with ease and confidence.

In addition, the use of bilingual medium of instructions at school in the form of immersion is proven to be more successful in language maintenance than only teaching the less dominant language as a subject at schools. In the immersion program, the children have more opportunities to use the language more naturally with real interaction and real purpose. Therefore, I suggest a reinstatement of the bilingual immersion language program which involves Indonesian and a local language to help maintaining the vitality of the local languages.
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Digital Generation, Literary Works and the Spirit of Locality

Abdul Fikri Angga Reksa
Research Center for Regional Resources (P2SDR)
Indonesian Institute of Sciences (LIPI)
8th F Widya Graha BLDG, Jl Gatot Soebroto Kav 10, South Jakarta, Indonesia
abdu069@lipi.go.id / fikrianggareksa@gmail.com

ABSTRACT
Digital era provides an opportunity to young writers publish their literary works. In fact, many young writers have achieved their popularity via digital platform, notably by social media (Twitter or Facebook) or personal blog. Hitherto, the existence of young writers or we called them as the digital generation has enriched Indonesian literary world. Their works not only convey new topic or theme but they attract many young readers and followers generally as well. So that, this paper discusses digital platform especially social media as the part of young writers’ marketing strategy. Furthermore, this paper explains relationship between social media and their literary works. Based on interview and literature review, young writers use social media not only to expand their market but also to promote their identity. The writers who are based in the Eastern Indonesia for instance, Makassar and East Nusa Tenggara, they wield social media to signify that Indonesian literature is not only about Jakarta. Digital generation brings new ambience in a literary world nowadays. They write stories about their local culture, history of space they were born and raised as background stories. Local identity has become their identity in the digital world. This promotion strategy is successfully gained the circulation of their works. However, the digital generation has some challenges regarding quality issues from certain circles.

KEYWORDS: literary works, young writers, promotion, locality

Internet users in Indonesia have rapidly increasing. Based on Ministry of Communication and Informatics (2015), to date internet users have reached 82 million people or around 30% of population. Attractively, 95% of them are using internet for social media. Public relation consultant company, Weber Shandwick (2016) revealed Indonesia has firmly established as one of the most active social media nation worldwide. Indonesia takes place as the fourth largest market for Facebook, and the
fifth largest for Twitter. Hence, some people use the social media as a medium to gain popularity. The results study of Bashar et.al (2012), Sisira Neti (2011), Mangold and Faulds (2009) have proven that social media is a powerful and effective new strategy for media campaign.

In a literary world, internet as the medium to display the literary work continues to evolve along with technological development. The emergence of new media on the Internet such as blogs or personal website provides an alternative media for writers to develop their work. Later, the development of social media such as Facebook and Twitter increasingly widespread. The writers can be easier and simpler to share their stories and their ideas generally (Gauntlett, 2011). In the other side, the emergence of new media gives the opportunity to budding writer in showing his work. Because they are mostly young writers who do not have many experiences and opportunities to publish their work in the mainstream media like newspaper, magazine, book, etc.

The young writers using the digital platform as the stepping-stone into the next stride, from digital writer into real writer. For instances, Rio Johan and Bernard Batubara who started publishing their short stories via kemudian.com, a website that accommodate the author to publish their literary works. Presently, they are authors of several books. Besides, Twitter generates some poets and well known as selebtweet (Celebrity Twitter) for example, M Aan Mansyur and Adimas Immanuel. M Aan Mansyur or better known as @hurufkecil is the most successful young poet. The snippet of his poems has been featured on the sequel of remarkable movie Ada Apa Dengan Cinta 2 (What’s Up with Cinta 2). His poetry book entitled Tidak Ada New York Hari Ini (No New York Today) were sold out more than 8.000 copies in the quickly times (The Jakarta Post, 2016).
The resurrection of young writers in the digital age was able to contribute an enormous impact in the literary world. They entice the young readers who are dominating of social media users, in order to be more exploring Indonesian literature. They embrace various circles including young generation to love literary activities such as reading, writing, and discussion. Through social media, they promulgate their works from various themes. Likewise, many of writers from East Indonesia who bring their locality and identity as their main topic. For example, Faisal Oddang, Dicky Senda and M Aan Mansyur as well. They have built a strong literacy community and go viral via digital platform with their own characteristic. They put in cultural identity, tradition, and specific types of East Indonesia.

However, the emergence of young writers in the digital platform remains controversial issues. On the one hand, digital platforms give some chance to the talented Indonesian writers to display their works because the uncertainty from mainstream publishing house. Nevertheless, on the other hand, the convenience offered by digital platform especially social media led the unscrupulous conduct of plagiarism easily. Besides, the simplicity to publish the literary works without editing process, coupled with the presence of self-publishing system, makes some people neglect the quality (see Tuhusetya, 2007 and Herfanda, 2001).

Seeing the development of literature in the digital age and the proliferation of young writers, this paper will discuss several things. Firstly, how young writers utilize digital platform as a medium to their literary work? What is the impact of digitizing literature to the digital writer? Then, what kind of challenges faced by the digital writer in the future? By using a qualitative approach, this article tries to analyze the relation between the digitization of literature with young people as actors on the development
of the literary world. The data collecting method of this descriptive analysis paper is interview and literature studies.

DIGITAL WRITER TO REAL WRITER

To initiate this discussion, let’s start it with a major question, why young generation takes advantage of digital media as a means to write? Is not there an opportunity for young writers to publish their work in the mainstream media such as newspaper or printed book? Okky Madasari, the winner of Indonesian major literary prize namely Khatulistiwa Awards 2012, in an interview clearly states there is no sufficient media for young writers to publish their work. In fact, there are many potential young writers with fresh ideas that actually deserve a place or stage. Therefore, then Okky Madasari who also acted as director of the ASEAN Literary Festival, in 2015, held the special session to young litterateur who actively work through the digital platform. “Internet is something that cannot be disputed, including in the literary world.” (Okky Madasari, personal communication, February 14, 2016).

Indonesian literary world has entered new trends called digital literature. Lexically, digital literature is literary works written in a standard format (word/power point) or pdf/ Microsoft reader/ adobe reader etc., and published through either blog/website or social media on the internet (Hari, 2012). This new trend offers a large opportunity for the writer in every age and in every region to publish their works. Since becoming a trend in early 2000, digital literature has provoked polemic. This kind of new platform welcomed by young generation. They create digital community with several literary activities. One of the first digital community who appeared in internet is Sastra Cyber, initiated by writer and artist, Saut Situmorang. Nevertheless, some writers criticized digital literature, for example Afrizal Malna who has been said that digital literature is just a momentary trend and won’t long last (Supriatin, 2012).
Then how young writers themselves respond about the digitalizing literature? In addition, how they utilize the digital platform as a space to work? For Bernard Batubara, 26 years old, the use of digital media is very helpful to his works. Because at the beginning, it was quite difficult to penetrate the works into mainstream media such as newspapers or printed books. Therefore, Bara who love writing since teenager started to publish their work through kemudian.com website. From these sites, Bara learns to fall up the writing process. He learns from the comments of fellow writers and interacts with readers. It is very helpful for Bara to develop his literary talent. He became known, the type of his writing that readers preferred.

When in the Twitter era, Bara did not hesitate to take advantage of the media to broaden the audience. The author of nine books has designed a strategy to improve his work. Occasionally, Bara consults directly or creates a simple polling about the plot, twist or character in his next projects. In fact, Bara can find a direct response to the followers with only held his teaser. He did not hesitate to retweet each praise words (Bernard Batubara, personal communication, March 21, 2015). It can be regarded as a promotional event for free. So, not surprisingly Bara has thousands of followers and also have loyal readers who gathered in @PembacaBara account. Now, he is not only succeeding in cyberspace, but also in the real world. He has launched nine books and his short stories has been published in the national paper.

While Adimas Immanuel, 25 years old, had the same experience with Bara. He acknowledged the use of social media to help in the introduction of his work. Moreover, communities are fond of poetry is less common than prose. The social media is quite effective especially on introducing literary world into young generation. Thus, he did not deny that social media provide positive impact to introduce workplace literacy. It proved by the increasing number of followers both on Twitter and the reader
on his personal blog. At the same time, he has been published his poems in various mass media. He argues, although the digital world offers convenience, but in the end a writer is supposed to produce a book (personal communication, March 21, 2015).

The experience of Rio Johan, 24 years old, looking at the internet as a means to enrich his writing skill. In fact, Rio admits his short story inspired by the articles that he read on the website. “To get the inspiration is so easy because you know that Google has known everything!” (Rio Johan, personal communication, March 21, 2015). He also benefited from the presence of a digital platform because of the digital platform; he could be a real writer. At the first time, Rio started writing skill raises from kemudian.com website. After that, he tried to send his work via email to the one biggest publisher. Until finally he published, books entitled Aksara Amananuna (Amananuna’s Word). The book was selected as Best Literature Book by Tempo on 2014. Rio Johan is also named as the nominee of 14th Kusala Sastra Khatulistiwa Award.

Alongside individual writers, digital platform also raises community engaged in the literary world. Their movement mostly utilizes social media to unify their members. For instances Fiksi Mini, Puisi Malam and so on. They write their poems or short stories (flash fiction) in Twitter. The communities are not only brimming in the digital platform but also in the real world. They foster a love of Indonesian literature through various activities which attractively packaged. Up to know, the communities have grown sporadically in many cities in Indonesia. Interestingly, their existence not only flares on the social media. Fiksi Mini community for example, they have been published anthology written by the members entitled Dunia Tanpa Mata (World Without Eyes).
AGAINST JAKARTA-CENTRIC

Jamal T Suryanata (2012) on his essay said, in the past few years seems to have emerged a primordial consciousness among writers and observers of Indonesian literature through a back to the roots movement by lifting the locality as the spirit of literary copyright. In this period, locality is seen as the conspicuous factor to splash out characteristic of Indonesian literature. The writer of prodigious novel *Laskar Pelangi* (Rainbow Troops), Andrea Hirata could be one exemplary for the young writer who has spirit of locality in his works. However, previously there are many Indonesian author who elevate their own locality for example, Pramoedya Ananta Toer, Ahmad Tohari, Kuntowijoyo (Java); Korrie Layun Rampan (Borneo); Gus tf Sakai (Minangkabau); Putu Wijaya and Oka Rusmini (Bali).

In the digital age, the spirit of locality is still a major issue. The writers realize that locality is something intriguing to their reader but also close to them. Furthermore, with the appearance of locality some writers believe that it can escalate their region. It because there is an impression that Indonesian literary world only overpowered by the writers in certain region. The writer from Makassar, Aan Mansyur is one of the writers who criticize massively about this issue. “I take advantage of the existing media to assert that the literary work is not only about Jakarta. Indonesian literature is larger than Jakarta” (personal communication, May 8, 2016).

Aan Mansyur admits the effort through social media is the way to embellish the Indonesian literary world. Even though some people disparaging his work, but the purpose to enliven East Indonesian literary is fiery. He does not want Indonesian literature monopolized by certain groups. So that, he uses Twitter account @hurufkecil to blast his work and to expand his reader. Besides, he oftentimes had collaboration with other artist to expand his reader. His previous work, *Melihat Api Bekerja*
(Looking at The Working Fire) is the working collaboration between him and Muhammad Taufik (Emte), graphic desainer. He established public space called Katakerja and initiated Makassar International Writers Festival (MIWF). All his effort aimed to grow East Indonesian writer. “Through social media we can to be more intense to our readers. We can communicate to them directly. That’s different with previous author who didn’t life in digital age,” (personal communication, May 8, 2016).

Although not explicitly express its opposition to the Jakarta-centric. Various literary communities from East Indonesia now emerging in social media. The initiator even among young people. They present the results of their literary work through blogs. In fact, they have a community to show their creativity. Dicky Senda for example, said that the work that he is able to launch a broad impact for the reader (personal communication, May 8, 2016). The leader of Blogger community in East Nusa Tenggara said that his literary work affected other young writers to scribe the story about their locality. For information, Dicky Senda has published novel entitled Kanuku Leon (2013). The novel holds forth about Mollo’s tribe in East Nusa Tenggara and Dicky Senda dedicate the novel to Mollo’s people.

The contradiction between the literary works of Jakarta-centric this has happened for a long time. Ariel Heryanto (1994) had been discussed in his essay that local people were “too polite”. The local litterateur critics were not quite sharp. However, what is disclosed Ariel Heryanto seems no longer relevant enough. Nowadays more and more communities and individuals who dare to appear. Noted, some names were able to shine. One of them, a talented young writer Faisal Oddang. The Indonesian literature student of Hasanuddin University has been won the prestigious award best short story of Kompas.
TRASHY ROMANCE NOVELS? THE CHALLENGE

Some people state the work that was published in social media is bad work or just trashy romance novels. Budi Darma mentioned digital literature is nothing more than an instant literature, without deposition of thought but only afterthought shortly. Definitely, digital literature is could be a part of literature but according Budi Darma, it will through natural selection. In the end, just a few digital writers who are successful on the real literary world (Kompas, 2015). In addition, many of the writers now trying too hard to running on deadline. They have target how many books or short stories that they have to reach per year. The writers in digital era is vulnerable because they always write based on their followers want. That’s reason why their works won’t be indelible nor memorable.

Regarding medium, Eka Kurniawan (2015) opines that media should be born from a great idea and anxiety. Without it, thousand form of media (journal, magazine, newspaper, blog or whatsoever) will only be display of the works to satisfy the ego of the author only. The nominee of Man Booker International Prize 2016 explained the media may take the form of journals, magazines, newspapers printed or online journals, or as simple as a blog published by individuals, but the important thing is the idea of what was taken. The Internet itself is a medium widely. For instance, the writer from Iraq Hassan Blasim who writes his short story via internet because the condition of the country has ruined by war and protracted conflicts. Now, Hassan Blasim is one of influential writer in Iraq or probably in the literary world generally because he has a new viewpoint.

As the proposition, Eka Kurniawan suggests about three basic ideas for digital writer and writer generally. The first is the writer should make sure that the media that has been existing is not adequate. Second, if the writer tries to write in the new
medium, they have to understand what will distinguish between the works in new media and in another media. And the last is the writer should ask himself about what kind of literature do they want to strive so that they need to create new media. It is intended to prevent accusations that the digital literature is just a trash and represent the ego of the writer. Because normally there are many digital writers who claimed themselves as real writer although they only publish their works on the blog, without selection and editing procedure.

Minor opinion about the digital writer like imputation of trashy romance cannot be denied. In the Twitter, one of controversial writers, Dwitasari is always in the line between love or hate. The writer of Raksasa Dari Jogja (The Giant from Jogja) has been in a trouble because she has sung musical poetry without write the author of the poetry. She sung poetry by another poet Khrisna Pabichara without mention it. Nevertheless, with her galau (confusion) topic of the story, make it her so loveable. She has been reached million followers and her novel has been filmed. That was also happen to Zarry Hendrik, the guy who love to write poems and published poetry book entitled Dear Zarry’s. Actually, that is nothing problem with the writers because they wrote something that their followers love, confusion topic. This is what also made a trigger to certain people that poetry is just the series of confusion word. Finally, there are many people consider the digital writers only wrote a kind of trashy romance novels.

However, according the digital writer actually they write something in social media or digital platform is intended to wield their reader. Aan Mansyur totally disagree if his poems have been associated as trashy romance novel. The effort to promote his works through social media is the way to make Indonesian literature to be more popular. It because he thought that literature should be read by all levels of
society. Previously, literary works only enjoyed by certain groups and only at the certain moments. And as the author, he thought it would be great if his works appreciated by many people. “The poet only create poetry for the poet as well. That’s reason why their poems only enjoyed by certain circles,” (Aan Mansyur, personal communication, May 8, 2016).

CONCLUSION

The existence of young writers who use the Internet as a medium for work is increasing. The digital platforms such as social media and blogs could become a new medium that offers the opportunity for those who struggle to penetrate the existing literature media. In fact, several writers began to publish his work on the digital platform. After that, they could reach their dream to publish their books via renowned publisher. Several writers contend that even though the medium of literature has increasing, but publishing the book or printed platform is the most important thing on their literary career. Interestingly, to date there are more and more digital writers who insinuated the locality as the main topic. The aim is to broach their region because in the reality, certain groups had monopolized Indonesian literary world. However, in the implementation there were also some critics regarding digital writers. It because several digital writers just write their stories based on their followers wish. Sometimes, they also work on the deadline. So that, their works have small chances to be classical. The digital writers should be pay more attention to the big ideas and the novelty than focus on how to promote their literary works.

REFERENCES


Ecology, Technology and Dystopia:
an Ecocritical Reading of Young Adult Dystopian Literature

Ari Setyorini
Universitas Muhammadiyah Surabaya, English Department
Surabaya, East Java, Indonesia
arisetyorini@um-surabaya.ac.id

ABSTRACT
This study discusses how contemporary young adult literature portrays the condition of nature in dystopian setting of time. This article attempts to describe the representation of ecology and technology in three dystopian novels entitled *The Hunger Games* (Collins, 2008) and *Divergent* (Roth, 2011) by using Garrod’s theory of ecocriticism and Basu’s perspective on dystopian literature. The result of discussion confirms that the novels draw a formulaic portrayal of dystopia by taking post-apocalyptic natural condition as the setting of time and place. Here, the damaged environment is the result of natural disaster or war, and the advanced technology takes control in every aspect of human’s life. As part of a larger discussion of the close relationship among literature, nature, technology and youth culture, the analysis is intended to be a twofold analysis which not only illustrates the representation of ecology and technology in the novels, but also reveals the motive behind their production by directing the attention to the young adult as the protagonist characters who have a positive vibe in responding the challenge of dystopian society.

KEYWORDS: Ecology, Technology, Ecocriticism, Young Adult Dystopian Literature

Dystopian novels have flourished the international book market recently. However, this type of novel is not really new in literary world. Discussing dystopian literature, people usually recall their memory to Orwell’s *1984* or Huxley’s *Brave New World*. Those novels established the convention and themes of the dystopian which are segmented for adult readers since they present adult protagonists as the center of the story who live under surveillance of totalitarian government and in a damaged environment. These novels emerged in the middle of the twentieth century as a
response to political, economic, and cultural shifts. They emphasized on the oppressive government’s power that is run by a totalitarian or practicing a tightly organized bureaucracy. Anxiety becomes a common psychological state among the citizens of dystopian society who live in fear, are monitored and silenced by the rules. (Utopian and Dystopian, 2016)

In the contemporary literature, the awakening of the dystopian novel was marked by the successful selling of *The Hunger Games*, a trilogy written by Suzanne Collins in 2008. This great success is followed by the birth of other dystopian novels in the following years, such as *The Maze Runner* in 2009, *Divergent* in 2011, and *The Legend* in 2011. These novels resemble *The Hunger Games*’ big concern on the portrayal of young adult protagonists who fight against the authoritarian leader or government in the futuristic setting of time and place. These young adult dystopias highlight the role of the young adult protagonist which are able to make a change in dystopian society that the adults from *Brave New World* and *1984* simply could not. The young adult dystopia, then, inherently offers a hope that does not present in the adult dystopia (Basu et al. 2013: 2).

Moreover, Basu et al explained that dystopia has its own convention related to their aesthetic value and political orientation. There are some thematic patterns in the genre that ponder how the main fears and worries of the contemporary world which are attached to a dystopian landscape. One major preoccupation of the dystopian convention is the threat of environmental degradation. (2013: 3) Literally, dystopia is derived from two words, namely: dis and utopia. Distopia is the opposite of utopia (eu topos- a "good place", dis topos- a "bad place"). The term is used to describe an unpleasant futuristic society inhabited by a number of people or a population. Here, the society itself is typically the antagonist; it is society that is actively working against
the protagonist’s aims and desires. This oppression frequently is done by a totalitarian or authoritarian government, causing the loss of civil freedom and untenable living conditions, caused by any number of circumstances. (Adams, 2011).

One major preoccupation of the dystopian imagination is the threat of environmental destruction because of global warming and other scenarios of ecological destruction like rising sea levels, storms, drought, and the end of fossil fuels create social, political, and economic nightmares. The environmental dystopian literature usually illustrates the dangers of environmental ruin and the young-survivor protagonists learn to adapt in the hard times. In addition, based on this setting place and time, contemporary dystopian often illustrates about post-apocalyptic world a variety of other huge world-changing events, such as plague, World War III, cataclysmic asteroid crashes, or even zombies. (Basu et al, 2013: 3)

Thus, this article focuses on three contemporary young adult dystopian novels entitled *The Hunger Games* (Collins, 2008), *The Maze Runner* (Dashner, 2010), and *Divergent* (Roth, 2011) in which the nature and technology become the central issue. This study attempts to find out: 1). the representation of the environment and technology in the three young adult dystopian novels and 2). the portrayal of interaction between the young adult protagonists and the ecology and technology in the novels.

To make a deep analysis, this article applies Greg Garrard’s theory of ecocriticism in which he proposes the correlation between literature and environment. Ecocriticism itself is not a relatively new study since it has been preceded by the tradition of nature writing from traditional literary writers. In other words, ecocriticism is purposed to trace environmental ideas and representations wherever they appear in literary work or other cultural artefact. ‘Most of all, ecocriticism seeks to evaluate texts
and ideas in terms of their coherence and usefulness as responses to environmental crisis’. (Kerridge in Garrard, 2004: 4) Furthermore, ecocriticism is expected to make a contribution in making us think a new perspective about the world, nature, and the place of the human-animal. The study of literary texts from an ecocritical perspective might reveal, for example, anthropocentrism or alienation from the natural world, particularly challenge the binary opposition of the culture versus nature as a dangerous dualist hierarchy, and deep ecology identifies ‘the dualist separation of humans from nature promoted by Western philosophy and culture as the origin of environmental crisis, and demands a return to a monist, primal identification of humans and the ecosphere’ (Garrard, 2004: 24). The term ‘culture’ is traditionally restricted to human-created or human-influenced phenomena. However, this notion has been contested because ‘culture as learned forms of adaptation and forms of life, is also found in other species, animals particularly, and is not exclusive to the human.’ (Plumwood, 2006: 122)

There are three tropes which are usually illustrated in ecological literature. Those are “apocalypse, pastoral and wilderness. The apocalyptic narrative, which includes nature striking back with floods, droughts, epidemics and other catastrophes, is, according to Lawrence Buell (1995: 285): ‘the single most powerful master metaphor that the contemporary environmental imagination has at its disposal’. The role of the imagination is pivotal to this metaphor, for it implies that the very fate of our world ‘hinges on the arousal of the imagination to a sense of crisis’ (Buell, 1995: 285). Further, the second trope of pastoral creates two key contrasts: the spatial distinction of town and country as well as a temporal distinction of a fallen present and an idyllic past (Garrard, 2012: 39). Finally, the wilderness which follows the tradition of American frontier literature and fascinated with the wild as a cultural and social
offering. With this understanding, ecocriticism proposes to seek social change as well as deeper understanding of literature’ (Garrard, 2014: 8).

RESEARCH METHOD

The study applies qualitative method of research. Denzin and Lincoln in Creswell’s book; they mentioned that qualitative research is an activity that consists of a set of interpretive, material practices that make the world visible. At this level, qualitative research involves an interpretive, naturalistic approach to the world. It means that qualitative research studies things in their natural setting, attempting to make sense of, or interpret phenomena (2007: 36).

FINDINGS AND DISCUSSION

The Ecology and Technology in Young Adult Dystopian Literature

To read the young adult dystopian novels ecocritically, the analysis is carried out based on some dominant tropes namely wilderness, pastoral, and apocalypse (Garrard, 2004: 15).

The Hunger Games

The trope of apocalypse is usually meant as the doomsday. It has been one of religious thoughts among Semitic believers. The basic idea of that belief is that a great natural disaster nearly destroying the Earth is bound to precede the end of the world. The notion of apocalypse in this young adult dystopian to some extent is similar to the belief that there will be a time when the world is naturally destroyed. However, dystopian literature illustrates the life story of the remaining people during the aftermath, the post-apocalypse.

In the beginning of The Hunger Games, the novel draws the setting of time and place which illustrate generally the post-apocalyptic world. It is told that the story takes place in Panem, “the country that rose up out of the ashes of a place that was once
called as North America (after) the droughts, the storms, the fires, the encroaching seas that swallowed up so much of the land, the brutal war for what little sustenance remained.” (Collins, 2008: 20) As the common setting of dystopia, the story takes place in the future America after a disastrous natural force happens. Other than that, the post-apocalypse setting is also defined by the after-war condition. (Basu et al, 2003: 3) Here, this novel gives both conditions of after-natural disaster and after-war as well. It can also be inferred that Panem has been a country for the survivors.

The main idea of story is about a lethal game held annually to commemorate the reign of the Panem government in Capitol. The event is presented the greatest national event which is broadcasted on all television channels to the citizens as a festive celebration. It is aired as a compulsorily watched program. The game itself is a symbol of punishment for the uprising acted by the twelve districts against Capitol in the past. The rule of the game is simple, the twelve districts must send their tributes to combat in a certain arena intendedly designed to resemble nature and wilderness. The survival tribute will be announced as the winner and awarded some privileges from Capitol.

Panem consists of districts circling Capitol where the mountains form a natural barrier between Capitol and the districts. (Collins, 2008: 67). There are two different natural backgrounds illustrated in The Hunger Games, the setting place of Capitol and the districts. The first place is the center or the capital of Panem, and the rest is the periphery. Capitol metaphorically represents western civilization. Its people are constantly consuming and indoctrinated with a concern for aesthetics and entertainment. As they see it, they live in a relative utopian condition. As an example, Capitol provides its population with unbelievably excessive amount of food. Compared to the district where Katniss, the main character, is originally from, the
amount of provision in which her hometown can have is barely sufficient. She expresses this contradiction,

“Days of hunting and gathering for this one meal and even then it would be a poor substitution for Capitol version. What must it be like, I wonder, to live in a world where food appears at the press of a button? How would I spend the hours I now commit to combining the woods for sustenance if were so easy to come by?” (Collins, 2008: 75)

Capitol is a perfect representation of today’s capitalistic world where the place is surrounded by advanced-technology-based buildings, the residents are highly influenced by media. Consumerism dominates all aspects of human’s life and creates superficial life as well. It is illustrated in the novel, “What do they do all day, these people in Capitol, besides decorating their bodies and waiting around for a new shipment of tributes to roll in and die for their entertainment?” (Collins, 2008: 76)

On the other hand, the districts, as the periphery, are surrounding Capitol. They have a particular job to supply the daily needs of Capitol’s residents. This geographical separation seems to draw a bold borderline between Capitol as the ruling city and the districts as the ruled one. Capitol is geographically located in the central of Panem surrounded by the thirteen districts. The districts are grouped based on their specialty. Hence, the district are governed based on uniformity. District 12, for example, a district where the mineral resources of Capitol are coming from.

The portrayal of pastoral can be traced from the district which mostly depicts the derogative qualities of country life compared to the urban life in Capitol. Katniss lives in District 12 where her house is at the edge of the Seam, near the scruffy field called the Meadow. Separating the Meadow from the woods, in fact enclosing all of District 12, is a high chain-link fence topped with barbed-wire loops. (Collins, 2008:
5). It highlights the characters of traditional nature writing where the field of meadow and the woods backdrop the story. Meadow is one of the common features in pastoral literature. If the usual image of meadow is to represent the beauty of natural setting, *the Hunger Games* correlates the meadow with government’s restriction and surveillance since the meadow is bordered with an electrified high chain-link fence. Thus, the district is isolated and it is hard for a trespasser to enter or leave the district.

For Katniss, meadow reminds her of the sorrow of her childhood and the starvation. That memory is called as pastoral elegy which presents a nostalgic feeling remembering the past event (Gifford, 1999: 1-12), usually in a sad tone. It is stated, “Starvation’s not an uncommon fate in District 12. And one day, you come upon them sitting motionless against a wall or lying in the Meadow, you hear the wails from a house, and the Peacekeepers are called in to retrieve the body. Starvation is never the cause of the death officially. It’s always the flu, or exposure, or pneumonia. But that fools no one. (Collins, 2008: 29)

In spite of representing the sorrow, nature is also a place where Katniss can rely on. She is attached to the woods. The first reason of trespassing into the woods is to hunt wild animals to fulfill her family’s need of food. The fishing and hunting skills have been practiced when she is in the woods. The knowledge of nature is a way to survive which she gained from her father whereas food-gathering was learned from her mother who can distinguish an edible plant from the poisonous ones. Together with Gale, they establish an understanding of nature. Not only do they take advantage of the richness of nature, but also use it for practicing their surviving competence and life skills. As it is believed that forest is a cornucopia, a resourceful place of living and wilderness as well.
“The woods became our savior... I was determined to feed us. I stole eggs from nests, caught fish in nets, sometimes managed to shoot a squirrel or rabbit for stew... Plants are tricky. Many are edible, but one false mouthful and you're dead. I checked and double-checked the plants I harvested with my father's pictures. I kept us alive.” (Collins, 2008:51)

For her, the forest is more than just a place for hunting. It is a sanctuary. In the forest, she can feel freedom and forget her life burden. Nature is a safe haven used to escape from surveillance. She even once considered the possibility of leaving the district and lived in the woods with Gale. It is also a place where Katniss finally finds dandelion, a flower that symbolizes her hope for a better life.

“The first dandelion of the year. A bell went off in my head. I thought of the hours spent in the woods with my father and I knew how we were going to survive. To this day, I can never shake the connection between this boy, Peeta Mellark, and the bread that gave me hope, and that dandelion that reminded me that I was not doomed.” (Collins, 2008: 34)

Wilderness narrative expresses the motive of escape and return using the typical pastoral narrative. However, the construction of nature which is proposed and reinforced is fundamentally different. If pastoral is suited to long-settled and domesticated landscapes, wilderness fits the settler experience in the New World with their apparently untamed landscapes and the sharp distinction between the forces of culture and nature (Garrard, 2004: 59) There are two kinds of wilderness in the Hunger Games; the first is the wilderness of society in Capitol, and the second is the wilderness of Hunger Games.

In this novel wilderness is mostly experienced by the tributes of the game. Cultural wilderness is shown from Katniss attempts to survive and live in urban space.
To win the game she has to deal with Capitol’s culture and custom which often make her anxious. Capitol is a typical urban space with dense population and crowded even at night. Katniss describes that if people ‘look straight down the side of the building to the street, which is buzzing with people can hear their cars, an occasional shout, and a strange metallic tinkling. “Compared to District 12, when usually people at the night will be thinking about bed right now.” (Collins, 2008: 81)

The tributes are competing in an artificial forest called as arena where the wild life, the disaster, the density and the botanical species are man-made. They are simulations designed and created by the Gamemakers whose mere objective is to entertain the audience. The weather and the temperature are mechanically adjustable. For instance, the Gamemakers may switch the weather and temperature as ordered to raise the challenge inside the arena. The drastic change is as described by Katniss, ‘how brutally hot it is. I swear the Gamemakers are progressively ratcheting up the temperature in the daytime and sending it plummeting at night.” (Collins, 2008: 262)

This simulated natural force cannot be predicted by Katniss even though she is used to dealing with wild nature when she is roaming the woods of District 12.

The relation between human and animal has seemingly been a relentless discussion in nature studies. The concern on the correlations between animals and humans is divided between philosophical consideration of animal rights and cultural analysis of the representation of animals. (Garrard, 2004: 136). The Hunger Games represents both the issue of animal rights and the metaphorical animal and human. The way Capitol underestimates people in the districts as savage, according to Harraway’s dualistic schema of cyborg manifesto (in Garrard, 2004: 146), is a tendency of differing human from non-human, central from periphery, or, in this case, civilized from savage which the first position is better than the second.
“At least, you two have decent manners, says Effie as we’re finishing the main course. The pair last year ate everything with their hands like a couple of savages. It completely upset my digestion. The pair last year were two kids from the Seam who’d never, not one day of their lives, had enough to eat. And when they did have food, table manners were surely the last thing on their minds. How you’ve both successfully struggled to overcome the barbarism of your district. Barbarism? That’s ironic coming from a woman helping to prepare us for slaughter. And what’s she basing our success on? Our table manners?” (Collins, 2008: 45)

Effie, one of Katniss’s supporters from Capitol, thinks that the standard of being decent as a person is measured by his or her behaviors. It means that being a civilized human is defined only through a particular cultural matter, such as table manner. It makes people who do not show proper manner are categorized as savage. Furthermore, the improper use of word ‘barbarism’ certainly reveals how ironic Capitol’s sentience to humanism is. On the contrary, a number of actions demonstrated by Capitol when they are slaughtering the children of the districts in Hunger Games are much more ‘barbaric’.

The advancement of technology occurring since the beginning of the twenty-first century is one thing that the authors of dystopian literature are fully aware of. There has been information explosion as the global improvement of technology inevitably grows consistently causing a warning to what may happen with a sole reliance on electronics and newfound knowledge and equipment (Basu, et.al. 2013: 4). This dystopian aspect is one of the most applicable elements to be adopted, especially by some contemporary literary works, such as *The Hunger Games*. 
Capitol takes advantage of the innovation of technology in order to secure their profusion. Several products are invented to serve the lifestyle of Capitol’s residents and government. For instance, Capitol has a certain type of liquid that enables people to vomit when they drink it after eating a large amount of food. It is created to make Capitol’s people literally enjoy any sorts of party or celebration in which they can eat as much as they want. This excessive consumption asks the nature to provide more.

Technology becomes a tool for Capitol to spread terror and power. It is shown when the Gamemakers release a pack of genetically mutated wolves to chase the remaining candidates.

“My head snaps from side to side as I examine the pack, taking in the various sizes and colors. The small one with the red coat and amber eyes Foxface! And there, the ashen hair and hazel eyes of the boy from District 9 who died as we struggled for the backpack! And worst of all, the smallest mutt, with dark glossy fur, huge brown eyes and a collar that reads 11 in woven straw. Teeth bared in hatred.” (Collins, 2008:16)

Katniss realizes that the wolves are mutants genetically created from former tributes who have been killed in the arena. These mutants, or ‘mutts’ as people in Capitol call them, are unleashed by the Gamemakers in the arena and programed to hunt down the living tributes. It is purposefully done to entertain the audience by generating thrills. By doing so, the government of Panem in Capitol has dehumanized their people, in this case the boys and the girls, and turned them into monsters by removing their humanity for the sake of amusing the entire country.

**Divergent**

Post-apocalypse seems to be the common setting time and place in young adult dystopian novel. Here, Roth’s novel takes place at futuristic time in Chicago after a
tremendous disaster. This can be seen from the ruined buildings that surrounded the city. The city seems isolated since it is palisaded with a giant wall topped with chain-link fence. This novel has Beatrice (later on she changes her name into Tris), a young adult female, as the protagonist.

Unlike The Hunger Games, this novel does not explore the memory of beautiful pastoral nature but it more exemplifies the futuristic social class which ordered based on the natural instinct of people. However, the other trend of new world literature focuses on the issue of wilderness not only in geographical wilderness space, but also in cultural signifier of a site of contested high-technology industrial and military activities (Garrard, 2004: 78). Thus, it is crucial to take a close investigation on the socio and technological wilderness in Roth’s dystopian novel.

Trish faces anxieties living among the society which ordered based on the faction. There are five factions illustrated in the novel. They are abnegation (who values selfless), erudite (who values knowledge), candor (who values honesty), amity (who values art) and dauntless (who values bravery). The people who belong to particular faction responsible to stay and work based on the function of each faction. ‘Abnegation has fulfilled our need for selfless leaders in government; Candor has provided us with trustworthy and sound leaders in law; Erudite has supplied us with intelligent teachers and researchers; Amity has given us understanding counselors and caretakers; and Dauntless provides us with protection from threats both within and without.’ (Roth, 2010: 35)

Cultural adjustment seems to be an obvious obligation since there are only five classifications of people in the society. Here, the obligation of having only one fixed identity is unnatural because it is very plausible for a person having more than one personality. The idea of matching to only single faction is imposed by the leaders of
four factions to make the world in a controllable order. This rule makes the ones who consider having more than one personality is classified as divergent. This happens to Tris. Her aptitude test shows an inconclusive result that she displays ‘an equal aptitude for Abnegation, Dauntless and Erudite. [She is] divergent [and] is extremely dangerous.’ (Roth, 2011: 22-21) The anomaly brings a serious consequence. If divergent cannot keep their identity undercover, they will be put to death.

The motto of faction before blood, which means the life in faction is more important than family, constructs the ideal level of importance in one’s life. Thus, if they fail to complete the faction’s initiation, they will be sent out from the faction and rejected by their parent’s faction as well. Consequently, the factionless is placed in the bottom of social class and live in poverty. They do the work none else wants to do like ‘janitors and construction workers and garbage collectors; they make fabric and operate trains and drive buses. In return for their work they get food and clothing, but, as my mother says, not enough of either.’ (Roth, 2011: 39)

In this novel, nature is usually represented as one of people’s fear landscape which can be visibly traced from the aptitude test. The test makes the test taker drink a slot of chemical fluid to stimulate their brain. The simulation will reveal their deepest fears and they have to deal with them. The way they survive from their fears eventually shows which faction they belong to. Tris, for example, she has to overcome her fear of a wild dog. However, she could pass the test by being submissive since she knows that this domesticating strategy can tame the wild dog. Raven is her another fear. In the next stimulation, a flock of raven attacked her. However, she finally can get rid of them by approaching to the fired grass.

Nature is also presented as a hiding place where Tris feels safe from the faction’s monitoring. It is shown when Tobias, the male protagonist in the novel, asks
Tris to accompany him to the bottom of the chasm to tell the secret of the result of his aptitude test, that was Abnegation, but he chose to join Dauntless. This choice is simply because he thought that he wouldn’t fit to Abnegation. This reason is similar to Tris’s reason of leaving her parent’s faction. This pivotal information must not be shared with anyone. Thus, they go to the Chasm since they consider it as the safest place. She says, ‘the roar of the chasm ensures that we won’t be overheard.’ (Roth, 2011: 335)

The trope of wilderness is illustrated through the overuse of technology to take control of the faction. The leader of Erudite tries to take over Abnegations’ function as the government. The Erudite leader changes the Dauntless to be sleep walker by injecting serum to their brain. Therefore, they appear to be bodily human but their brains are controlled by a computerized program to slaughter the Abnegation. Roth illustrates that “the Dauntless are sleepwalking right now. They’re in a simulation and they don’t know what they’re doing so they don’t know that they’re killing people right now.’ (2011: 452) However, Tris is still awake since the serum doesn’t work in her. Thus, she can save the faction from massacre. Here, the Erudite’s sabotage shows how humanism is left behind when people want to take a total control of the society. Human being has lost their humanism.

CONCLUSION

Nature and technology are narrated in both positive and negative images through dystopian setting in The Hunger Games and Divergent. To some extent, the texts present technology as a cause and an answer of the ecological issues. In line with the technology, nature is also presented as an antagonistic space where the dystopian authoritative leaders use them as a force. However, the young adult protagonists, Katniss and Tris, are befriended with natural world since they find freedom and peace
in the nature. Nature is a place where their identities can take shape outside the control of the dystopian system. The natural world becomes an escaping space from the dystopian system that exists in urban and technological settings.

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**Ari Setyorini is a lecturer of Universitas Muhammadiyah Surabaya (UMSurabaya) under the Department of English. She earned her master degree from Gadjah Mada University majoring in Media and Cultural Studies. Her areas of interest cover popular literature, eco-literacy, postcolonial studies, and teaching literature in ESL/ EFL Context. She can be reached at arisetyorini@gmail.com**
Effective Digital Laboratory for English Language Teaching

Atiqah Nurul Asri
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
atiqah.na@gmail.com

Yan Watequlis Syaifuddin
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
yan_ws@yahoo.com

Imam Fahrur Rozi
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
imam.rozi@gmail.com

ABSTRACT
Since the beginning of the 20th century, English language teachers have been using technological aids to enhance teaching and learning. One of them is the use of a digital language laboratory. It is a network of computers, plus appropriate software, which provides most of the functions of a conventional (analogue) language laboratory together with integration of video, word-processing, and other computer applications. In this instance, text, images, audio and video can easily be integrated, and the teacher can remodel and alter materials to fit the needs of different language teaching programs. Along with the development on Information and Communication Technology (ICT), it has been a versatile tool for English Language Teaching (ELT) since it implies exposure to as wide a range as possible of cultural, linguistic and educational resources. The present paper addresses practical ideas for using such a digital laboratory in the ELT context. These are necessary in order to convey knowledge and aid the acquisition of the complex skills involved in the learning. The paper will help the teachers create, adapt or tailor multimedia resources for their learners.

KEYWORDS: digital laboratory, ICT, ELT contexts.

Language laboratory has played an important role in foreign language learning. It offers learners various exposures to learn language more effectively. Take for example, previously, when language learning was aimed at mastering grammatical
rules and forms, language laboratory is used to provide learners to gain auditory exposure on the target language while practicing drilling the grammatical forms they are studying. In *conventional language laboratory* where the equipment available are audio cassettes and tape recorder, teachers play an audio tape then ask the learners to listen and learn pronunciation as well. Then, another type of language laboratory is called *lingua phone laboratory* where the learners may learn the target language by themselves as well as communicate with their teacher. The laboratory consists of workstations, each of which is equipped with a headset with a microphone and a cassette player.

Moreover, the recent development of Information and Communication Technology (ICT), especially computer and the internet has transformed language laboratory into so called *digital laboratory*. Most of the language laboratories can be built by utilizing a computer laboratory available at most schools and universities since nowadays most of them in fact have computer laboratories equipped with adequate multimedia computer components, internet connection, and supported software (Asri Syaifudin, and Rozi: 2015). In setting up a digital language laboratory basically is like setting up a typical language laboratory where teacher is to control all learners’ activities with his/her computer known as teacher’s console. Whereas, each learner is provided with a computer known as learner’s work station or booth. Teacher’s console needs to be carefully designed and is considered very important because it helps teacher do the following: (1) monitoring the learners while they are doing self-learning, (2) facilitating broadcast and sharing files to the learners through audio, video, text and image using the internet connection known as streaming technology (Syaifudin, Rozi, and Asri, 2016); (3) pairing and grouping the learners to enhance collaborative activities; (4) managing and creating teaching material and assessment.
A digital language laboratory according to (Davies et.al, 2005) is “a network of computers, plus appropriate software, which provides most of the functions of a conventional (analogue) language lab together with integration of video, word-processing and other computer applications”. It means unlike the two previous language laboratories, this type of language laboratory may be set up in a networked computers, just like those in a typical computer laboratory, and offers not only audio files but also video files as well. Besides, it enables learners not only to practice their speaking and listening skills but also reading and writing ones. In addition, computers are embedded with digital equipment such as audio CD or DVD which has much better qualities than audio cassette because the quality will not degrade because of frequent usage and the noise is much less. Besides, digital recordings can be made from any sources such as audio cassette itself (with a certain software), television, radio, the internet, satellite, microphone or camera recorder and saved and copied on a computer, CD, DVD, or USB flash drive.

Nowadays, language teaching and learning approaches has moved away from only focusing on learners’ grammar competency such as the previous example to processes such as interaction and negotiation from the use of pair work activities, role plays, group work activities and project work (Khampusean, 2013) which are more related to real world contexts. Accordingly, digital laboratory may be one of the effective teaching and learning media for language learners. Learners may find learning language in the laboratory is much more interesting than traditional classroom setting since all of most learners nowadays are technology savvy and computer literate. Thus, it may motivate learners to get better improvement in language learning and may result to better achievement.
Furthermore, Davies et.al, (2005:7) and Aleman (2014) point out some benefits a digital language laboratory offers to the language teaching and learning. First, versatility. Since digital language laboratory is set up by utilizing a network of multimedia-equipped-computers, it enables text, images, audio and video to be integrated, using such supporting software as Audacity and Adobe Premiere. In other words, both teachers and learners can create or record a teaching material in form of a video file consisting of those multimedia elements like creating Digital Storytelling (Asri, et al, 2015). In addition, any language teachers, regardless kinds of language they teach, may remodel and adapt it to their teaching easily for actually the laboratory is a tool designed for teaching any language. Second, ease of movement between different applications. It means both teachers and learners can easily open some different applications simultaneously since most computers nowadays allow their users to do so. Third, interactivity. It means the networked computers in the laboratory are equipped with such multimedia tools as headset, microphone, camera, and the internet to enable learners interact with teachers, classmates, fellow learners, and native speakers. Fourth, potential for teacher intervention in the form of oral comments. It means teachers can easily give remark on the students’ performance and work easily and even to control the students’ activities in the laboratory through their own console. Next, potential for independent learning through access to resources beyond the timetable on a self-access basis. It means learners can use the provided material regardless time and space for their own individual practices since materials may be copied easily on portable devices such as CD, DVD, or USB flash drive and may be accessed by using the internet. In terms of enhancing listening and speaking skills, it allows learners to learn pronunciation, accent, stress and all other aspects of the phonetics of a language effectively. In other words, it provides a facility which
allows the learners to listen to model pronunciation, repeat and record the same, listen to their performance and compare with the model, as well as do self-assessment. Furthermore, the laboratory can also help learners to improve their reading and writing skills because it allows teachers to be creative in providing activities such as finding information on the website or Web Quest (2014), promoting collaborative writing activities like creating web folio (Asri, 2010) and wiki using Wikispace (Asri et al, 2014). Recently the language laboratory has been used to facilitate online and paperless assessments to measure the language learners’ competence such as IELTS and TOEFL. In addition, for assessing learner’s speaking skills, the language laboratory enables teachers evaluate the assessment more accurately and objectively since they may separately test learners (Brenes 2006), using such video conference applications as Skype. Thus, learners will not have access to other learners’ answers.

In order to use a digital language laboratory in teaching and learning language, teachers are suggested to consider four things (Davies, et al, 2005): (1) costs of installing, maintaining, supporting and upgrading equipment; (2) time needed staff training, selection and creation of resources; (3) management of resources: storage space, lifespan of resources and the need for regular upgrading; (4) training especially for the teachers to familiarize the with the teacher’s console, software, and the network and to adapt their teaching instructions with new social and cognitive/constructivist learning theories. Besides those four things, teachers should also make sure that technical problems do not exist; the network is connected with adequate internet connection, software used is applicable, and all learners’ computers or workstations are ready to use.

In line with previous explanation, therefore, the present paper addresses practical ideas for using such a digital language laboratory in the English Language
Teaching (ELT) context. These are necessary in order to convey knowledge and aid the acquisition of the complex skills involved in the learning. The paper will help the teachers create, adapt or tailor multimedia resources for their learners.

**PRACTICAL IDEAS FOR USING A DIGITAL LABORATORY IN THE ELT CONTEXT**

Indeed, along with the development of technology, the field of applied linguistics requires teachers to keep up with technological innovations and integrate them into their teaching instructions. Furthermore, teachers are suggested to have some knowledge of complex hardware and learning software and should rapidly adapt to these tools of instruction without considering them a teaching method or approach but as a means to facilitate learning (Brenes, 2006). Thus, a digital language laboratory, just like any typical language laboratory, “should not be considered as a teacher’s substitute or a teaching method. Instead, it should be seen as a teaching tool requiring the implementation of well-constructed tasks based on the students’ needs”.

The effectiveness of the language laboratory directly depends on the teacher’s creativity. As suggested by Lado (1964) “language labs require better-prepared teachers who can put the new equipment and techniques to good use as well as conduct the class. When used properly, labs can greatly increase the effectiveness of good teachers, whether or not they are native speakers of the target language”. In addition, Bernes (2006:4) suggests that:

Language lab sessions, therefore, should be seen as a helpful complement of language courses as long as creative and special tasks are developed for its use. In other words, the study of new content and communicative activities may be conducted during the regular class period; then, specific areas such as pronunciation (the segmental and supra-segmental features of language),
listening comprehension tasks, or further grammar practice must be reinforced in the lab with recorded material especially designed for language lab sessions. These activities may include pronunciation exercises, songs, cloze tests, and content.

Here are some practical ideas for using a digital laboratory suggested by Boukari (2010) in the ELT context:

1. Teaching Listening

He states that teaching listening involves training in some ‘enabling skills’ perception of sounds, stress, intonation patterns, accents, attitudes and so on, as well as ‘practice’ in various styles of listening comprehension. To support the practice of teaching, the language laboratory is equipped with earphones and headphones to deliver undistorted sound directly to the ears. Thus, this provides ideal conditions for intensive listening.

In designing an instructional material for beginners, teachers can focus on accurate perception of the sounds of the target language including sounds, rhythms, tunes and stress patterns of that language. It can be done by giving pronunciation exercises with the help of software or by using CDs in language lab to imitate and differentiate two different words (minimal pair perception exercises).

Hence for higher level, the instruction should focus more on interpretation, i.e. listening to interpret meaning from spoken language since unlike written language where there are convenient white spaces between words, spoken language is a continuous stream of sound to which the learners must carefully pay attention. In other words the focus is on the learners’ comprehension. There are some stages starting from general to specific comprehension through repeated listening and a specific activity at each stage.
To enhance the learners’ listening comprehension skills, teachers should bear in mind the following techniques:

a. Understanding the setting

The first listening is aimed at making the learners familiar to the voice. After the first listening, students should be able to understand such information as the setting of the recording — where the speakers are from, how many speakers there are, the ages, roles, professions, moods of the speakers, etc., and what they are talking about. This encourages students to think about the setting so that they can go on to speculate about the content of what the speakers will say.

b. Pre-teach difficult vocabulary

This can be done as pre-teaching activity, before the learners listen to the recordings. Teachers should also introduce the setting beforehand. This provides an opportunity to elicit or introduce and explain the sort of language heard in that setting. This language is listed on the board and students listen and mark what they actually heard.

c. Focused listening

Teachers should explain the listening task clearly before asking the activity. The learners need to know the reason why they should listen and to focus on what is expected to do. Another thing that should be considered is that listening activity should not take much time. A ten to fifteen minute listening is probably appropriate time since intense listening need intense concentration.

d. Comprehending

In designing this activity, a language teacher should consider the number of the learners in the class. If s/he has a large class, then s/he should consider their competence differences. One thing to do is dividing them into several groups and give
different questions for each to share and discuss by the end of the listening activity.

With the help of a software developed by (Syaifudin, Rozy, and Asri, 2015), the
distribution of the group can be done using the teacher’s console.

e. Analysis

This is given to more advanced learners because in order to do this activity
needs their analytical abilities. The teachers may ask the way in which the speakers
have expressed the ideas. How much have they revealed their mood, their opinions
and so on? Analysis of the speed and style of speech, the use of hesitation, repetition,
false starts, paraphrasing and so on can also be practiced.

f. Graded Listening tasks

Teachers should teach listening by building up comprehension from general
understanding to identifying specific information. Moreover, they also grade the
listening tasks from easy to more difficult by the form of questions they use. In terms
of evaluation, the given task can be evaluated based on the kind of output by the
learners in the form of writing or speaking which the learners can submit either the
writing file (in form of documents) and recorded voice in their own workstation to be
stored and evaluated by the teachers through their console (Syaifudin, Rozi, Asri,
2015).

2. Teaching Speaking

To improve the learners’ speaking skills, a digital language laboratory provides
facilities to both teachers and learners to produce, record, and manipulate their own
recordings. Teachers can create their own materials and edit them easily. Besides, they
can also record learners’ voice while doing speaking assignment so they can evaluate
as well as provide feedback easily and objectively. Learners, on the other hand, can do
self-evaluation on their speaking productions by recording their voices or utterances and check whether they are correctly pronounced or not.

Besides giving individual activity, teachers can also group the students on different workstations and put into random pairs or groups to participate in role plays and group discussions. Teachers can listen directly or intervene as when required to control, monitor and evaluate the process. It can also be recorded and saved for later evaluation.

3. Teaching Reading and Writing Skills

Boukari argues that “the key to learning a language is the frequent exposure and use of vocabulary and grammar”. Language learners should be exposed to a word or phrase 100s of times before integrating it into fluent conversation. To fulfill those requirements therefore he suggests these following exercises:

a. Grammar Exercises – Reading, Writing, Comprehension

These exercises are aimed at building the learners’ knowledge of how the words are combined to make sense. Furthermore, they may be in form of translating the reading material into the target language, and paraphrasing or substituting a phrase with a different phrase without changing its original meaning. This feature requires to type responses within the exercises, providing a practical and effective form of writing instruction. Moreover, reading comprehension exercises can be given in the form of stories, case lets, cases, descriptions and narrations. The teachers can upload those kinds of reading texts from their console to be accessed by the learners from their workstation and submit the assignment as well (Syaifuddin, Rozi, Asri, 2015). Prior to the activity, the learners can be encouraged by allowing them to follow the different methods of reading such as, skimming and scanning. They can be followed by activities in groups through exercises on word meanings, vocabulary, fill in the missing
information, writing summary/gist, note taking, thought provoking questions for group discussions, brainstorming sessions etc.

b. Writing exercises

Writing can be practiced through typing on gap fill exercises and model format for E-mail, letter, memo, reports and resume. They can also prepare the paper for presentations. These can be observed and edited by the instructor through the teacher’s console.

In order to support those exercises, it suggested that teachers also have what so called a written assistance. In this case, teachers should use an application which provides real time based chat and allow them to have a conversation with learners both individually and collectively (in a group), to guide the learners in doing the given assignments, as well as to provide feedbacks. Learners, then, are forced to read their teachers instructions or chat and reply or give comments by typing the words which means they also can practice both skills as well.

CONCLUSION

To conclude, the language laboratory can be utilized for many purposes. Media in ELT learning can be supported and delivered with digital technology. Hence, there is no language laboratory which can do an effective job without an effective teacher in the coordinated classroom. The language laboratory is a teaching aid or a teaching tool, not a teaching substitute. The laboratory must be incorporated into a foreign language teaching situation as a tool, integrated with course materials and good teaching. Laboratory work must be carefully integrated into the course work and the students given careful preparation for the lab experience. In addition, performance should be checked in some manner after the laboratory session on the materials used during the session. Without these techniques the language laboratory is ineffectual and, like
work-books, merely occupies the students while releasing the teacher from the chore of conducting class. A computer lab equipped with foreign language software, is alive and well. The computer now fulfills all the desiderata of language educators and gives life to language for many learners (Roby, 2004).

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Influencing or Influenced by: Identity Construction of Indonesian Youth in the Era of Popular Culture

Atyaka Laksmitarukmi
Sanata Dharma University
Yogyakarta, Indonesia
vivelaquavinc@gmail.com

ABSTRACT
This paper attempts to investigate whether identity construction of Indonesian youth has relation with the rise of popular culture. The objects of this research are the popularity of TV serials in Indonesia or also known as, ‘sinetron’ (sinema elektronik) that brings some impacts toward society especially for Indonesian Youth and social phenomena that can be seen from the surroundings. In some cases, the emergence of youth that imitate particular style cannot be separated from their habits of watching television. It was known that the creation of TV serials and other TV programs are inspired by reality and real phenomena. However, to perceive it at the same way can be very confusing because the difference is very thin. This study has several purposes that related to identity construction of Indonesian Youth. First, it aims for analyzing the social phenomena that happened to Indonesian youth in constructing their own identity. Second, it has goal to find out about the relation between identity construction and popular culture in terms of influence. Third is to perceive the role of popular culture in constructing identity especially for youth. The last but not least, this study has purpose to investigate which one that influences and is influenced by between youth identity and popular culture.

KEYWORDS: youth identity, popular culture, cultural studies, television

Youth is an important stage of human life when the identity will be constructed. In this stage, a human being will be influenced by some factors that can be internal or external. The influencing factors come from their own biological and physiological stage, such as hormones, growth, puberty and other biological matters are the internal factors. Social environment, domestic life, society, culture and family background are the external factors. Those factors influence one another and they construct the identity
of a human being. Since adolescence is an important stage in constructing identity, any influence both internal and external will determine their future in terms of personality and self-actualization.

One of important thing in the adolescence stage is the stage of imitation. When teenagers look for idols and someone they can imitate. They tend to look for someone or something that can help them getting particular title such as ‘cool’, ‘awesome’, ‘and charming’ etc. The electronic media play important role in giving teenagers such information. Moreover, the internet can give more than what they expect that means everything is reachable and accessible.

From many television programs broadcasted every day, ‘sinetron’ or ‘sinema elektronik’ is the favorite among television viewers. In Indonesia, ‘sinetron’ is program that rated highly. It is actually similar with other countries in which the TV serials are also favorite program among audiences, especially those that starred teen idols. The phenomenon of teen idol popularity seems to be the most influencing factor dealing with identity construction of Indonesian youth. Since the ‘imitation’ stage, Indonesia youth today tend to behave and act like what their idols act. The clearest imitation of teenagers in imitating their idols is their way in socializing. They follow their idol’s fashion, the way of talking and behaving and sometimes they apply styles that actually have not fitted yet their age. They tend to follow what are considered as ‘cool’ and ‘good’ according to their senses. It can be the cause of the appearance of ‘anak lebay’ or usually called ‘alay’. In some ways, they start losing their own identity especially those that related to national identity.

Sets out from the concern that Indonesian youth maybe lose their self-identity especially related to national identity, further researches about identity construction are necessary, moreover, the factors that be the influence or medium of the influence
that construct youth identity. Learn about identity construction, its influencing factors or the media is a part of socio-cultural studies that can be enhanced. Finally, this study tries to find out about the relation of youth identity construction and popular culture that is represented by the TV serials or ‘sinetron’. Between them, it will be searched whether the youth identity influences and is influenced by the existence of popular culture. In the end, Indonesia youth will grow up to be an adult with moral and character. The youth identity will construct what they will become in the future. Therefore, it is very important to have young generations that have good character and they can determine themselves as valuable asset of the country.

Research Questions

Society and environment play important role in character building as well as identity construction because they are locations where the social phenomena take place. Therefore, it is important to know how the social phenomena construct the identity of Indonesian youth. Social phenomena consist of several things including popular culture. By perceiving the relation between popular culture and identity construction, it can be seen that the influencing party and the influenced one or they are related to each other after answering the following research question.

1) How does identity construction relate to popular culture?

THEORETICAL FRAMEWORK

By relating some data and theories, the study will achieve some conclusions to answer the research questions. Since the study relates to the construction of identity, thus, theory related to youth identity is used to conduct the research. Some information about the impact of media will also be enclosed in this research as relevant explanation.
Youth Identity

Youth is closely related to the process of searching for self-identity. This searching process is supported by some factors whether it is internal or external factors. Identity construction consists of several types such as self-identity and social identity. For adolescents that are experiencing some biological matters such as growth and puberty, it affects their psychological condition. Therefore, in the process of searching for identity, hormones and other biological matters become the internal factors while environment, social life and culture become the external factor that giving much impact in constructing their identity. Identity is not merely about gender and sexual orientation but also the personality and self-esteem.

Identity deals with ‘self’ in which a human being should possess ‘self’ so other can identify he or she as human being. Later on, in social identity it will also be used for categorizing or classifying him or her. In the process of identity searching, the process of classifying to other social classification is called as self-categorization (Turner et al in Stets and Burke, 2000, p. 224). Forming identity is related to ‘role’ that one is playing in order to be able to be identified.

Referring to youth identity, the psychological condition in puberty stage cannot be put aside. According to G. Stanley Hall (in Buckingham, 2008, p. 2), adolescence is a period that can be considered as storm and stress. Since, in this period it can be easily to find mood swings, excessive enthusiasm without thinking including taking careless risks and other personal conflicts not only within self but also with other people. According to Erikson as quoted by Buckingham (2008. p.2), adolescence will experience a conflict dealing with identity and ‘role confusion’. In this period, identity formation is very critical, because human beings will be on an intersection in their own life. They need to choose and define themselves so they are identifiable by other human
beings. They must decide what they are going to do and what they want to do, therefore, in this stage, someone can be unstable, in the case of emotion and mind.

Impact of Television as Medium

Nowadays, television is no longer the only medium in sharing information. Internet is a bigger source to find anything. However, television is still inseparable from society especially in Indonesia. The media consumption for Indonesian is still led by television instead of other media such as internet, radio, newspaper etc. Teenagers and homemakers, especially in Indonesia, are the main viewers of television. Therefore, many television networks provide them with suitable television programs that become their interest. However, not all programs are appropriate to watch because sometimes, the programs do not fit their age. It gives significant impact in identity construction of Indonesian youth. Although KPI (Komisi Penyiaran Indonesia) is able to give warning and even block the inappropriate programs, it is still inadequate. Internet gives contribution in supporting the access of television programs, because the television networks provide online streaming to access them.

Raising Children Network writes, “Media influences do play a part in shaping teenage behavior.” ("Media influence on teenagers | Raising Children Network", 2016). Besides that, media influence on teenagers deliberately and indirectly. It provides positive and negative impact to them. However, children and teenagers can be helped to balance their exposure to the media. The role of adults and parents is very important. Because the influence of media is very possible in shaping behavior of adolescence, it will lead their way in searching of self-identity. Later on, it becomes the issue of imitating in the process of identity construction.
RESEARCH METHOD

This research uses some data of rating of TV serials broadcasted in Indonesia and statistic data of Indonesian adolescents. The collected data will be calculated and explained. After the calculation, it will explain the percentage of media consumption that has probability in influencing identity construction of Indonesian youth. The data that will be provided are percentage of media consumption in Indonesia, number of adolescent population in Indonesia, estimation of television viewers in spending time to watch television program and more specific TV serials or ‘sinetron’. Elaboration of each data that have been calculated is illustrated in percentage. In the end, it will draw conclusion about the influence of popular culture (TV serial) toward youth identity.

FINDINGS AND DISCUSSION

Average Time of Watching Television by Indonesian

After summarizing some sources such as websites and data issued by government institutions, it concludes that 95% media consumption of Indonesia is television. It is the largest media followed by internet, radio, newspaper and other media. Another source mention that average time of watching television by Indonesian is about 4, 5 hours or 270 minutes per day. Within a year, it covers 197 hours for Indonesia to spend in front of the television. About 25% of the spent time of watching television, they will enjoy TV serials of ‘sinetron’ (Silalahi, 2016). The calculation of spent time to watch ‘sinetron’ is illustrated by the following calculation:

\[ 25\% \times 270 \text{ mins} = 67.5 \text{ mins} \]

It means, Indonesian spend their time to watch ‘sinetron’ more than an hour per day. In fact, the duration of each sinetron will be more than one hour. Every channel also has different TV serials and almost all television viewers will change the
channel as soon as the previous serial ends. If there are three channels provide different titles of *sinetron*, the viewers will watch for about 3 hours.

**Data of Adolescent Population in Indonesia and Under PG Viewers**

Taken from some sources (BPS, Bapenas, BKKBN) that conducted census from 2010 until 2016, the population of adolescent in Indonesia covers 25% from the whole population, 255 million people. It means that more or less 64 million adolescents within range of age 10-24 years old are in the process of searching their self-identity and the imitation stage is ongoing.

A concern was issued by KPI (*Komisi Penyiaran Indonesia*) in 2013 after they found that almost 40% of television viewers in Indonesia are children with spending time of watching almost 35 hours a week or about 5 hours per day (*"Penonton Usia Anak Capai 40%, Orangtua Harus Waspada"*, 2016). Not only they are over-exposed of imitation source but also they possibly lose their time to study and doing school assignments. It can affect their education as well.

As a sample, if we consider 40% of the viewers are children and adolescents while 27% of Indonesian population is adolescents, we can calculate the amount of television audiences that are still under parent guidance. 40% of 64 million people means 25.6 million people (children and adolescents) are over-exposed of television. By considering that number, there is a probability of imitation processes is ongoing in their stage of identity searching.

**Identity Construction in Relation with Popular Culture**

Television is one of examples of popular culture. Any programs provided by television network will give impact to the audiences positively or negatively. The difference is the range of age that makes the impact is also distinct from adults and adolescents. Adults tend to be able to be more selective in searching television
programs that are suitable for them. Besides that, they are also able to filter programs that can be beneficial and do not pick randomly. Different from adults, children and teenagers tend to pick program that are entertaining and popular among their social circle. It is because they prefer following trend rather than following their own area of interest.

Youth or adolescents will need to pose their own self. However, they are also afraid of not getting acknowledgment from others because they are different. As the results, they will look for something that can help them getting acknowledgment from their surroundings. Although, there are many ways, one the most common and possible to do is by following trends and usually it is started by finding the trendsetter. Television with its various programs is considered as one of the sources in finding trendsetters. Television commercials also put their products to gain more costumers and it is quite effective. Television is a resourceful medium where teenagers easily find their idol. If the idol proposes new style or trend, teenagers will happily follow because they want to be as ‘cool’ as their idol. Indeed, the social circle will start paying attention and they get the acknowledgment as they want.

Indonesian youths are familiar with term ‘cool’ or ‘keren’ and they want to get that title. Thus, in their way of socializing, they will be grouped or categorized in particular title. However, by appointing himself or herself in a category, it is what Stryker (1980) in Stets and Burke (2000, p. 225) defines that self-categorization is equal and relevant with the one’s identity formation. As time goes, someone will be able to be mature and thinking deeper and he or she has already settled with his or her identity. Nonetheless, when it comes about the case of adolescence, it is difficult to determine particular identity because according to Erikson, adolescence is a critical period of identity formation because an individual is overcoming uncertainty. An
individual will learn about their awareness of strengths and weaknesses. Besides, individuals will find their own specialty and quality. This period is a crisis can also be a milestone to know their future, values and identity (in Buckingham, 2008, p. 2). It is along with a Sociologist, Emile Durkheim (1982) proposes in “What is a Social Fact” that community and surroundings form individual’s responses and preferences (Curran & Takata, 2001). For adolescents, the process of self-identity searching can lead to identity crisis and role confusion and it is inseparable from their surroundings and society they live in.

Popular culture, in this study takes an example on television serial, is part of community that has role in constructing youth identity. The exposure of new trend, new style and persona of the idol become important factors in which the process of identity searching, an individual is very influenced or inspired by the idol. Later on, it leads to form an individual who, maybe, consumptive, trend-addict and other personalities. Nonetheless, we need to note that there are some positive impacts as well because human beings will grow up and someday, they will be mature in the way of thinking. It opens chances in choosing their way in the future. By growing up, they can choose between right or wrong, bad or good, to accept or to deny.

The exposure of popular culture that has role in forming their mindset and identity is closely related. By providing sources that are needed by adolescents during their identity formation, popular culture is inseparable from the searching process of self-identity for the youth. In Indonesia, by reviewing the number of adolescents and the number of audiences on television serials, the popular culture gives many influences in youth identity construction. Despite, the influences are triggered by the need of the youths to find an idol or persona so they can impersonate in order to be accepted in the society they live in. The term ‘persona’ is used because we cannot see
through the idols themselves and it is possible to assume that they also wear a mask when presenting themselves for public, the familiar definition proposed by Carl Jung (1966, p. 264).

To see the relation between youth identity and popular culture in general, they relate one another. Popular culture will be nothing without the needs of adolescents in searching for idols or trend. For instance, if adolescents in Indonesia have no interest in watching television, the network will not provide TV serials as their main program. The stars of the program also will not get popularity or fame. It will be useless to create new trend because the audiences do not care. Popular culture, as soon as they get popularity, at the same time, will be renowned and people start to be familiar with their presence. It is applied to teen idols as well. Their names begin familiar after the popularity as long as the audiences pay attention about their presence. The main concern now is, although they are influencing and influenced by each other, the level of influence is more important. It sets out from the social phenomena that it is barely easy to differentiate between reality and life as described in the serials. The easiest example to find is about the student’s uniform. Many students in Indonesia tend to wear their school uniform follow their idol’s way of wearing uniform in the serials. Sometimes, it does not reflect good student, yet they will ignore the school regulation just because they think, their way of wearing school uniform is ‘cool’. Another example is the tendency to violate school regulation because their idols do same thing in the ‘sinetron’. We may need to go flashback. Formerly, when television especially ‘sinetron’ is still limited, the scriptwriters found their inspiration to create story and plot based on what they see in the reality. However, to be seen currently, it is difficult to conclude the influencing part or influenced part.
CONCLUSION

The process of searching for self-identity relates closely to youth and adolescence. Some factors support this process internally and externally. In youth identity construction, self-identity and social identity will form their personality and self-actualization. The stage of imitation is one of the processes that must be experienced by an individual that is triggered by the needs of getting acknowledgment from their social circle.

Adolescent is an important period in which the formation of identity is important also critical. An individual will be positioned in confusion in which they have to pose, define and determine themselves as the attempt to be identifiable. Response and preference become very imperative to be decided because it is the milestone for their future and path to their maturity.

As part of popular culture, television is the largest media to be consumed by Indonesian. The second position in Indonesian media consumption is taken by internet. However, the difference is very significant almost 60%. The viewers of television are teenagers and homemakers. Hence, many television networks broadcast television programs that meet their interest. The most favorite program for Indonesian is ‘sinetron’ and every channel provides various titles of them to entertain the audiences. The spread of popular culture likewise television gives positive and negative impact to the audiences. In the case of youth identity, in which youth need to pose their own self, television become the most accessible way to find idol, persona and trend-setter as their attempt to be identifiable by others especially in their social circle.

Mindset and identity construction of youth has close relation with the presence of popular culture. It is not about a process of searching self-identity but also finding a figure that can be impersonated. In general, between popular culture and youth
identity construction, particularly Indonesian youth, they influence and are influenced one another. However, specifically, the development and spread of popular culture around the globe from time to time play bigger influence in constructing youth identity. By over-exposing the TV serials as the part of popular culture, youth tend to follow without reviewing the pros and cons. Concisely, the exposure of popular culture give bigger impact in influencing the identity construction of Indonesian youth.

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Register of Buying and Selling Carnelian Stones: 
A Sociocultural Linguistic Analysis

Budi Purnomo  
Sahid Tourism Institute of Surakarta  
Jalan Adisucipto 154 Surakarta, Central Java, Indonesia  
budipurnomo989@yahoo.co.id

Rizky Salzabila  
Gadjah Mada University Vocational College  
Bulaksumur, Yogyakarta, Indonesia  
rizky.salzabila@mail.ugm.ac.id

ABSTRACT
This research is intended to analyze form, linguistic unit and sociocultural meaning of registers used by buyers and sellers of carnelian stones at souvenir markets in Surakarta City, Central Java, Indonesia. This descriptive and qualitative study is presented within the framework of sociocultural linguistics. To achieve the goal, data on utterances expressing registers of buying and selling carnelian stones were collected through observation and field notes, recordings and in-depth interviewing. The research findings show that (1) forms of registers of buying and selling carnelian stones are utterances which have specific meanings expressed by buyers and sellers, such as akik lumut ‘moss agate’, batu giok ‘jade’, batu mirah delima ‘ruby’, blue sapphire, bertuah ‘be fortunated’, ijonan/tukar tambah ‘barter’, karat ‘carats’, nego ‘can be bargained’, etc.; (2) the forms of registers are classified into linguistic units, such as word, phrase, abbreviation and acronym; and (3) the registers play an important role in cross-cultural awareness between buyers and sellers for effective communication.

KEYWORDS: register, buying and selling carnelian stones, sociocultural linguistics

Carnelian stones have ever been loved by many people. The last booming of the stones in Indonesia happened in 2015 where each shop or stall was attended by buyers who wanted to choose and bargain the agates. Most buyers were not doubtful to pay the expensive carnelian stones they like. In the agate shops, buyers act as guests and sellers act as hosts. According to Purnomo (2016), buyers and sellers co-operate
with each other in an interaction to ensure that their speech flows well, and so that each speaker can understand what the other wants through their respective utterances.

The study of typical utterances in use lends itself to the study of register which can be defined as a variety of a language used for a particular purpose or in a particular social setting. In this research project, the writers propose to name *registers of buying and selling carnelian stones* for typical expressions commonly used during the buyer-seller interaction.

Up to now, many interesting studies have been done on registers related to buying and selling activities. Fujiastuti (2014) investigated the language variation in buying and selling transaction in Niten Market of Bantul Yogyakarta. Her study shows that the use of typical words followed the goods sold; the phrases used were short and not complete or informal phrases; the use of language variation was affected by age, educational and regional factors. Furri (2014) analyzed register on online buying and selling Blackberry Messenger Application. She found that the morphology process happened in register of online sale in Blackberry Messenger was in the affix forms of prefix *men-*, *di-* and suffix-*nya* in English words along with the abbreviation in the forms of resume, acronym, contraction and fragmentation; the syntactic structure of sentences existed in online sale was in the form of elliptic sentences with subject and predicate deletion; the stylistic variations were in the forms of code mixing between Indonesian and foreign languages, and in the forms of words, phrases and clauses. Hariadi (2016) studied the use of language in buying and selling transaction in small food stalls in Surakarta. He found that either sellers or customers tended to use informal language; the language functions that emerged in the transaction were asking (asking question), answering question, asking to do something, making engagement (agreement) and giving information or explanation; and there were many relations
which were naturally comparable between language features and language functions which were used in the direct transaction.

Furthermore, the following theoretical review will explain register of buying and selling carnelian stones in a new framework of sociocultural linguistics, a subfield of sociolinguistics developed by Bucholtz and Hall (2005).

THEORETICAL REVIEW

Register of Buying and Selling Carnelian Stones

Questions about how typical expressions are used by buyers and sellers of carnelian stones are of interest to a wide range of linguistic researchers. As noted by Purnomo (2016), some definitions of register from general to specific stated by linguists are as follows:

Registers are types of linguistic situation differ from one another, broadly speaking, in three aspects: first, as regards what actually is taking place; secondly, as regards what part the language is playing; and thirdly, as regards who is taking part. These three variables, taken together, determine the range within which meanings are selected and the forms which are used for their expression. In other words, they determine the ‘register’ (Halliday, 1978).

The linguistic register has been described as linguistic varieties that are linked to occupations, professions or topics have termed registers. The register of law, for example, is different from the register of medicine, which in turn is different from the language of engineering, and so on. Registers are usually characterized solely by vocabulary differences; either by the use of particular words, or by the use of words in a particular sense (Trudgill, 2003).

In linguistics, register is one of the many styles or varieties of language determined by such factors as social occasion, purpose and audience. More generally,
Register is used to indicate degrees of formality in language use. The different registers or language styles that we use are sometimes called codes (Nordquist, 2016).

Register is simply a rather special case of a particular kind of language being produced by the social situation. It is also called stylistic variation (Parker and Riley, 2009). Linguistic register refers to the concept of adapting one’s use of language to conform to standards or traditions in a given professional or social situation. Furthermore, Biber (2006) states that a comprehensive linguistic analysis of a register requires consideration of a representative selection of linguistic features. Analyses of these register features are necessarily quantitative, because the associated register distinctions are based on differences in the relative distribution of linguistic features.

Finally, Nichol in Purnomo (2016) divides register into five categories: (1) intimate register, the highly informal language used among family members and close friends, and may include private vocabulary known only to two people or a small group, as well as nonverbal cues exclusive to the pair or group; (2) casual register, the informal language of a broader but still well-defined social group, and includes slang, elliptical and elided sentences, and frequent interruption; (3) consultative register, the moderately formal language that marks a mentor-protege or expert-novice relationship, such as that between a doctor and a patient or a teacher and a student; (4) formal register, the language spoken between strangers or in a technical context; and (5) frozen register, the ritualistic or traditional, as in religious ceremonies or legal proceedings. Various registers, therefore, are distinguished by not only the sophistication of vocabulary, but also by the complexity and regularity of grammar and syntax. It is vital to note, however, that register is associated not with the speaker but with the professional or social environment; a person can conceivably, within a
given day, communicate in each of the five linguistic registers in assorted interpersonal interactions.

From the above review, it can be inferred that register is a variety of a language used for a particular purpose or in a particular social setting. So, it can be further inferred that registers of buying and selling carnelian stones are varieties of language commonly used during the buying and selling activities for carnelian stone transaction.

**Sociocultural Linguistics**

Linguists have periodically proposed to bring their studies closer to other fields of social inquiry. Sapir (1929) urged them to move beyond diachronic and formal analysis for their own sake to become aware of what their science may mean for the interpretation of human conduct in general. Thirty-five years later, Hymes (1964) lamented that the socially integrated linguistics Sapir had called for was disappearing. Hymes and others worried those new formal approaches, as well as the push for linguistics as an autonomous field, threatened to once again isolate linguists. At the same time, though, the growth of ethnolinguistics and sociolinguistics offered a venue for the socially engaged linguistics Sapir had called for four decades earlier. After four more decades, just as Hymes (1964) worried that linguistics had been bleached of its association with the study of human interaction in the wake of formalist studies, scholars noted that sociolinguistics in turn had narrowed to denote only specific types of study.

Sociocultural linguistics is used to encompass a broad range of theories and methods for the study of language in its sociocultural context (Bucholtz and Hall, 2005). It is currently used to highlight an awareness of the necessity for interdisciplinary approaches to language, culture and society. For the purposes, sociocultural linguists take an interdisciplinary approach to the study of language and
the social and cultural functions of language use. Sociocultural linguistics is thus the broad interdisciplinary field concerned with the intersection of language, culture and society. Furthermore, Bucholtz and Hall (2005) explain the following:

The scope of sociocultural linguistics is potentially vast, though often includes work drawing from disciplines such as sociolinguistics, linguistic anthropology, discourse analysis and sociology of language as well as certain streams of social psychology, folklore studies, media studies, social and literary theory and the philosophy of language.

RESEARCH METHOD

This study is of a qualitative and descriptive nature. The problems studied concern with describing form, linguistic unit and sociocultural meaning on register in buying and selling carnelian stones used by buyers and sellers at souvenir markets in Surakarta City, Central Java. The writers’ position as researchers in this research project is as observers, not interfering in the natural conversations between the buyers and the sellers (non-participated observation).

As stated by Miles and Huberman (1992), descriptive and qualitative method is used as a basic approach and main component of certain social science research. Moreover, Strauss and Corbin (1990) claim that qualitative methods can be used to better understand any phenomenon about which little is yet known. They can be used to gain new perspectives on thinks about how much is already known, or to gain more in-depth information that may be difficult to convey quantitatively.

This study is presented within the framework of sociocultural linguistics which can be defined as the broad interdisciplinary field concerned with the intersection of language, culture and society (Bucholtz and Hall, 2005). To achieve the goal, data on utterances expressing registers of buying and selling carnelian stones were collected
through observation and field notes, recordings, and in-depth interviewing. After that, the data were analyzed based on the form of register, linguistic unit of register and sociocultural meaning of register.

FINDINGS AND DISCUSSION

Based on data analysis to the aspects of form, linguistic unit and sociocultural meaning of buying and selling carnelian stone registers, research findings can be described and discussed as follows.

Form Analysis of Buying and Selling Carnelian Stone Registers

The analysis of buying and selling registers expressed by buyers and sellers of carnelian stones during the transaction shows that forms of utterances have specific meanings. The following is an example of dialog between a seller (S) and a buyer (B).

B: *Berapa harga blue safir itu?* ‘How much is that blue sapphire?’

S: *Yang itu? Seratus.* ‘That one? A hundred (thousands).’


S: *Mungkin aja. Tapi ini modelnya sangat khusus. Atau cari lainnya, giok atau mirah delima?* ‘Maybe, but this is a very special model. Or find others, jade or ruby?’

B: *Modelnya cantik, tapi kemahalen. Kalau giok berapa?* ‘The model is nice, but it’s very expensive. How about the jade?’

S: *75.* ‘75 (thousands).’

B: *Lima puluh aku bayar.* ‘Make it 50 and it’s a deal.’

S: *Hmm... ya udah lah. Tak kasih paling murah untuk sampeyan.* ‘Hmm … Well … O.K. 50 (thousands). That’s the lowest I’ll go.’
B: *He he he. Ini uangnya ..... 50 ya.* ‘Ha ha ha. Here you are … 50
(thousands).’

S: *Nuwun ya.* ‘O.K., thanks.’

In the underlined expressions, the B and S use registers *blue safir* ‘blue sapphire’, *giok* ‘jade’ and *mirah delima* ‘ruby’ which mean kinds of carnelian stones.

**Linguistic Unit Analysis of Buying and Selling Carnelian Stone Registers**

The analysis of linguistic units of buying and selling carnelian stone registers shows that forms of the registers are classified into word, phrase and acronym. The following is an example of dialog between a customer (C) and a seller (S).

C: *Mas bisa TT mirah delima, lagi BU nih.* ‘Brother, can I barter the ruby, I need money soon.’

S: *Coba lihat.* (C hands S the ruby). *Mau tuker sama apa?* ‘Can I see? With what (stone) will you barter?’

C: *Masih punya giok nggak?* ‘Do you still have a jade?’

S: *Tu di pojokan, pilih sendiri.* ‘(I have some) at the corner, choose by yourself.’

C: (C chooses some jades). *Yang ini deh .... Aku minta disusuki 300 aja.* ‘This is what I want .... Please give me 300 (thousand rupiahs).

S: *Aku beraninya 250. Deal ya, ni tak kasih uangnya.* ‘I can give you 250 (thousand rupiahs). It’s deal and this is the money.

C: *Ya udah lah.* ‘It’s okay.’

In the underlined expressions, the C and S use registers *giok* ‘jade’ and *deal* which are classified into words. They also use register *mirah delima* ‘ruby’ which is classified into a phrase. Moreover, they use registers *TT* (tukar tambah) ‘barter’ and *BU* (butuh uang) ‘need money’ which are classified into acronyms.
Sociocultural Meaning Analysis of Buying and Selling Carnelian Stone Registers

The analysis of sociocultural meanings of tourism register shows that registers play an important role in cross-cultural awareness between buyers and sellers who employ them for a variety of purposes concerned with the intersection of language, culture and society. The following is an example of dialog between a seller (S) and a buyer (B) who comes from Jakarta and speaks little Javanese.

S: *Ngersake nopo, Den?* ‘What do you want, Sir?’

B: *Bagaimana Pak? bisa diulang?* ‘What? Repeat, please.’

S: *Maaf .... asalnya dari mana, Mas?* ‘Sorry … Where are you from, Sir?’

B: *Jakarta, Pak. ‘Jakarta, Sir.’*

S: *Ooo Jakarta … Mari … yang situ batu hiasan … yang sini ada isinya.* ‘Ooo … Jakarta … Please … that side (collection) of aesthetic stones ….. this side (collection) of something inside the stones.’

B: *Coba lihat. Isinya apa sih, Pak?* ‘Let me see. What is inside the stone, Sir?’

S: (S hands the agate samples to B). *Ini semua bertuah. Yang ini Kalimaya Opal. Asal dari Banten. Untuk pengasihan dan tolak bala. Yang ini Kecubung, untuk kelancaran usaha. Dan yang ini Sulaiman, untuk meningkatkan kecerdasan dan percaya diri.* ‘It all contains luck. This is Oval Kalimaya. Originally from Banten. For grace and to prevent crime. This is Amethyst. For smooth running of business. And this is Sulaiman, to improve intelligence and confidence.’

B: *Ooo .... gitu ya, Pak. Aku lihat-lihat dulu ya, Pak?* ‘Ooo …. I see, Sir. May I take a look, Sir?’

S: *Monggo, silakan.* ‘Yes, please.’
B: *Lha kalau yang Bapak pakai itu isinya apa?* ‘What is inside (the carnelian stone) you are wearing?’

S: *Ini lain lagi. Mirah delima yang tiap selasa kliwon minta caos dhahar minyak zaitun.* ‘This is different. The ruby which should be fed with olive oil every Tuesday *Kliwon* (Javanese Calendar).’

B: *Wah kalau yang pakai magic aku nggak tertarik deh.* ‘I’m not interested for ones using magic.’

In the first underlined expressions, S begins his communication with a question in respectful Javanese or *krama* and uses address form *Den* (abbreviated from *Raden*) ‘Sir’ as a friendly typical of Javanese. B responds directly by asking S for repeating the utterances which implicitly means he does not understand the Javanese expressions. Then in the second underlined expressions, B asks S for explaining the contents of agate samples. The S’s explanation is considered as new cultural knowledge for B. Finally, in the third underlined expressions B does not want to know more about something related to supernatural.

**CONCLUSION**

Based on the analysis results, the writers draw conclusions as follows:

1. Forms of buying and selling carnelian stone registers are utterances which have specific meanings expressed by buyers and sellers of carnelian stones.
2. Forms of registers are classified into linguistic units, such as word, phrase and acronym.
3. Registers play an important role in cross-cultural awareness between buyers and sellers for effective communication.
The research findings support previous findings investigated by Purnomo (2016) who analyzed tourism registers based on the aspects of form, function and sociocultural meaning.

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Charlie Wong’s Identity as Second Generation in Jean Kwok’s Novel

*Mambo in Chinatown*

Chintintya Suma Ningtyas
Universitas Airlangga
Jl Airlangga no 4, Surabaya, Indonesia
chinintyasuma@gmail.com

ABSTRACT

As an ABC (America-born Chinese), Charlie Wong’s life is not as exactly as American girl should be. Charlie is always around Chinese people since she lives in Chinatown with her father. However, as she has grown up, Charlie then challenges herself to be a professional dancer. Charlie is curious about the outside of her world since her father’s belief as the Eastern people’s mindset. This condition makes Charlie to hide her new life to her father and she has to choose between her native world or her new world. According to the related issue, the writer will use Homi K. Bhabha’s theory diaspora. The writer will apply closed-reading methodology, and then the writer will specifically put the order of diaspora term, which is identity, memory, and home. Based on the diaspora term, the writer takes Charlie Wong’s dialogue and action, which is, represented her as second generation. Next, the writer will analyze and interpret how the characteristic of Charlie Wong identity affects her psychologically and culturally. The result shows how Charlie Wong is in in-between position since her interaction between her family as first generation and her world, which is American. This condition puts Charlie in identity’s conflict, which one is more dominant on her. This condition makes Charlie to suffer the dynamics identity.

KEYWORDS: diaspora, identity, post-colonial, Chinese, second generation

Identity always a feature to someone who wants to represent his/herself, who he/she is, who he/she comes from, what culture, ethnic, and nation that he/she represents, and many more. In this case, how about identifying someone’s identity that lives in another’s country with a cultural different background? According to post-colonial term, this person’s condition can be called as diaspora. Diaspora is a term to describe the condition of person lives in new land. Diaspora people have feeling to be
separated from their native land and culture (Tyson, 2006: 421). Diaspora people always connected to three aspects, it is identity, home, and memory (Ashcroft, Griffiths, and Tiffin, 2002: 218). Diaspora is one of the post-colonial issues that questioning the identity of diaspora itself. It is because the experience of being separated from their homeland will show how they survive in a new condition and environment. It means they will suffer the crisis identity and it happens in post-colonial issue always discuss the identity of native people.

As the person living in a new environment which is different culture from the homeland. Diaspora will be struggle and hard working to adapt in the new land. It means they will find any difficulties through the language, culture, habit, manner, and at all. According to the problems, diaspora’s life encounters the differences of the culture. It means how they accept the culture in the new land and customize their native’s culture. This condition above is the effect of the movement of diaspora from their homeland to the new land (Ashcroft, Griffiths, and Tiffin, 2002: 68).

The condition of second generation’s diaspora can be seen in several ways. One of them is seen through the literary works, novel. The writer chooses one specific novel to be discussed; it is from Chinese-American writer called Jean Kwok. Jean Kwok grew in China and she moved to America since 5 years old, then she spent her childhood in America until she graduated from Harvard University majoring English and America literature. After that, she took her master degree in Colombia University majoring fiction (About Jean). Jean Kwok itself is a Chinese Diaspora. For contributing in literary works, Jean publishes two novels and one short story. All of her masterpieces always tell about the struggle of Chinese girl who tries to adapt in new land after the migration.
The most famous masterpiece created by Jean Kwok is entitled *Girl in Translation* in 2010. The novel has already translated in several languages and achieved several awards (Jean Kwok Book). The novel is a story about Kimberly Chang’s struggle to customize her language and culture in America.

After released *Girl in Translation*, it is followed by her very first short story entitled *Where the Gods Fly* in 2012. The Sunday Times EFG Private Bank Short Story Award (2012) published it (Jean Kwok’s official blog). The story happened between the struggle of Pearl and her mama in a new land. The last masterpiece that Jean Kwok created is a novel entitled *Mambo in Chinatown* in 2014. This second novel tells about the hardworking of Chinese Diaspora who lives in America. However, there is difference in three stories of Jean Kwok’s writing. *Girl in Translation* is a heart breaking story and struggle of first generation Chinese diaspora. It means, the main character followed the people who had moved to another country, in this case is the main character accompanied their parents to seek a better life in America. However, the second novel, *Mambo in Chinatown*, the main character is the second generation in which her parents had moved to a new land first and she was born in the new land. In this case, the main character in *Mambo in Chinatown* was born in America. Furthermore, the writer finds the interesting part in the novel that makes difference from other Jean Kwok’s stories.

*Mambo in Chinatown* is a story happened of Charlie Wong’s life; she has been in Chinatown for 22 years. Charlie is called as an ABC (slang words of American-born Chinese). She is the oldest daughter of a noodle maker and a ballet dancer from Beijing. Charlie almost spends her whole life in Chinatown and works as a dishwasher. Moreover, Charlie decides to challenge herself that she is able to find a job outside of Chinatown. She finally realizes that there is more world than she knows around
Chinatown. At first, she applied as a receptionist in a ballet center. Then, her friends fired her and accepted her as a professional dancer. It is because Charlie had a hidden talent that she did not realize. At first, she hesitated herself and she tried to be confident that she could do it. In a ballet room, Charlie was learned gradually and then she found her own dancing’s style. According to herself experience of dancing in outside of Chinatown, Charlie seemed to think that it was a new world to her and everything was wonderful. However, she had to hide her new world from her father. It is because her father’s belief as Eastern people. So, his mind and his thought were taken from Eastern’s perspective. After her dancing’s skill improved, Charlie was wondering about her sister’s condition. This step made Charlie was in hesitation to decide or assimilate two different worlds, western world or eastern world, and new world or origin world (Goodreads.com).

In this study, the writer will reveal Charlie Wong’s identity that is labeled as second generation. It is because she comes from a Chinese but she lives in American, it will be questioned whether she regarded herself as Chinese, American, non-Chinese and American, or both Chinese and American. Then, the writer will move to the next step to reveal her identity. Moreover, the writer will reveal how Charlie Wong’s identity as second generation is portrayed in Jean Kwok’s Mambo in Chinatown.

RESEARCH METHOD

The writer will apply a proper strategy to answer the research questions. Qualitative research will be used in this study. According to Catherine Marshal (1995), qualitative research is, “a way of analyzing a research which has purpose to obtain a better comprehension in complexity of human interaction.” (quoted by Sarwono, 2006:193). In that case, the writer will find a better and a complex comprehension to understand the relation of: people to people, people to individual, individual to
individual (193). Furthermore, qualitative method also helps the writer’s perspective to be creative and accurate to analyze the issue (194).

The Source of the Data

The object of the study is the novel entitled *Mambo in Chinatown*. It is written by Jean Kwok. It is published by Riverhead in 2014. The primary and secondary sources are facts and information that relate to Charlie Wong’s identity, for example; personality, behavior, and statement or dialog. Moreover, the writer also provides the study with several articles and theory’s books about post-colonial of Homi K. Bhabha’s diaspora.

The Data Collection and Analysis Techniques

The writer will use closed-reading method to analyze the issue. By closed-reading, the writer focuses on the main character’s background as a Chinese. After that, the writer will conduct by the following steps. The first step is elaborating Charlie Wong’s behavior and her dialogue which will represent her as a second generation of Chinese diaspora and analyze Charlie Wong’s attachment toward Chinese and American. After that, the writer will conduct the finding to interpret Charlie Wong’s identity. The last step, after analyzing and interpreting the writer will make the conclusion.

FINDINGS AND DISCUSSION

This chapter intends to discuss Charlie Wong’s identity as a second generation from Chinese Diaspora. First, the writer will analyze the condition that Charlie faced as second generation. It can be identify how Charlie Wong is called as second generation. According to the novel, Charlie is not mentioned for escaping together with her mother and her father. It means, after her mother ran off to get married her father, both of them escaped in American and her mother gave birth to Charlie. The
movement that had been done Charlie’s parents is the effect of diaspora which moved from their homeland to the new land (Ashcroft, Griffiths, and Tiffin, 2002: 68). In this case, Charlie’s parents moved from China to America. It is proven by the dialogue, “…before she ran off marry my father…Hand in hand, they escaped to America to start their family.” (Kwok, ch. 1). The sentence above represents Charlie’s family do not have a child. It shows how the word “they escape to America to start their family”, it means her father and her mother start their marriage life in America until her mother gives birth to Charlie.

The statement above is supported by a fact in Charlie’s memory; she remembered when she was in Uncle Henry’s house. Charlie told that uncle Henry would like to return to his home. It is written in the novel; …He was traditionalist and refused to consume any sort of non-Chinese food. If he hadn’t had rice, then he hadn’t eaten. He and Aunt Monica had never been on a vacation away from their house. He didn’t see the point of wasting money, he said, although he would like to return to his home, China, someday. I remembered that when I was a child…(Ch. 2).

The sentences above tell when Charlie was a child, she visited Uncle Henry’s house, then she explained Uncle Henry’s habit that he did not like consume non-Chinese food. The writer wonders if uncle’s Henry lives in China, why he is bothered whether he eats rice or not, Chinese food or non-Chinese food. The writer is sure the way of Uncle’s Henry’s life does not represent that he lives in China. Moreover when Charlie visited him, Uncle Henry was in America. So, it means Charlie has stayed in America since she was child. In addition, Charlie also remembered how Uncle Henry’s house was filled by his belief of Buddha and ancient figures (Ch. 2).
Charlie has lived in America for 22 years. She has been through living in New York’s Chinatown and working as a dishwasher in her father’s noodle restaurant. Charlie has been attached to be behaved like a Chinese girl. It is proven by the dialogue, “I was tanned like the rest of Pa’s family, and for a Chinese girl, I was homely. I had learned early on not to attract any attention. Most of time, I succeeded” (Ch. 1)

The sentence that is said by Charlie means she follows the value as how Chinese should be. A Chinese girl is someone who does not appeal any attention to other people. The sentence of ‘most of time’ amplifies Charlie’s difficulties of following Chinese tradition. It also shows how Kimberly is struggling to be placed herself as a proper Chinese. Moreover, Charlie is still attached to pray like a Chinese. It is proven how she still goes to the temple to pray that her job would be successful (Ch. 4). By going to the temple and asking a request to Kuan Yin, Goddess of compassion, it represents that Charlie still believes in Chinese culture.

The most interesting part tells how Charlie Wong’s interaction toward Chinese people, especially with her father who still believes in Chinese culture. The language used to communicate with her father, Charlie always uses English. It is proven in the dialogue, “Although, I could understand Chinese, I couldn’t speak it very well. Pa and I usually communicate in English. Sometimes he spoke Chinese and I answered him in English.” (ch. 1). This sentence implies that Charlie understands little about Chinese language, but she cannot speak with Chinese language. It signifies how Charlie spends her time a lot to communicate with other people with English since she has lived in America. The statement above also convinces about Charlie’s poor ability on reading Chinese newspaper, “Pa only brought Chinese newspaper, which neither Lisa nor I could read.” (Ch. 1).
In addition, Charlie has to follow the superstition that her father’s belief, for example, girls are not allowed to unbind her hair, he believes that if Chinese unbind their hair is a sign of a grief (Ch. 4). Moreover, the belief of red color will bring someone a good luck is also said by her father (Ch.4). Next, the belief of her father about not allowing girls to wash hair on birthdays or holidays, it is because if Chinese wash their hair on those days, they will get bad luck (Ch. 19). Moreover, Charlie lives around his father who respects the Chinese values. It is usual for Charlie to believe what her father says, because her root as Chinese is irreplaceable if Charlie is being around with her father. Therefore, Chinese values still sticks in Charlie’s mind.

Charlie’s new job brings her into enlightenment. She is able to try something expressively what she was curious before. For example, first Charlie is able to use thick make up with her friend to prepare herself in dancing competition. The dialogue proves it;

Pa would explode if he ever saw me like this.

“I don’t look cheap?” I asked

Mateo looked shock then laughed, “You are gorgeous,” he said ruffling my hair.

I examined my face in the mirror. I still looked like myself, but more so. My eyes I leapt out, my cheekbones seemed more pronounced. Instead of looking pale, the way I usually did, I appeared vibrant. I wasn’t used to wearing such bright colors, but I had to say it was an improvement. (ch. 10).

Her father’s reaction proves Charlie has never used thick make up in her life, so that is why her father will be angry if her father sees her with that thick make up. However, Charlie looks amazed with her makeup, which is marked by the words of ‘I appeared vibrant’, and ‘it was an improvement’. These words brand about the excitement that
Charlie’s feeling to her new world. The word of improvement seems to mark there is a progress that Charlie has been through since she has joined dance studio.

Charlie seems more to think after she knows the other world by wearing makeup, it happens when Charlie meets her old friend named Grace, who always wears makeup and whom she has been jealous. The dialogue, “I’d wondered, if I’d still had a mother and a grandma like her, would I have been as attractive”, proves it? (Ch. 15). This dialogue proves Charlie’s wishes to be as attractive as Grace. It marks to the writer, Charlie has a wish to be someone else who is American, and in this case, Grace is the symbol of her inferiority of not having American face like Grace.

Second, Charlie also does something that in her father’s eyes breakdown the tradition of Chinese woman. It happens when her father finds out about Charlie’s new job. It is proven in the dialogue;

“Are you dancing with men? And what is this, then? Is this for lessons?” He waved the competition form in his hand.

I decided to pretend I hadn’t heard the men question, “No. I’m doing a show.”

“You are a show girl! How can this be, my own daughter?” (Ch. 22).

This dialogue marks to the relation to Chinese girl’s tradition which is based on her father’s belief that Chinese girl is not allowed to show off or attract any attention to other people (Ch. 1). One of them is represented that girl is not allowed to dance with man. It means what Charlie does, it does not figure Chinese girl in its culture.

However, being a dishwasher makes Charlie bored and she wants to challenge herself to have a job in the outside of Chinatown. Then, she applies a job and finally she gets it in dance studio. After that, by working in there, Charlie slowly feels that she is living in a different world with her father. She feels her father still assumes that
he lives in China, but she and her sister are in America (Ch. 5). This kind of feeling is always repeated several times.

First, she feels like foreigner as she hangs out with her friend in Chinese restaurant (Ch. 18). It is proven in the dialogue below;

The waitress came to our table with menus. She was Chinese, with her hair pulled back neatly from a plain face. I felt like a foreigner, sitting there with a white guy, wearing my ballroom clothing. The menu was long and complicated. I was tired, and as always, it cost me so much effort to read at all.

The words blurred into a soup of letters. (Ch. 18)

The feeling as foreigner rises in Chinese place to Charlie, it must be question. This feeling may be caused when she spends her time longer with her new American friend in Dance studio. In addition, the symbol of wearing my ballroom clothing regards Charlie’s new identity as being American. According to her action, Charlie marks a different behavior toward Chinese people when she hangs out with American. It means Charlie is started to attach as American.

Second, It happens when Charlie on rooftop with her dancing partner, Ryan. It is proven in the dialogue;

What a different world I had lived in. It wasn’t only that I used to have a different job, I’d been another person, and now, dancing had freed me. It felt a hallucination- the music, the night air, Ryan by my side. (Ch. 20).

This sentence strengthens about Charlie’s feeling as foreigner. It also remarks with the statement of ‘different world I had lived’, it means Charlie seems to point out the different world is America that she has never been there before. The symbol of words ‘dancing had freed me’ refers to the different world she has lived. It refers to American freedom which makes anyone is free to choose whatever it is. It seems like what
Charlie feels after being burdened with Chinese culture and she has to obey and follow, then Charlie is being free after knowing America in dance studio.

Third, it happens when Charlie has argued with her father about Lisa whether brings her to western doctor or alternative medicine practitioner. Charlie seems worried about her sister’s condition which is not signed to get better soon. Charlie always advises her father to bring Lisa to a western doctor, but her father always denies her idea because her father believes that western doctor is not trustable. It is proven in the dialogue;

Pa’s face was bitter. “They lie. When your ma was in a hospital. The doctors told me not to worry too. They did not tell me what the bills would be like. Those big companies tell you one thing, but when you owe the money. It’s a whole other story.”

I struggled to stay calm. “Pa, this is different from China. There are laws. They can’t say you are insured for something and then suddenly, you are not.” (Ch. 21).

The argumentation between her and her father remarks of Charlie’s influence with America. Charlie asks her father to bring her sister to western doctor who is more modern in technology and knowledge. Then, Charlie’s words about ‘this is different from China’ represents that she is completely not Chinese anymore, she believes she has to trust American. This action marks how Charlie is attached more to American.

The last one, it happens as the problem climbs to at peak between Charlie and her father. Her father wants Lisa is back to China with Uncle Henry. However, Charlie refuses the idea. The debate between them is unavoidable anymore. It is proven in the dialogue:
“I still can believe you are going to send her to a country she’s never been to.”

“I’m just letting her go home.”

“No, this is our home. America. Lisa and I were born here and this is where we belong. You too, only you don’t realize it yet. If you went back to China, you’d see how much you have changed as well.” (Ch. 22).

The last dialogue proves how Charlie affirms herself that America is her new home. She feels China is no longer her home anymore. It is because she has been living in America since she was born. The writer is sure that is the influence of hanging around in dance studio that all of her new friends are American. By hanging around with American, Charlie seems to show that America is better than China in which she claims her territory as America that is publicity known as superior.

Those repetitions mark about several signs to Charlie how the attraction in America pull her to be American since she finds a new her after joining the dance studio. America pulls her identity by signing that America is everything, for example, more freedom, more superior, and more knowledgeable. It is because the representation of how American as dominant figure reflects in Charlie’s mind. It is supported by this statement how, “‘Whiteness seems to have a coherence, stability, and finality that justify its authority, in contrast to the incoherence and instability that explain why non-whiteness will always be inferior.” (quoted by Huddrat, 2006: 33).

The statement above proves how American is superior in Charlie’s point of view. She understands the concept of inferiority and superiority. In this case, she sees herself as inferior human being, she realizes that she does not come from the dominant group which consists of white race, and the Americans is one of superior classes. However, Charlie still follows how Chinese’s praying and Chinese’s superstition in
her mind. These conditions pull her in in-between position. In where she cannot choose her self-place to be a Chinese or an American since both of them are attracted to her.

Charlie has already immerse in Chinese culture with those values that come from her father, but Charlie has also influenced in America as her new culture that she faced. In this case, there is an attachment that faced by Charlie between her native culture and new culture. According to Bhabha, this term is called as self and other in diaspora (1994: 8). Self is the representation of Charlie’s self as a Chinese. Moreover, the other is the representation of experiencing for living in American. After she was imprisoned for interacting only with Chinese, Charlie then challenges herself to try into a new culture, which has different perspective, value, and point of view with Chinese.

CONCLUSION

The identity of Charlie Wong in the novel, it represents that Charlie faces in-between-ness situation. There is a social attraction that faced by Charlie Wong between her first generation as a Chinese and American as her new world. Her attachment to Chinese culture and her excitement to American make Charlie in a conflict of identity. It means her identity dominates in-between Chinese and America.

The problem of identity that Charlie Wong faced, it shows how the complexity of Charlie’s life in psychological and cultural, it makes her to experience the dynamics of identity. Living as second-generation places her to be in-between position, however she has tried to manage and assimilate herself; Charlie Wong is successfully merging herself. This condition continues to support her dancing career in the United States. It means her relationship with native and America is lasted together.
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The Spirit of Democracy: 
Ideological Construction of the 2008 Australian Apology Speech

Daya Negri Wijaya
History Department, State University of Malang
Jalan Semarang 5, Malang, Indonesia
daya.negri.fis@um.ac.id

ABSTRACT

Human right is an old issue but it is really prominent to discuss in a modern democratic society. This issue should be the base of a democratic country. Therefore, it is not only people’s duty but also the government’s policy to pursue the human right and to form the democratic society. In 2008, the Australian prime minister issued the national apology. He wanted that all Australians to be honest at their history but this might be on the people’s superficial consciousness. It should be elaborated in order to find the chief factor behind that act of apologizing. Therefore, this study tries to figure out the ideological construction behind the speech. This comprises the political ideologies constructed in the 2008 Australian National Apology Speech depicted by the speech textual analysis and the functions of the speech ideology in terms of cognitive and social functions. This study used a qualitative approach using critical discourse analysis. The findings reveal that in the 24 data indicating ideological expression, two types of ideological construction of personal cognition and social cognition are found. The personal cognition shapes the speaker’s consciousness and expresses the ideas in the form of speech. There are 9 data which are indicated as personal cognition of which 67 % are the general personal cognition comprising personal values, personal ideologies, personal attitude, and personal knowledge. The other 33 % refers to the particular personal cognition in term of models. The other 15 data are constructed by the social cognition in the mind of the speaker. Those contain sociocultural values, systems of attitude, and sociocultural knowledge. In addition, 6 ideologies of democracy, democratic socialism, humanism, historicism, hegemony, and cultural universalism are also found.

KEYWORDS: ideology, apology speech, indigenous people, Australia

It is believed that Australian political development may influence Indonesian political condition. Therefore, Indonesians tend to monitor the recent change and continuity of Australian political condition. One of the interesting political actions is
the Australian national apology speech delivered by the Prime Minister, Kevin Rudd, on 13 February 2008. Briefly, he expressed remorse and repeated it all the times in his speech, for example “we apologize or we say sorry for the mistreatment of the stolen generations” (Rudd, 2008). He tended to accept all corrupt practices in Aboriginal Protection Act from 1910 to 1970s when more than 100,000 of Aboriginal and Torres Strait Islander children were taken from their parents.

In Indonesia, one of the national newspapers (Harian Kompas, 27 November 2007-17 February 2008) has a significant role to shape Indonesian people’s awareness on Australian political development by following the sequence of the Australian apology speech. The speech could raise the sense of humanity. It could also show that the minority does not have any power to speak for their rights. Spivak (n.d) assumes that the subalterns could speak if they have a chance to speak in society and to write a history. In addition, they could exit from the repressed system if the ruler takes into account of the subaltern condition. This action would be a lesson for government of developing countries, including Indonesia, how to be a good government by considering the grass-root society condition.

The strange decision depicted in this occasion was why the national apology speech was issued in 2008. This was considered that the reformed policy on human rights was issued in 1997 and the proposed draft of reconciliation between the indigenous people and the Australian white people was argued in parliamentary debates around 1999. The Australian Government abolished the aboriginal protection act which was useful for indigenous people’s education in theory; however, in practice they forced to remove a lot of children from their parents to the government’s educational institution (Manne, 2004, p. 217). They did not appreciate the basic right
of human being: right to have freedom. This is humiliating for liberal country which upholds the human right.

Human right is an old issue but it is really prominent to discuss in a modern democratic society. This issue should be the base of democratic country. Therefore, it is not only people’s duty but also the government’s policy to pursue the human right and to form the democratic society. Generally speaking, democracy or democratic state is shaped from liberal tradition. This means that the land where its tradition occurred is the role model of how to be a good democratic society. However, the liberal countries face some problems on how to pursue the human right in their history. They seem to learn from their past and are easily charting their bright future.

This condition will be considered by any government when they make a policy. The government should be based on the people, not only the majority but also the minority, when issuing any decision. Consequently, they have to deliver a national apology speech to any political mistreatment. If apology speech could be defined as a speech act designed to promote reconciliation between two or more parties, the government apology speech should be defined broadly. This apology for a historical injustice is likely to be more comprehensive than a typical interpersonal apology.

Tavuchis in Blatz, Schumann, & Ross (2009, p. 221) explain that:

“A government apology represents a formal attempt to redress a severe and long-standing harm against an innocent group because these harms are more severe than most interpersonal transgressions, a simple sorry is unlikely to suffice. A government apology is public and aimed at present and future audiences that include members of the no victimized majority, as well as the previously victimized group”
However, gauging opinion would say that the issued government apology is caused by Rudd’s vision on the Australian willingness to be honest at their history (America Press Inc, 3 March 2008) but this might be on the people’s superficial consciousness. It should be elaborated in order to find the chief factor behind that act of apologizing.

In addition, Philpot et al (2013) have slightly different approach towards Rudd’s apology speech. They use qualitative approach which is possible to analyze the data taken from interviewing the Indigenous people’s responses to the 2008 Australia’s apology. In other words, they focus on the meaning of intergroup apologies for their recipients. In addition, they reveal that the Indigenous people expressed positive, negative, and mixed views towards the apology and the forgiveness.

In contrast, Hastie (2011) seems to criticize the Rudd’s apology using critical discursive approach. This approach believes that language constructs the reality. Therefore, the speech can be seen as a practical tool-kit for building an anti-racist rhetoric in Australia. Moreover, the speech could form the national identity among Australians and invite the present consciousness that Australian cannot change the past policy but they can decide the equal rights for Aboriginal and non-Aboriginal society at present.

This will be useful if language is properly understood in order to reveal the main reason of the apologizing act. The feasible approach which could be used to solve that problem is critical discourse analysis (CDA). CDA is a three dimensional framework where the aim is to map separate forms of analysis onto one another: analysis of (spoken or written) language texts, analysis of discourse practice (processes of text production, distribution, and consumption), and analysis of discursive events as instances of socio-cultural practice (Fairclough, 1995).
This study tends to assume that people’s action (delivering a speech) is determined by people’s consciousness and the consciousness itself depends on what they believe and implement into the real action. In short, it is believed that the ideology could lead people’s consciousness to interact and communicate with others. It is really intriguing to reveal what is the ideological construction behind the 2008 Australian National Apology Speech. This comprises the political ideologies constructed in the 2008 Australian National Apology Speech depicted by the speech textual analysis and the functions of the speech ideology in terms of cognitive and social functions.

REVIEW OF RELATED LITERATURE

Fairclough (2001) argues that language could maintain and change the power relation. We could borrow the case of a student’s demonstration. This demonstration absolutely needs a language to communicate their claims. If the government accepts the claims, this means language could change the power relation from the government for some people to the government for all people.

Language has some definitions according to the linguists. Wareing (1999) explains that language is the combination of phonemes to form lexical items according to the syntactical rules of language we speak. Actually, language as a system is a notion introduced by Ferdinand de Saussure on dyadic tradition. This tends to realize a thing by binary opposition, for example language could be understood as langue and parole. Langue refers to the system of rules and conventions which is independent of, and pre-exists, individual users; parole refers to its use in particular instances (Chandler, 2007, p. 8). Fairclough (2001) does not accept the distinction and considers the emphasis on the language use called as discourse. In fact, langue is not constructed by the homogeneous conventions however they are characterized by diversity and by power.
struggle. Language as a discourse could be defined as language as a form of social practice.

Language has a key role to create power as well as being a site where power is performed. Dahl (n.d.) explains that “power is defined in terms of a relation between people and is expressed in simple symbolic notation”. This shapes a statement of power comparability or the relative degree of power held by two or more persons. Therefore, it is possible to rank members of people according to their power. Fairclough (2009, pp. 3-4) insists that power should be realized as *power to* (the capability or ability to change something), *power over* (relations of power between people), and *power behind* (the forms which shape or influence what people actually do).

There is no neutrality in social practice of language. That is why this condition called by discourse and is determined by a set of belief called ideology. Discourse analysts treat a wide range of linguistic and non-linguistic data (speeches, reports, manifestos, historical events, interviews, policies, ideas, even organizations and institutions) as texts or writing (Howarth & Stavrakakis, 2000, p. 4). It needs a specific approach to reveal what is the thing behind the language comprising oral or spoken language. Fairclough (1991) proposes the feasible approach in term of critical discourse analysis (CDA) that it is not only analyzing the text as a product of language but also the process of text production or the process of interpretation and the social conditions of interpretation.

However, Fairclough’s explanation has enlightened the analyst to understand a discourse step by step from the text analysis and contextual analysis to the social contextual analysis but it looks a glimpse to comprehend the ideological construction of a discourse. One of discourse analysts who concerns on discourse and ideology is
Teun Van Dijk. He tends to connect the concepts of society, discourse, and social cognition in the framework of a critical discourse analysis. It is believed that there is a relationship between stylistic choice, text structure, and the ideological construction of a particular reading position (McCarthy & Carter, 1994). Van Dijk goes further to combine stylistic choice and text structure into text analysis and to reveal the ideological construction by comprehension of cognition analysis and social analysis.

Language can be used not only to steer people’s thoughts and beliefs but also to control their thoughts and beliefs (Jones & Peccei, 1999). One of the goals of politicians must be to persuade their audience of the validity of their basic claims. There are three ways to achieve to goals. Those are presupposition, implicature, and rhetoric.

Presuppositions are background assumptions embedded within a sentence or phrase. These assumptions are taken for granted to be true regardless of whether the whole sentence is true. Take this sentence from the 2001 British Conservative Party Manifesto: “we want to set people free so that they have greater power over their own lives”. Such a statement presupposes that people are not currently free (Jones & Peccei, 1999, p. 42). Like presuppositions, implicatures lead the listener to infer something that was not explicitly asserted by the speaker. However, unlike presuppositions, implicatures operate over more than one phrase or sentence and are much more dependent on shared knowledge between the speaker and hearer and on the surrounding context of the discourse (Jones & Peccei, 1999). The other tool of persuasive language is rhetoric. Jones & Peccei (1999) mentions that rhetoric is the skill of elegant and persuasive speaking. It could be defined as the art of using language so as to persuade or influence others; the body of rules to be observed by a speaker or writer in order that he may express himself with eloquence.
Ideologies are the important explanations to know the “deep structure”, if we borrow Saussure’s concept, of the discourse. According to Van Dijk (2006, pp. 116-7), there are four assumptions on ideology. The first assumption is primarily some kind of 'ideas', that is, belief systems. Secondly, ideologies consist of social representations that define the social identity of a group, that is, its shared beliefs about its fundamental conditions and ways of existence and reproduction. Thirdly, ideologies are not any kind of socially shared beliefs, such as socio-cultural knowledge or social attitudes, but more fundamental or axiomatic. Fourthly, as the socio-cognitive foundation of social groups, ideologies are gradually acquired and (sometimes) changed through life or a life period, and hence need to be relatively stable.

**RESEARCH METHOD**

This study used a qualitative approach using critical discourse analysis. The data were 24 data containing ideological expression delivered by Kevin Rudd in the 2008 national apology speech. The researcher used the written documents (the speech transcript) to gain an understanding of the phenomenon. This comprised the textual, cognitive, and social analyses based on Van Dijk’s theory (2006). The data analysis involved data reduction, data display, and conclusion drawing or verification following Miles & Huberman theory (1994).

**FINDINGS AND DISCUSSION**

The researcher found two types of ideological construction of personal cognition and social cognition between 24 data preceding the textual analysis. Fifteen data are constructed by the social cognition in the mind of the speaker. There are two samples of the text affected by the social cognition.

The first sample is datum 1 of “I move that today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history...” The researcher
found three types of textual analysis. Those are schematic structure, syntactic sentence structure, and semantics. Firstly, the speaker (PM Kevin Rudd) has proximity or closeness between him and the object (the indigenous people of the land). It could be seen from his words of “...the indigenous people of this land, the oldest continuing cultures in human history...” that he understands the development of Australian culture from the first settlement of Australia to the present. Secondly, the speaker puts himself as a subject rather than an object in a sentence. This shows that he is a part of the majority and this type of text analysis is called syntactic structure or word order. Finally, this datum has an unclearly word and an abstract phrase like “we” and “indigenous people of this land”. This is really difficult to understand without contextual comprehension. The word “we” refers to Australian government. The phrase could refer to the native people of Australia, namely Aboriginal people and Torres-Strait Islander. This tendency, in linguistic analysis, is called by semantics. It could be clearly seen that the social cognition shapes the speaker’s mind. The speaker expresses the ideas based on his knowledge; however, its knowledge is influenced by the sociocultural knowledge. A man is a part of the social system then particular human thought is constructed by the sociocultural knowledge. Therefore, the individual knowledge is actually the representation of sociocultural knowledge. This case, from social analysis, shows that the speaker wants to place his position and his identity between the white Australian people and the aboriginal people. He places his position as a leader as well as a representative of white Australian people. He acts as the prime minister who has a power to deliver an apology speech to the stolen generation. He shapes the Australian identity by remembering all Australians that the native people lived in Australia before they (the white people) came to Australia.
The second sample is datum 15 of “…a woman who has travelled a long way to be with us today, a member of the stolen generation who shared some of her story with me…”. The researcher found the analysis of schematic structure. The speaker tends to promote the voice from the subaltern. He uses the confession of the woman’s story. He argues that the woman’s story needs to re-consider. The woman is a member of the stolen generation. The use of the grass-root society as a supporting data makes the speaker influenced by the ideology of democracy. It could be clearly seen that the social cognition shapes the speaker’s mind. He seems to use the Smith’s fellow feeling. The fellow feeling is the ability to re-construct the other’s feeling. Therefore, Rudd could convince the listener because he imagines himself as a member of stolen generation. He realizes that society gives him a lot of knowledge and values. He seems to learn the meaning of being equal from the stolen generation member. He learns indirectly the ideology of democracy when realizing the equality. The woman’s story tends to build an identity of being Australian. Therefore, the speaker as a leader of new government knows the suffering of stolen generation. In addition, this is the duty for him and all Australians to keep egalitarian in Australia.

The other nine data are classified as personal cognition. Datum 19 and datum 24 are the well-representation of personal cognitive analysis of the text. Datum 19 is “…instead, from the nation’s parliament there has been a stony, stubborn and deafening silence for more than a decade.” The researcher found two types of textual analysis. Those are schematic structure and rhetoric. The speaker describes that the past government sticks on the political mistreatment over a decade. They could not distinguish the right and the wrong. They issue the policy based on the majority’s importance. They argue that the wrong action is a right action. The speaker invites all people including historians, academics, cultural warriors, or researchers to reveal the
past mistreatment. In addition, the speaker also uses the three-part statement of “stony, stubborn and deafening silence”. It is a rhetorical device to influence the others. The speaker wants the listeners to pay attention on the suffering of indigenous people. It could be clearly seen that the personal cognition shapes the speaker’s mind. He knows that his personal knowledge coming from the past experience. His experience has shaped his mind on the well government. This experience also leads him into the identity of Australia. The government, chosen by the people, should serve the people’s will. The society should place the stolen generation into the right place. They should notice any people placing the stolen generation into the object of study.

Datum 24 is “...If this commission operates well, I then propose that it work on the further task of constitutional recognition of the first Australians, consistent with the longstanding platform commitments of my party and the pre-election position of the opposition...”. The researcher found two types of textual analysis. Those are schematic structure and semantics. The speaker has already kept a promise on national apology speech. He convinces the listener that his party is right. His party and he collaborate to shape the consciousness of political rightness. The duty on apology is delivered therefore they want to push the legislative to go further on constitution. This tendency is called by the schematic structure. Moreover, there are some abstract phrases like “this commission”, “first Australians”, “longstanding platform commitments”, and “my party”. Those need to understand semantically. The first refers to the committee of indigenous people reconciliation. The second deals with the indigenous people of Aboriginal people and Torres-Strait Island. The third represents road map of the reconciliation. The later refers to the labour party (the speaker’s party). It could be clearly seen that the personal cognition shapes the speaker’s mind. He seems to be affected by the labour party’s ideology of democratic socialism.
Democratic socialism is the practice of democracy based on the principle of socialism like loan study or scholarship. This ideology wants to abolish all violence and non-social power. However, he tends to go further on the party’s ideology. He interprets that they are not alone and they need the help of legislative power.

This study also found 6 ideologies in 24 data of the 2008 Australian Apology speech. Those are 13 data indicating the ideology of democracy; a datum showing the ideology of labour party that is democratic socialism; 3 data indicating the ideology of humanism; 4 data showing the ideology of historicism; 2 data indicating the ideology of hegemony; and a datum showing the ideology of cultural universalism.

It seems that democracy determines the mind of Rudd. He wants to develop his party’s ideology of democratic socialism into the spirit of democracy (Hamid, 1999). In other words, he wants to return the political mistreatment as a logical consequence of the wrong practice of democracy into the spirit of democracy. Rudd seems to consider all voices of Australians regarding the apology speech of the past mistreatment. Rudd unconsciously uses one of the democratic spirits that is the general will. The general will is the concept proposed by the father of modern liberalism, Jean-Jacques Rousseau. According to Rousseau in Stone (2013), the sovereign is and can be only the citizenry as a whole, united by their expression of what he calls the general will. The Rousseau’s idea of sovereignty should be viewed not as a justification for a despotic regime but as a lens through which citizens can alter their understanding of society and in so doing transform themselves into free beings and good citizens.

Whereas Hobbes and Locke had sought to find an appropriate balance between freedom and authority, Rousseau rejects the entire premise that a compromise between freedom and authority is legitimate. Thus the goal of The Social Contract is finding a form of association which defends and protects with all common forces the
person and goods of each associate, and by means of which each one, while uniting with all, nevertheless obeys only himself and remains as free as before. Freedom is inalienable and inviolable. No social agreement can legitimately do away with freedom. Therefore, in a legitimate society freedom remains unalienated and the individual can be understood to obey his own will when he serves the state. Rousseau calls the construction by which this is possible the general will. Legitimate sovereignty, according to Rousseau, is simply the exercise of the general will (Stone, 2013).

However, the prime minister tries to be able to bring the white people and those indigenous people in balance but there are some peculiarities in his thought. He tends to distinguish the white people and the indigenous people as seemed in, “we the parliament of Australia...that this apology be received in the spirit...” (Datum 9) and “we today take this first step by acknowledging the past...” (Datum 10). The word “we” represents the white people. He also uses the term of “indigenous people” in his end of the speech after raising the union of all Australians.

The ideology of historicism also leads Rudd to legitimate his position through the explanation of the past political mistreatment as in

“...but should there still be doubts as to why we must now act, let the parliament reflect for a moment on the following facts: that, between 1910 and 1970, between 10 and 30 per cent of Indigenous children were forcibly taken from their mothers and fathers; that, as a result, up to 50,000 children were forcibly taken from their families...”

Historicism is a mode of thinking that assigns major significance to a specific context such as historical period. This relates with the lesson learnt from the past. Rudd might learn from the political mistreatment and might chart the Australian future. He places
the human beings as a priority than the religion or the political importance to understand the world. This tendency is called humanism. Humanism refers to a perspective that affirms some notion of human freedom and progress. Rudd argues the humanistic perspective in “it is for these reasons, quite apart from concerns of fundamental human decency that the governments and parliaments of this nation must make this apology, because the laws that our parliaments enacted made the stolen generations possible”.

In addition, the ideology of hegemony shapes Rudd’s mind that he is the leader of the government as depicted in “I MOVE that today we honour the Indigenous peoples of this land, the oldest continuing cultures in human history…” The words “I MOVE” represents that he has a power to issue any policies based on the laws. Hegemony is firstly proposed by Antonio Gramsci. Hegemony is the idea that the ruling class can manipulate the value system and mores of a society therefore that their view becomes the world view. In this context, the ruling class is represented by the Australian labour party.

However, he tries to argue that there was no choice to have a religious freedom as in:

“A few years later, government policy changed. Now the children would be handed over to the missions to be cared for by the churches. But which church would care for them? The kids were simply told to line up in three lines. Nanna Fejo and her sister stood in the middle line, her older brother and cousin on her left. Those on the left were told that they had become Catholics, those in the middle Methodists and those on the right Church of England”.

In those sentences, the government issues a similar policy as the choice of white Australian children. They ignore any belief of aboriginal society. In this sense, Rudd
realizes the cultural universalism. The past policy wanted to create the same system between the white Australian people and the aboriginal society. Cultural Universalism implies the existence of over-arching principles, such as human rights, that are applicable cross-culturally and therefore, could be used to determine the rightness or wrongness of specific cultural beliefs and practices.

**CONCLUSION**

The researcher reveals that in the 24 data indicating ideological expression, two types of ideological construction of personal cognition and social cognition are found. In addition, six ideologies of democracy, democratic socialism, humanism, historicism, hegemony, and cultural universalism are also found. This speech tends to return Australian politics into the spirit of democracy. However, the speaker does not ignore his power but Australian democracy needs a process to be an ideal structure. Indonesia society should learn from them. We could learn how to shape a democratic society. We should learn how to forgive the criminals and their descents of the bloody tragedy of 1965 before going further. We are blaming each other and ironically we do not know who the criminal is and who the victim is. The government should aware of this issue. They should heal people’s suffering today by issuing the national apology speech. The government should be based on the people. Therefore, they should hear all voices without any alignments. To short, the basic value of democracy is only pursuing the right without ignoring the obligation. It is useful to build the civil society and moreover the democratic country.

**REFERENCES**


BIPA in the Global Perspectives: Fostering Indonesian Language for Facing ASEAN Economic Community

Dian Febrianti
Graduate Program, State University of Malang
Malang, Indonesia
dian.febri.1502128@students.um.ac.id

Timotius Ari Candra Aprilianto
Graduate Program, State University of Malang
Malang, Indonesia
timotius.ari.1502128@students.um.ac.id

Girindra Wardhana
Graduate Program, State University of Malang
Malang, Indonesia
girindra.wardhana.1502128@students.um.ac.id

ABSTRACT
As the widest country plus having the highest population in ASEAN, Indonesia is counted as the biggest contributor of economic growth in the region. The transmission of culture, and language definitely adhere to this phenomenon. Moreover, since December 2015 this issue raised by the legalization of economic cooperation in regions, which generally called ASEAN Economic Community. Responding this issue, some steps on various areas were taken, not exceptionally on language education; in regional meeting for example, the Ministry of Education proposed Indonesian as the working language of ASEAN community. By considering the position of Indonesia of course this expectation is not too much. Moreover, from the neighboring perspectives, this language is not only used in this country but also Malaysia, Singapore and Brunei Darussalam. Even though this idea is not yet officially legitimated, efforts on introducing Indonesia is already began by the government. This country has made cooperation with some countries, which called BIPA Program (Bahasa Indonesia bagi Penutur Asing), or in English it will be best translated as Indonesian Language for Foreign Learners. Go beyond the ASEAN, Indonesia seemed won’t loosed its opportunity to appear themselves on a global stage, not less than 45 countries around the world join this programs, including Japan, USA and Australia (Kompas.com, 2013). Hundreds of language study center have established; some stand as part univesities or colleges. Regarding all of this issue arise, this paper aims to describe BIPA Program in a global scale, especially as the respond of ratification of AEC (ASEAN Economic Community).

KEYWORDS: BIPA, Global Perspectives, Indonesian Language, ASEAN Economic Community
As a country with more than two hundred million population and large is more than one million and half kilometers square, Indonesia officially has the highest population and largest area in South East Asia, and of course it attracts the global interest. The growing importance of Indonesia then also led to the interest of foreigners to learn Indonesian language, which the number shot in the last decade. In 2009 the local government of Ho Chi Minh City, Vietnam put this language in the position of two most commonly used foreign language, the Ministry of Foreign Affairs reported that Indonesia as the fifth largest language by number of world speakers 4,463,950 scattered abroad and becomes The world's fourth largest after China, India and Arab (Kompas.com, 2013). In Australia, Indonesian is among the three most popular foreign languages after Chinese and Thai. The rapidly increasing demand of language learners have led the Indonesia's Ambassador for Australia, Najib Riphat Kesoema overwhelmed provide teachers from Indonesia, so he asked Indonesian students who are taking study in the country to actively participate in Indonesian language learning programs for Australian community. Popularity in the land of kangaroos is also shown by the number of visitors to the cultural center of Indonesia in Canberra, which reached 150 students per week (The Jakarta Post, 2016). Mahsun, Head of Language Development in Ministry of Education and Culture said that there are at least 45 countries that participate BIPA, with 174 teaching institutions spread in those countries. In 2011 in AIPA conference (ASEAN inter parliamentary assembly) 32nd the Parliament Chairman proposed Indonesian as the language of instruction for further AIPA sessions (Kompas.com, 2016). It was then responded by the Minister of Education and Culture to prepare Indonesian as the primary language of the ASEAN Economic Community (AEC) which is formally legalized on December 2015. This respond is very reasonable considered the position of Indonesia as the economic center
in ASIA; as depicted on Kompas.com, Indonesian Commission for UNESCO, Arief Rachman on Tuesday, 15 November, 2011 expressed (The Jakarta Post, 2011):

"I am optimistic that (Indonesian) can become an international language. The UN has recently denied that German is an international language because it is only used in Germany. Ours is different, Indonesian is spoken in many countries"

“Many countries” Rachman means definitely points to neighboring countries such as Malaysia, Singapore and Brunei Darussalam. These list of facts make Indonesia self confidence is getting stronger. It then encourages Joko Widodo as a President to make a bold policy through the Ministry of Labor Regulation No. 12/2013 which ordered that all foreigners working in Indonesia shall have KITAS (Limited Stay Permit Card), set in immigration law 2011, they also must be able to master Indonesian (The Jakarta Post, 2015). Intriguing debates heppended related to this policy, a counter group stating that this would only hamper the flow of investment into Indonesia. But it appears not to be heeded, Minister of Labour, Muhammad Hanif Dhakiri argued that it is needed and very fair if all the expatriates required to be master in bahasa (Indonesian language) in order to maintain the national’s self dignity. During this time our migrant workers sent to Korea and Japan were required to undergo language training in the destination countries, then why expatriates studying in Indonesia are not be treated the same? Ah Maftuchan, a public policy analyst said he strongly supports Dhakiri because with the flows of Asean Economic Community plus coupled of efforts to make Indonesia as the working language of AIPA, it would be absurd if the 'expats language problems' in this own country has not yet been solved, in the other word expatriates are expected to be the ambassadors for 'foreigners who learn Indonesian'. Current efforts Dhakiri done is to create a standard proficiency test for
foreign workers that can be accessed in their home country, so they had better preparation upon arrival in Indonesia, it also can be accessed by those who have been in Indonesia (The Jakarta Post, 2015).

EXECUTION OF BIPA PROGRAM

BIPA basically done by Indonesia government with several countries that have diplomatic relationship. Even BIPA starts in Japan but for the number of language institutions, Australia is dominant. Pangesti Wiedarti, Head of Fieldtrip Program for House of Representatives (Dewan Perwakilan Rakyat) mentions that bahasa Indonesia is the most favourite program among the foreign participants (Survey 2012 states; 65% participants chose bahasa Indonesia, 30% culture, culinary and tourism 3%, others 2%). She also stated (Kompas, 2013):

"BIPA dipelajari oleh semua mahasiswa Darmasiswa RI yang belajar di 46 hingga 59 universitas di Indonesia. Tiap tahun ada sekitar 700 mahasiswa asing dari sekitar 77 negara yang belajar seni, budaya, dan bahasa Indonesia juga bidang-bidang lain seperti tourism dan hospitality,"

“BIPA is a mandatory program taken by overseas students, spread from 46 up to 59 universities in Indonesia. Every year at least 700 students from 77 countries practice art, culture, bahasa, including other sectors like tourism and hospitality.”

To make sure participants’ satisfaction, government is responsible to employ language facilitator who fulfilled some criterias. Furthermore, Indonesian language program in foreign countries of course also condition certain qualification for the facilitators. Form letter No. 5188/ 64/ 85/ 2016 issued by Ministry of Education and Culture mentions those criterias; are (a) subject is willingly to be placed in any site according to the government decision, (b) master degree as priority, (c) mastering foreign
language, (d) experienced in teaching BIPA with one year minimum long term, and (e) able to operate computer in order to teach BIPA. This facilitator exchange is known as SAME (Scheme for Academic Mobility and Exchange). Success output for this program can be measured by the the language standard called UKBIPA (*Uji Kompetensi Bahasa Indonesia bagi Penutur Asing*).

**BIPA DISSEMINATION THROUGH EDUCATION**

Education is an essential part to promote BIPA. Widodo (2016) states BIPA is a teaching and learning activities (Indonesian language and culture) that particularly designed and systemic-procedural aim to achieve certain goal. In another word, BIPA is manifestation of certain learning approach that appear in the implementation of didactic and methodologic princips. Programming BIPA of course cannot be stand alone, but must be preceded by some planning. To make this plan, Widodo (2016) states a lecturer at least already has the concept and the written planning.

![Figure 1. Process in Making Planning for BIPA Teaching and Learning Activities](image)

**Concept planning**

+ **Planning for BIPA teaching and learning activities**

**Written planning**

*(Silabus Pembelajaran/ Rancangan Pembelajaran)*

BIPA planning is essential in order to make the learning process run effective and efficient. This planning then has tight relationship with other learning components; such as the material, media and evaluation. Still from the same source, Learning component is basically divided into seven; those are (1) learning goal. It deals with the
language level of students need to achieve, (2) description or arrangement of learning material is needed to make the learning material is systemic so it is applicable, (3) learning methods is affect so much on the effectiveness and the efficiency of learning process, of course it is then one thing determined the attainment of the learning goal, (4) learning process, (5) learning media talks about the equipments and facilities used to support learning process, (6) learning evaluation is needed not only for assessing students’ achievement but also to diagnose their needs and progress so in further it can assist the BIPA organizer improving their professionals. Since diagnosing is one of the elements of evaluation, so that classifying students’ language competency is also part of evaluation. BIPA standars of competency is not settled yet, it is true that many of BIPA commitee used CEFR (The Common European Framework of Reference for Language) to standardize their students’ competency. It consists of four levels; from the bottom those levels are A1, A2, B1, B2, C1 and C2. However some experts make their own standard level, Widodo (2016) as the BIPA expert of Malang State University for example. He classifies the students level into six; pemula (begginer), dasar (basic), pramenengah (pre-intermediate), menengah (intermediate), pralanjut (pre-advance) and lanjut (advance). Back to CEFR, levelisation basically describe students phase of language achievement. Let’s say, how is a student classified as A1, A2 and so on? Table 1 follow will give you the detail explanation towards this question.

Table 1
CEFR Global Scale

<table>
<thead>
<tr>
<th>Proficient User</th>
<th>C2</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Can understand with ease virtually everything heard and read.</td>
</tr>
<tr>
<td></td>
<td>- Can summarise information from different spoken and written sources, reconstructing arguments and accounts in a coherent presentation.</td>
</tr>
<tr>
<td></td>
<td>- Can express him/herself spontaneously, very frequently and precisely, differentiating finer shades off meaning even in more complex situations.</td>
</tr>
<tr>
<td></td>
<td>C1</td>
</tr>
<tr>
<td></td>
<td>- Can understand a wide range of demanding, longer texts, and recognise implicit meaning</td>
</tr>
<tr>
<td></td>
<td>- Can express him/herself fluently and spontaneously without much obvious searching for expressions.</td>
</tr>
<tr>
<td>Level</td>
<td>Can use language flexibility and effectively for social, academic and professional purposes.</td>
</tr>
<tr>
<td>-------</td>
<td>-----------------------------------------------------------------------------------------------</td>
</tr>
<tr>
<td>B2</td>
<td>Can understand the main ideas of complex text on both concrete and abstract topics, including technical discussions in his/her field specialisation.</td>
</tr>
<tr>
<td>B1</td>
<td>Can understand the main points of clear standard input in familiar matters regularly encountered in work, school, leisure, etc.</td>
</tr>
<tr>
<td>A2</td>
<td>Can understand sentences and frequently used expressions related to areas of most immediate relevance (e.g. very basic personal and family information, shopping, local geography, employment).</td>
</tr>
<tr>
<td>A1</td>
<td>Can understand and use familiar and everyday expressions and very basic phrases aimed at the satisfaction of needs of a concrete type.</td>
</tr>
</tbody>
</table>


(7) time allocation. The organizer should be wise to condition the learning process. The learning term cannot be too long since it shows that the program does not consider the time efficiency, but at the same time it cannot be too short otherwise it is not reasonable.

Beside the learning components, there is also thing called the learner components. This components discuss the characteristics of the students. It benefits the BIPA organizer since they be able to get clearer description of their subjects so it is easier to classify them. Those components are (Widodo, 2016), (Andayani, without year): (1) country of origin. There is common assumption that people from the same
origin tend to have the same certain similarities in case of language. For example: people from Japan tend to find difficulty to state alphabet /l/. It occurs because in their sylabic system, *hiragana* this letter is not available. The same thing happens to people from a country where English is their national language; such as United Kingdom, United States and Australia. Indonesian pronounce /a/ as /Ʌ/, so they will read Malang with Mal Ʌŋ, different from people where their mother tongue is English, they tend to read Malang as Mɛlɛŋ. (2) Spesification deals with the unique criteria of individual; whether he or she is a student, employee, or not both. If student so what major he or she takes, if employee what professional he or she interests and so on. (3) interest. It deals with individual interest of learning a language whether it is on linguistic or literature aspects, whether it is Indonesian language for business, academic or maybe others. (4) experiencing on learning *bahasa*. Students or employees who have stayed in Indonesian ten years more or last must have different capacity of *bahasa* than whom never been step on their feet in this country nor even learn the language. (5) learning typology. It deals with individual style of learning. Those are people who visual, audio or kinesthetic. Even people from the same category, audio for example, their learning pattern maybe different. (6) learning needs is about what the students are going to do with *bahasa* after they master it. It slightly different from interest. If interest comes from the individual who learn the language, but learning needs is about what they have to, not what they want.

**FACTS AND BEST PRACTICES OF BIPA**

Eventhough Indonesian is the widest language user in ASEAN and fourth in the world, plus it is already taught several decades ago in four largest continents (Asia, Europe, America and Australia) in fact until today there is no fix standard to standardize BIPA teaching material in national scale, instead independent institutions.
It such irony since this language is teached in many universities and institutions around the globe. China for example (Sudaryanto in Rafiek, 2014):


The number if universities in China which opened Indonesian majors is growing. In the past, people only knew two name of universities, namely
Peking University (founded in 1898) and the Beijing Foreign University (founded in 1941). Now, there are about five other Chinese universities, both public and private, that offer Indonesian majors. In Shanghai, there is Shanghai International Studies University (SHISU). In Guangdong province, there is Guangdong University of Foreign Studies (GDUFS). In Guangxi province, there is Guangxi University for Nationalities (GXUN) and Xiangsihu College, a private university located in the city of Nanning. Lastly, in Yunnan province, there is Yunnan University for Nationalities. All of these universities and colleges open undergraduate programs (S1) for Indonesian language. Not only undergraduate, there is also a campus in China which offers graduate (S2) and postgraduate (S3) programs of Indonesian Language and Literature, called Peking University (PKU). Besides PKU, BFSU offers Language and Literature of Asia and Africa program for graduate (S2) and postgraduate (S3) with a concentration of Indonesian Language and Literature. As well as BFSU, GDUFS open graduate (S2) and postgraduate (S3) programs for Asia and Africa Language and Literature, with Indonesian Language and Literature as the concentration. Little bit different case, GXUN just opened only graduate (S2) program for Asia and Africa Language and Literature, with concentration Indonesian Language and Literature.

In her paper entitled *Teaching Indonesian Language in Russia: from Saint-Petersburg to Vladivostok*, Shaposhnikova (2013) explains that Indonesian teaching program has spread out in East Europe, not only in Russia, even in small size countries such as Ukraine, Azerbaijan and Estonia. However, Russia step little bit further than its neighbors, since Indonesian language has been studied, a lot of researches were made especially from linguistic aspects. It then produced an Indonesian grammatical book that
published in 1972, compiled by Alieva, Arakin, Oglobin, and Sirk. We also can find this book in Indonesian-translated version. The last Indonesian gramatical book is compiled by A. Oglobin was published in 2004, a systematic masterpiece which include all gramatical aspects, so it is applicable to use by linguists and students. Go to the west, in United States, Indonesian language is taught in several universities; such as Columbia University, Arizona State University, Cornell University, Northern Illinois University, Ohio University, University of California at Berkeley, University of California at Los Angeles, University of Hawai, University of Michigan, University of Washington, University of Winconsin-Madison, Yale University, and University of Colorado at Boulder (Soemarmo in Rafiek, 2014). Compared to other countries, Australia maybe the biggest consumer of BIPA. Indonesian language has been taught in schools and universities since 1955, of course it then implicates to the highest number of the teachers (Adelaar in Rafiek, 2014). In fact, since 2015 bahasa become the requirement of graduation for senior high students, and become third the most popular foreign language in that country. In summary, in 2012 this language is taught in about 200 colleges and universities around the globe (Andayani, without year).

In Indonesia itself, among Best Practices of BIPA organizer are UMP (Universitas Muhammadiyah Purwokerto/ University of Muhammadiyah Purwokerto) and UM (Universitas Negeri Malang/ State University of Malang). Back to the main point that BIPA program does not have national standard for the material, these two universities in fact are designing their own teaching materials, which of course set based on one’s interest; whether this interest is based on the students’ needs just like happened in UMP or based on institutions agreement as UM did.
Begin with the foreign students need of improving their writing competency, BIPA program in UMP initiated to develop writing material. This material looks easy to be understand, since it is very applicative. The example of this material syllabi:

Table 2
The Contents of Syllabi

<table>
<thead>
<tr>
<th>No.</th>
<th>Theme</th>
<th>Material</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Regards</td>
<td>- Say “Assalamu’alaikum” can be used every time.</td>
</tr>
<tr>
<td>2</td>
<td>Greetings</td>
<td>- “Selamat pagi/siang/sore/ma lam” depends on time.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Differences greeting in Indonesia and the students’ country.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Speaking practise.</td>
</tr>
<tr>
<td>3</td>
<td>Sign, announcement, label</td>
<td>- Introducing greetings.</td>
</tr>
<tr>
<td></td>
<td>and its usage</td>
<td>- The usage “Apa kahar? ”</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- Miscellaneous/ courtesy in daily life.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>- The different culture to greet in Indonesia and students’ country.</td>
</tr>
</tbody>
</table>


Nurlina and Israhayu themselves define teaching materials as all forms of material used to assist facilitators in implementing the teaching and learning activities. This material can be written or unwritten. Developing material is important considered the benefits. First, the material is more suitable with the learners need. Second, the facilitator is not too dependent on textbook that sometimes difficult to get. Third, teaching material is richer because it sourced from various fererences. Fourth, it increase the facilitator knowledge and make them expererincing in writing instructional materials. Last, teaching material will be able to build some effective learning communication between the facilitators and the learners. The result of teaching and learning program with material development shows by the learners who get improvement on the score. The indicator writing scores includes vocabulary, diction, grammar, systematic writing, and the contents.

Another best practice shows by UM with the program called CLS (Critical Language School) which is the cooperation with United States Government. The goal of this program seems quite ambitious, to target verbal ability of the learners only in
two months (19 June up to 11 August 2012). The tight target made UM boosted the program by applicable total immersion strategies. Outside the classroom activities, they placed the learners in house families. By doing this, they expected the learners will be more exposed with bahasa, especially in case of daily communication. Basically, there were three types of learning activities done by UM; those were classroom teaching, outdoor teaching (tutorial), and class selection. (i) In classroom teaching, the activities include making discussion, dialogue, debate, interview, and a lecture delivered by the facilitator which is then practiced by the students in forms of performance. (ii) Tutorial activities include determining tutorial object, explaining the material object, and evaluating the object and activities. Another outdoor activity is learner visits. In this occasion, the learner is expected to be active interact and communicate with people around the visiting site. (iii) In class selection, learning activities done by using Indonesian as language instruction in all part of the session, including for the students’ question; they were not allowed to asking in another language than Indonesian. Since, the focus is communication skill training, there is no evaluation for this section.

CONCLUSION

As one of most popular language used in the globe, Indonesian language has its own position in ASEAN, especially after the ratification of AEC (ASEAN Economic Community) in 2015. This phenomenon then raised some critical issues regarding to make Indonesian become international language. Some steps have been taken, especially in educational sector we know BIPA (Bahasa Indonesia bagi Penutur Asing) program. This program in fact boost the establishment of language learning centres in about 45 countries; whether it stands as part of universities or colleges. To support this ambition, Indonesian government set SAME program which aims to send
out local facilitator abroad to teach Indonesian. In the country itself, BIPA is taught towards foreign students; among the best practices are UMP and UM.

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The Transformation of Woman’s Portrayal and Gender Roles in Disney Princess Movies

Dias Gita Chrismanna
Universitas Gadjah Mada, Faculty of Cultural Sciences
Yogyakarta, Indonesia
diaschrismanna@yahoo.com

ABSTRACT
Movies have brought a lot of significance in our life. The combination of art, technology, entertainment and business in movies are able to captivate its audience to be carried away with the story. Additionally, movies, as the product of popular culture, can also be the media to convey a certain values and ideas. Though the notion of equality between men and women has been emerged since several years ago, but the depiction of women in the media still based on the stereotypes which are around in the society. Nonetheless, Disney becomes one of the prominent production houses which able to sell and distribute its movies to all over the world. Among many movies produced under Disney’s production, Disney princess movies, which rooted from fairytale’s adaptation, become the most successful movies of Disney This paper aims to see the changes and transformation related to the woman’s portrayal, gender roles and gender stereotypes in Disney princess’ movies. Thus, this paper employs interdisciplinary approach and uses the reconciliation of tenses theory, representation theory and gender theory to discuss this topic. Interestingly, as Disney produces newer princesses, there are certain changes happened to the portrayal of the princess in order to keep up with what happen in the society.

KEYWORD: Disney, woman’s portrayal, gender, movies

Consciously or unconsciously, movies have brought a lot of significance in our life. The combination of art, technology, entertainment and business in movies are able to captivate its audience to be carried away with the story. Aside to serve as a form of entertainment, movies can also reflect the culture where the movies are produced and the culture where the movies take place. Additionally, movies, as the product of popular culture, can also be the media to convey a certain values and ideas. Nachbar
(1992), as cited in Puspita (2015), claims that popular culture is a “funhouse mirror” because it reflects our “image” back to us and alters our image in the process of doing so (Puspita, p.2). Thus, movies are able to bring new experiences inspired by the society and able to bridge ideas and culture to the wider audiences.

Talking about movies, the role of movie industry in America cannot be belittled - it becomes the benchmark for movies for all around the world. Within the movie industries in America, Disney becomes one of the prominent production house which able to sell and distribute its movies to all over the world. May (1971) notes that the success of Disney in film is because, “One of Disney’s greatest achievements in the realm of film was to replace the reader’s desire to pursue a book’s theme through the viewing pleasure of lighthearted American entertainment” (May, p.464). Thus, it can be said that the success of Disney’s movies relies on their ability to change the narrative into American movies. Henceforth, Disney princess’ movies, which rooted from fairytale’s adaptation, turn into the most successful movies of Disney. These movies revolve around the story of a princess, the main character, who seeks for something in her life and, in the most of the movies, needs a prince to save or help them. Thus, in a glance it can be assumed that the movies deploy a certain stereotypes to portray the woman. Furthermore, these Disney princesses’ movies deliver a certain role and value which is expected by the society. Interestingly, as Disney produces a newer princess, there are certain changes happened to the portrayal of the princess in order to keep up with what happen in the society.

Nevertheless, amongst many values and ideas which are conveyed in the movies, the discussion of women in the movies becomes one of the interesting issues to be discussed in the academic field. Though the notion of equally between men and women has been emerged since several years ago, but the depiction of woman in the
media still based on the stereotypes which are around in the society. Wood opines that “all forms of media communicate images of the sexes, many of which perpetuate unrealistic, stereotypical and limited perceptions.....women are underrepresented, which falsely implies that men are the cultural standard and women are unimportant or visible” (Wood, p.231). Thus, from the quotation it can be seen that the media, including movies, does not showcases the realistic images of woman. Even worst, the depiction of relationships between men and women emphasize traditional roles and normalize violence against women. Furthermore, movies which put the women as the focus are limited. Movies with women as the leading characters usually categorized in the more specified genres, for example drama, romance, comedy, etc, -more limited compared to that of with men characters- and tells about the life of women with the women as the specific audience (Amalia, p. 2).

In relation to the Disney princess’ movies, these movies hold several values, ideas and images of women within the society. Whether it is acknowledged or not, Disney princess movies utilize woman’s portrayal and gender roles as one of its elements in it. Majorly marketed for young girls and women, it depicted how women are expected to behave and think by the society. Thus, the ideas within the movies will indirectly shape attitude and behavior of its viewers. Considering the significance of Disney princess’ movies in influencing the view on women in the society, this paper will focus on how the movies depicted woman’s portrayal and gender roles. Deliberately, the analysis of this paper mainly focuses on the discussion of how woman is portrayed in Disney princess’ movies from the 20th century until 21st century. Aside from what have been mentioned, this research will also highlight the transformation of woman’s portrayal in Disney princess’ movies by observing and comparing the changing that happen in the Disney’s princesses from 20th century up to 21st century.
Equally important, the gender roles of woman that are depicted in the movies will also be discussed in this paper.

**RESEARCH METHOD**

This paper is conducted under the qualitative research. According to Berg (2001), he defines qualitative research as a research which seeks answers of the questions through examining various social setting and the individuals who inhabit the setting, and how inhabitants of the settings make sense of their surrounding through symbols, rituals, social structures, social roles and so forth (Berg, pp.6-7). The qualitative research examines various social setting and issues and the interpretation of the problem or the issue is based on the perspective of the researchers. The focus is discovering the characteristic of particular affairs under the research. In accordance with the qualitative research, the research will emphasize on the researcher’s interpretation because this research is related to the interpretative design. It can be said that the data will be interpreted in a subjective manners as the biases, values and personal background will influence the interpretation process.

Disney princess movies used in this paper are *Snow White and the seven dwarfs* (1937), *Cinderella* (1950), *Sleeping Beauty* (1959), *The Little Mermaid* (1989), *Beauty and the Beast* (1991), *Alladin* (1992), *Pocahontas* (1995), *Mulan* (1998), *The Princess and the Frog* (2009), *Tangled* (2010) and *Brave* (2012). *Snow White and the seven dwarfs, Cinderella, Sleeping Beauty, The Little Mermaid, Beauty and the Beast, Alladin, Pocahontas, and Mulan* are the movies released in the 20th century while *The Princess and the Frog, Tangled* and *Brave* are the movies released in the 21st century. These movies are chosen because the princesses in these movies are the official Disney princesses, which mean they are acknowledged by Disney as the representatives of the Disney’s princesses. Even though there are still other princesses are existed and other
female characters are presented in the movies, they will not be included in the discussion.

The paper employs interdisciplinary approach as the main approach since this paper integrates theories from different disciplines. Newell and Green (1982) define interdisciplinary approach as “inquiries which critically draw upon two or more disciplines and which lead to an integration of disciplinary insights” (Haynes, 2002:17 as cited in Jones, p. 76). Therefore, interdisciplinary approach combines two or more disciplines to get a new perspective of insights related to a certain matters. Similarly, in McDowell’s reconciliation of academic discipline proposes that interdisciplinary is a way of understanding a culture by seeing it from different perspective; the perspective itself is coming from understanding the details of the culture from various academic disciplines’ point of view. However, it does not mean that it happens abruptly by bringing several disciplines together in to the research; it needs effort to decide which disciplines to be used together to resolve the problems.

The theory of reconciliation of tenses by Tremaine McDowell is used in this paper because this paper will observe the changes which happens to the princesses of Disney princess’ movies from the 20th century until 21st century. Reconciliation of tenses refers to “a method which based on the idea that what happens at present is always related to the past and the present will always influence the events of tomorrow, therefore an analysis should be based on the inter-relating events of the past, present and future” (Pratama, p.22). It can be said that reconciliation of tenses emphasizes that the events which happen in the past, present and future is related and the present and future events are dependent to the past event.
Representation theory and theory of gender are also used by design. Representation is the production of meaning though language or to describe or symbolize something. Hall proposes

“….language work through representation. They are ‘system of representation’...all the practices ‘work like language’, not because they are all written or spoken (they are not), but because they all use some element to stand for or represent what we want to say, to express or communicate a thought, concept, idea or feeling..” (Hall, p.4).

It can be implied that language has a part within itself which can represent what we meant to say and help us to communicate. Further, there is something that is called as system of representation. It is called as so because it consists of different ways of organizing and arranging concepts of to differentiate one concept to another because one person might have different concept to another person because they have their own conceptual ideas about a particular things. The shared conceptual map is the elements which help us to be able to understand and communicate with each other.

Aside from representation theory by Stuart Hall, the theory of gender role and stereotypes are used in the discussion of this research. Gender is the social attributes, opportunities and relationship that are associated with being feminine and masculine (Knapp, Muller, Quiros, p.1). Thus, gender is different from sex since sex refers to the given biological status and condition of someone while gender is the status from the criteria which is created by the society. Gender roles can be divined as the perceived set of behavior and role which is connected to males and females in a social group and system. Additionally, gender roles consist of activities that men and women engage in with different frequencies (Brannon, p.160), because men is seen as the stronger party so they will handle more the physical works rather than the women. These gender roles
then become an idea accepted as masculine and feminine because it is associated with men and women. Further, the gender roles which will be discussed in this research are the gender roles of woman as the main focus of this paper related to woman. So, other gender roles, for example the gender roles of man, will not be discussed in this paper. In relation to the gender roles, only the gender stereotypes of women which will be discussed.

FINDINGS AND DISCUSSION

“I am the Princess - The Fairest among All”

The first and most noticeable change which happened to the Disney’s princesses is the existence of woman of color as the princesses. From the first princess movie in 1937, Disney exclusively uses a White woman or a Caucasian woman as the princess - from Snow White to Belle, all of these princesses are White women. Though the notion of racial discrimination abolishment had been reverberated since 1950s in America, only on the sixth movie in 1992 the first colored princess, Jasmine, appeared as the official Disney’s princess. After Jasmine, impressively and consecutively, Disney releases three more princesses from colored women before using White women again as the princesses.

This existence of princesses from the non-White groups suggests that there is a change slightly in the woman’s portrayal in the media. As in the past people were most likely prefer to see women with the beauty standard from Whites or Western’s perspectives, there were tendency to only White women at the media. Especially in the United States, the media is very white-washed so there was no surprise that the princesses were white women. However, with the racial equality issues and feminist movement from the women of color, the media slowly opened up to the ideas of
promoting the beauty of non-White women. Disney also took part in this matter by starting to create a non-White princess to be the center of their animated movies.

Interestingly, instead of using Native American, Chinese, Latina or African-American women who were closer to their daily life, Disney opted to use a Middle Eastern woman as the first colored princess. The rationale behinds this decision is likelihood because of Orientalism in America. Orientalism in America contains meaning as an expression of cultural superiority by means of material possession and, mostly paying attention to the Arab lands of the Middle East, it began to emerge as a distinct aesthetic as American retail strategy to exploit “Orientalist images of exotic lands associated with luxury and sensuality, if not debauchery” (Rosenblatt, p.53). Therefore, based on this reason, Disney utilized Jasmine as an Arabian princess to be the representation the exoticism, luxury and mysteriousness of Far East.

Further, it can be proposed that the changes of the woman’s portrayal in the physical appearance are hardly occurred in Disney princess’ movies. Putting aside the racial physical characteristics, all of the princesses share the same appearance formula: tall, slim, hourglass-shaped figure, big eyes, thick lips and luscious hair. Probably, the only change that happens is on the size of the waist. Starting by Cinderella, there is a notably change that the waist is getting smaller to the point of unnatural. Among the 20th century princesses, only Snow White whose waist is comparatively realistic compared to others. However, the two latest princesses, Rapunzel and Merida, start to own a more realistic waist compared to their predecessors.

Towbin and her colleagues write that in many films, the female characters, both human and animal, are portrayed as overly sexual and typically have unnaturally small waists, large breasts, big eyes and batting eyelashes (Chyng, 2001 as cited in Bispo, pp.6-7). In line with Towbin and her colleagues’ statement, looking thoroughly at the
princesses, their physical appearances have the standardized beauty which applies to most if not all of the princesses. While it cannot be denied that Disney princess’ movies are pictured to please the eyes of the audience, this portrayal of woman is unrealistic and very idealistic. These distinct features as the cachet of beauty create the fallacy that people must own these distinct features to be called beautiful. The definition of beauty becomes monogamous and it fails to embrace the fact that women come from difference size and appearances. Furthermore, this standardized beauty of the princesses can represent the basic ideas in the society that women are expected to be alluring with sensual features and thin be worthy. As the effect, this representation of beauty will create a disorientation of body-image in the society.

**Woman’s Gender Roles in Disney: the Damsels in Distress and the Independent Lady**

Though there are no significant changes in how woman is portrayed in the movies, but there are some significant changes in respect of gender roles and gender stereotypes. Prior to the discussion, it is important to propose that gender roles and gender stereotypes are usually related to one another. While gender roles related to the behavior done by the men and women, gender stereotypes are “the representative of a society’s collective’s knowledge about masculinity and femininity” (Crespi, p.3). So, gender roles contribute the material for gender stereotypes. Foremost, gender stereotypes are very influential in making the conceptualization of women and men in social categories by gender.

Hereinafter, Brannon (2008) lists that the stereotypic traits of women are pious, submissive, domestic and pure (Brannon, p.174). The first three princesses or the classic princesses, Snow White, Cinderella and Aurora, showcase that they fit into these traits and the classic archetypes of woman’s gender role and gender stereotypes.
Their submissive traits are reflected through their quietness, classiness, gracefulness and composedness. They portray the perfect women as they fulfill every aspect which the society expected them to be. Moreover, they are damsels in distress as they expect other people, especially the male characters, to save them. The three princesses strengthen the stereotypes that women are dependent to men and the only way to feel secure is by being protected by men. They passively wait for the men to help them and save them for misery. Furthermore, they are also very domestic as they are very neat & nurturing and do the house chores very well. They are doing the expected gender role to be personally felt fulfilled. During this time, the women can obtain their identity and role in the society when they are married and become mothers. Leitch proposes that women in this time are “… the housewife-mother -- the model for all women, portraying women’s ideal reality as narrow domestic round of cooking, cleaning, washing, and childbearing. To find fulfillment and achieve identity in this regime, women had to accept sexual passivity, male domination, and nurturing motherhood” (Leitch, p.308). Henceforth, in order to obtain their identity, the princesses do the domestic jobs and without second thought agreeing to marry the princes. Their definition of “happily ever after” lies to the fact that they marry the princes and always have other people to help when they need it.

The princesses following these classic princesses have some improvement regarding their gender roles and gender stereotypes. They are not damsels in distress anymore like Snow White, Cinderella and Aurora. They do still have the traditional gender role and stereotypes, like nurturing and feminine, attach to them, but there are gender roles and gender stereotypes which they break. Take Ariel for instance. Ariel breaks the stereotypes that women should be domestic and stay at home. She is more adventurous and curious about the life outside the domestic side that her predecessors.
Though her goal is still similar to the previous princesses to find the true love, but she is more active in pursuing her love. Rather than waiting, she decides to go and meet her prince by using her own ability. For the case of Belle, she advances in the terms of education and knowledge which makes her break the stereotypes during the time that women does not need to be educated. Belle represent the second wave feminist’s spirit which demand equality in education field. Other than that, Ariel, Belle and Jasmine share the same quality of aspiring to marry the man of their choices. Jasmine even strongly refuses to marry someone if she is only seen as a price of possession. This view break the traditional images of stereotypical characteristics that ideal women are expected to be possessed (Bispo, p.4). Despite the fact that Ariel, Belle and Jasmine are able to break several gender stereotypes, but they are still bound to the traditional gender roles which are set by the society. Their identity and final goal are still revolving around finding true love and husband. Moreover, there are still dependent to the male character to achieve their goal.

Deliberately, both Pocahontas and Mulan challenge more roles and stereotypes existed in the society. Both of the characters are actively pursuit their goal and making their love life not as their main goal. While the previous princesses’ goal is to achieve romance, Pocahontas and Mulan aim for their family and community’s happiness. Mulan even challenge the stereotypes that woman need man to protect her. She proves that woman can protect themselves even be save the man and be something else aside from doing the domestic job.

Nevertheless, the last three princesses which created in the 21st century are more varied in portraying the gender roles. Indeed, gender roles constructed the idea that males are supposed to be adventurous, assertive aggressive, independent and task-oriented, while females should be sensitive, gentle, dependent, emotional and people
oriented based on the activities that they do. However, the newest princesses are able to break from these gender roles. They become more goal-driven and show less romanticization of love. Tiana from *the Princess and the Frog* is the princess who relies on own ability. She even becomes the breadwinner for the family after her father passed away - she is confident with herself and able to act as the leader. Looking closely at Tiana, the reason why she can be independent is because the culture of her society shapes her to be like so. As Tiana coming from African American background, the women from this society play the most important role to maintain and keep the household together. Hence, the women should be able to be independent and strong in order to keep the family. Nevertheless, Tiana, Rapunzel and Merida represent the modern women who are able to make their own decisions. They are the portrait the independency of a woman which comes after the entire obstacle to earn the rightful place. Tiana, Rapunzel and Merida also propose the idea of equality between man and woman. It is proven by the fact that they can criticize the male characters in the movies and have the same skills as the man and do not only rely on the beauty – which in the previous princess might be a bizarre idea. Similar to Mulan, Rapunzel and Merida also become the heroine which save the male characters by using their strength and witiness. Merida even proves she does not need man’s help to be happy, powerful and successful. Additionally, Merida is the only official princess who does not have any love interest.

**CONCLUSION**

The Disney princess’ movies from the 20th century until 21st century contain woman’s portrayal in the media and the values of gender roles and gender stereotypes. Through the time, there are some transformations that happen to the princesses as the main characters. On one hand, the woman’s portrayal in physical appearance field does
not have significant transformation as Disney still use their formula of tall, slim, hourglass-shaped figure, big eyes, thick lips and luscious hair for their princesses. However, Disney finally use women of color as the princess even though the appearance still based on white standard. The existence of the colored princesses, at least, can be the gate opener to show the diversity of race for the princesses.

On the other hand, the biggest transformation happens to the gender roles and gender stereotypes. The princesses do not become the damsels in distress anymore. Instead, through the time, the princesses slowly become more active in pursuing their dreams. Furthermore, the recent princesses show a more goal-driven characteristic and broadening their life goal not only revolving around romance. To conclude, whether it is for the profit’s proposes, for example to be sold well, or not, but Disney are able to adapt their princesses into the more fitting social condition nowadays so that people can relate more to the characters. Thus, the transformation of the woman in the Disney princess’ movies cannot be separated from the changing in our society where nowadays women can work their way up to be equal to men.

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Indonesian Youngsters’ Preference towards Japanese Pop Culture: What Makes Indonesian Pop Culture is Trailing in Popularity

Doddy Dwi Wahyuwono
Universitas Negeri Malang, Faculty of Letters
Malang, East Java, Indonesia
dwahyuwono@yahoo.com

ABSTRACT
Pop culture or popular culture is the entirety of ideas, perspectives, attitudes, images, and other phenomena that are within the mainstream of a given culture. Japanese pop culture reflects both the present and the past, including cinema, cuisine, television programs, anime, manga, music, etc. It has become a well-known fact that Japanese pop culture is very famed in many countries, both western and eastern countries, including Indonesia. In Indonesia, Japanese pop culture plays a big role, bigger than Indonesian pop culture itself, for it can enthral people of all ages, specifically youngsters. In the recent decade, Japanese pop culture’s popularity has skyrocketed from just a knowledge and entertainment to such a lifestyle for some Indonesians. Those Indonesians, or any person from any country, who excessively love Japanese pop culture, are often referred as otaku. Nevertheless, why do those Indonesians prefer Japanese pop culture than Indonesian pop culture? To figure it out, 50 random youngsters in Malang who love Japanese pop culture were asked to fill in questionnaire about the comparison of Japanese and Indonesian pop cultures and their preference on it. Likert scale was used to measure their answer on them. The results show that Indonesian pop culture is trailing in popularity mostly because of its lack of innovation. For that reason, researcher suggests Indonesian pop culture lovers or any Indonesian to develop and innovate it by using the 3-tier strategy; adapt, innovate, and grow.

KEYWORDS: Japanese pop culture, Indonesian pop culture, otaku, pop culture in Indonesia

Pop culture, or one may say it popular culture, is a quite prominent term nowadays. Even though it has become well known, many people still do not know about what pop culture truly is. Before discussing it further, it is a very majestic importance to understanding what culture exactly is. Williams in Storey (2009) said that culture is called as one of the two or three most complicated words in English
language. Williams suggests three broad definitions about this. First, culture can be used as a referral to general process of intellectual, spiritual, and aesthetic development. What it means by those words is like what great philosophers, great artists, and great poets of the early and medieval European civilization create in order to feed humans’ hunger of any intellectual, spiritual, and even aesthetic need at that time. Second, culture also refers to a certain way of life, whether of a people, a period, or a group. It can be seen from daily lives findings, such as festivals, holidays, religious activities, etc. Third, Williams also says that culture is concerned as the works and practices of intellectual and especially artistic activity. Using this definition, we can conclude that novels, opera, and fine art are also considered as culture.

Based on those three different-but-similar explanation about what culture means, John Storey concludes what Williams has stated before and correlates them with the term popular. Storey (2009) states that any definition of popular culture will bring into play a complex combination of the different meanings of the term “culture” with the different meanings of the term “popular”. Popular culture is simply culture that is widely favored or well-liked by many people. To be more specific, pop culture is the entirety of ideas, perspectives, attitudes, images, and other phenomena that are within the mainstream of a given culture. According to the given definition, pop culture reflects not only the current popular culture, but also the past popular culture. It covers many things, such as lifestyle, culinary, cuisine, entertainment programs, arts, etc.

Every country has its own popular culture, including Indonesia. And it is also extremely possible for a country to be strongly influenced by other countries’ pop cultures. In Indonesia, there are many pop cultures from many different countries, both from western and eastern countries, that leave their marks and even are predicted to
able to swap Indonesian pop culture’s popularity in Indonesia itself in the future. Japanese pop culture is one of pop cultures that penetrates Indonesia that can do so. Since several decades ago, Japanese pop culture has played a big role in Indonesian pop culture. “Indonesia has been Japan’s key partner in the region, for both cultural diplomacy and ODA (Official Development Assistance). The two aspects together have made Indonesia a Japanophile that is positive for the Japanese influence and favorable to Japanese culture” (Han, 2015).

In his paper in East Asia Journal, Lam (2007) states in a form of table that Indonesian people, respondents aged 18 and above, were ranked second in Asia, with the percentage of trust in Japan 87.8%, which puts Indonesia as the number 2 country that has faith in Japan after Thailand. He also states in different table that Indonesian young adults were placed 2nd in attraction towards Anime and Manga, 3rd in Japanese cuisine, 1st in Japanese Movies, 2nd in Japanese TV Programs, 5th in Japanese Fashion, 4th in J-Pop, 2nd in Sumo and Baseball (and other Japanese sports), and 3rd in Japanese traditional culture in East Asia. To see how strong Japanese pop culture’s influence in Indonesia actually is, there comes several research problems that can be answered in this paper. They are:

1) Do Indonesian people aged 18 and above, specifically in Malang, truly love Japanese pop culture that much?

2) Does Japanese pop culture that enters Indonesia really overwhelm Indonesian pop culture in Indonesia itself?

3) What are the factors that Japanese pop culture has which are able to skyrocket its popularity in Indonesia that Indonesian pop culture does not have?
RESEARCH METHOD

In order to prove the theory and hypothesis that have been stated before, quantitative research design is used to collect the necessary data. A survey in the form of a 16-point closed format questionnaire is utilized to gain some data. By doing this, the data that is collected will be easier to convert into table, statistics, or diagram. Moreover, this method costs minimum effort and time, but the result is objective and valid enough as long as there is no manipulation.

The data collection process is done by spreading the questionnaire into 50 people, aged 18 and above, in Malang who simply love Japanese pop culture and excessively fond of Japanese pop culture (otaku) on July 2016. They are asked whether they know and like Japanese pop culture first. If they say yes, the questionnaire is given to them to fill. Likert scale is used as the scale of measurement to collect the data.

FINDINGS AND DISCUSSION

After doing the survey, they data is recapitulated and processed as follows:

<table>
<thead>
<tr>
<th>No.</th>
<th>Statement</th>
<th>Strongly Disagree</th>
<th>Disagree</th>
<th>Neutral</th>
<th>Agree</th>
<th>Strongly Agree</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Japanese pop culture’s popularity in Indonesia is gradually increasing each year.</td>
<td>0</td>
<td>4</td>
<td>10</td>
<td>27</td>
<td>9</td>
<td>50</td>
</tr>
<tr>
<td>2</td>
<td>Japanese pop culture tenders many things which are fresher, more creative, and more innovative to you compared to Indonesian pop culture.</td>
<td>1</td>
<td>3</td>
<td>14</td>
<td>22</td>
<td>10</td>
<td>50</td>
</tr>
<tr>
<td>3</td>
<td>Most of Indonesian pop culture tends to adapt and/or adopt Japanese pop culture.</td>
<td>3</td>
<td>7</td>
<td>25</td>
<td>14</td>
<td>1</td>
<td>50</td>
</tr>
<tr>
<td>4</td>
<td>The existence of so many Japanese</td>
<td>1</td>
<td>5</td>
<td>15</td>
<td>22</td>
<td>7</td>
<td>50</td>
</tr>
<tr>
<td>No.</td>
<td>Statement</td>
<td>Strongly Disagree</td>
<td>Disagree</td>
<td>Neutral</td>
<td>Agree</td>
<td>Strongly Agree</td>
<td>Total</td>
</tr>
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<td>----------------------------------------------------------------------------</td>
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</tr>
<tr>
<td>5</td>
<td>Japanese pop culture that is somehow packaged in a very sterling quality predisposes you to doing a deeper study on Japanese pop culture.</td>
<td>1</td>
<td>4</td>
<td>7</td>
<td>27</td>
<td>11</td>
<td>50</td>
</tr>
<tr>
<td>6</td>
<td>Japanese pop culture that regularly adapts to the current trends leads you to fond of Japanese pop culture more and more.</td>
<td>4</td>
<td>6</td>
<td>16</td>
<td>19</td>
<td>5</td>
<td>50</td>
</tr>
<tr>
<td>7</td>
<td>The packaging and the innovation of Japanese pop culture are indubitably better than Indonesian pop culture.</td>
<td>2</td>
<td>4</td>
<td>7</td>
<td>25</td>
<td>12</td>
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<td>8</td>
<td>The lack of flexibility that Indonesian pop culture probably suffers in order to adapt to the swift flow of globalisation makes Indonesian pop culture is not developed well and does not interest Indonesian people anymore, specifically youngsters and young adults.</td>
<td>1</td>
<td>9</td>
<td>16</td>
<td>21</td>
<td>3</td>
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<tr>
<td>9</td>
<td>Indonesian pop culture obviously needs more improvement and innovation following the recent trend so that its popularity can skyrocket.</td>
<td>0</td>
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<td>3</td>
<td>26</td>
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<td>10</td>
<td>What makes Indonesian pop culture is trailing in several aspects with Japanese pop culture</td>
<td>2</td>
<td>2</td>
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<td>7</td>
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<td>No.</td>
<td>Statement</td>
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<td>11</td>
<td>is that Indonesian human resources themselves are not at the same level with Japanese human resources.</td>
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<td>3</td>
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<td>12</td>
<td>Indonesian pop culture is somehow not supported by the existence of events about Indonesian pop culture itself (e.g. festivals, carnivals, fairs, etc.).</td>
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<td>6</td>
<td>13</td>
<td>23</td>
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<tr>
<td>13</td>
<td>Indonesian pop culture is not creative enough mostly on its development and is suspected to contain many plagiarism.</td>
<td>0</td>
<td>1</td>
<td>5</td>
<td>37</td>
<td>7</td>
<td>50</td>
</tr>
<tr>
<td>14</td>
<td>There is insignificant bravery in Indonesian pop culture in acculturating its old/ancient culture and its modern culture to become contemporary culture.</td>
<td>1</td>
<td>2</td>
<td>14</td>
<td>22</td>
<td>11</td>
<td>50</td>
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<tr>
<td>15</td>
<td>The government is concerned having less support in facilitating the emergence of Indonesian pop culture, specifically in several new aspects with several ideas and innovations, and often compels every single Indonesian pop culture to sustainably put educational and benevolent values even though the latest</td>
<td>0</td>
<td>2</td>
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<td>20</td>
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<tr>
<td>No.</td>
<td>Statement</td>
<td>Strongly Disagree</td>
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<td>Neutral</td>
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<tr>
<td>16</td>
<td>Indonesian pop culture mostly has no educational aspects and values.</td>
<td>0</td>
<td>15</td>
<td>14</td>
<td>16</td>
<td>5</td>
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<tr>
<td></td>
<td>For you, Indonesian pop culture itself does not ring a bell.</td>
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According to the data, majority of the sample chooses mostly to be on the positive side although there are still a number of them who decide to be neutral. From those statements, it can be seen that there are some aspects that cause those respondents in Malang to be less interested in Indonesian pop culture. In order to know what truly makes Indonesian pop culture lost in popularity even in its very original country compared to Japanese pop culture, it is better to know what Indonesian and Japanese pop cultures’ conditions in Indonesia are.

**Indonesian Pop Culture**

Mursito (2012) said that pop culture actually lies around us this whole time. The number of its lovers is majestic, yet the period of its popularity is often short. Mursito also said that Indonesian pop cultures, the so-called culture that lives in and is lived by society, is supported by Indonesian number 1 mass media, Television. He thinks that pop culture and entertainment world meet on Television because there is a similarity between them, which is the focus on communicative aspect rather than on rating and quality. This statement is very contradictory to Irawan’s research about Indonesia Television programmes and the kind of Indonesian pop culture that Mursito has stated before. Irawan (2013) said that since 1980s, Indonesian TV stations always compete to acquire as many viewers as possible so that they can increase their ratings because rating will make them easier to obtain sponsorship. Unfortunately, TV stations often broadcast programs that have no educational, cultural, or moral values, yet contain plagiarism. These statements have correlation with the questions number 3,
12, and 15. Moreover, according to Vidyarini (2008), Indonesian TV comedy programs as one of Indonesia pop cultures mostly contain insults, which are considered as jokes. This means two things, the first is that insults have become seasoning of TV programs that relieve us from our frustration; and the second is that it is actually parts of our “cultures” because Indonesian people think that insults are better jokes rather than American “smart” humor.

In the last decades, Indonesia has a very vast development of pop culture. Many pop cultures from different sectors such as culinary, music, TV programs, animation, fashion, lifestyle, etc. keep growing. Aside from pop cultures in TV programmes that are already discussed in the previous paragraph, Indonesian music industries has also grown tremendously. One of them is dangdut. Sekewael (2016) stated that dangdut became very popular among a large part of the Indonesian population. It is proved by the fact there is an annual national dangdut competition named D’Academy in Indonesia. The rating of this programme is very high. Not only Indonesian pop culture that grows, but also many foreign pop cultures that grow rapidly in Indonesia. Many people will not forget the time when there was huge penetration of Korean pop cultures that stimulated Indonesian people to create their own boyband or girlband. This leads to a case when a particular boyband or girlband in Indonesia was spotted to plagiarise one of the most prominent boyband or girlband in Korea.

**Japanese Pop Culture**

In the recent decades, Japanese pop culture grows rapidly in the world. This has a correlation with a statement from Lam (2007) that says that in order to increase interest in Japan and further heighten the image of Japan, Ministry of Foreign Affairs (MOFA) is working with the private sector through overseas diplomatic establishments and the Japan Foundation to promote cultural exchanges while taking
into consideration the characteristics of each country. He also said that Japan is burnishing its international image through the popular medium of manga and anime. Heng in Han (2015) pointed a statement that Japan has been promoting its “normative soft power as global trouble-shooter”, in which means that Japan is not merely promoting and introducing its popular culture to the world, but also its universal values and influence in the world. In her article on Bad Subjects, Newitz (1994) stated a fact that in 1980 – 1981, animated programs, which accounted for 56% of total exports, led exports of Japanese television shows. From that excerpt, it can be concluded that nowadays, Japanese pop culture that is distributed through television programs since 1980 must be very huge. An excerpt by Chambers (2012) that said that Japanese animation, or anime, is a huge industry nowadays, even in United States supports it.

Japanese pop culture also hits Asian markets. Lam (2007) said that in April 2006, Foreign Minister Aso Taro proposed that manga and anime could be the way to China’s heart. The Foreign Minister also noted, “If you take a peek in any of the shops in China catering to the young otaku (nerdy-type manga and anime fans), you will find the shops’ walls lined with any and every sort of Japanese anime figurine you can imagine. …We have a grasp on the hearts of the young people in many countries, not the least of which being China”. Lam also states that in November 2006, the Council on the Movement of People across Borders, an advisory council to Foreign Minister Aso, proposed that Japan should tap on the rising popularity to manga and anime especially among the young abroad. Accordingly, Japanese pop culture, especially manga and anime in which they focus on to spread, must be very prominent in Asia. Wai-ming (2001) said that the popularity of Japanese animation in Singapore is booming, but it still has a long way to go. Adrian (2016) concluded that Japan is one of the countries that successfully develop cultural diplomacy with countries all over
the world, including Indonesia; this cultural diplomacy is included in Japan-Indonesia Partnership Agreement in 2012-2015. Venus and Helmi (2010) proclaimed that there are some variants of Japanese pop culture that gain popularity in Indonesia, such as movie, music, anime, manga, and fashion.

Aside from media and cultural diplomacy, Japanese culture and Japanese pop culture also spread through language class. Just like the theory of Grammar-Translation Method in the Teaching of Foreign Language, one can study their literature/literary works, which is the product of cultures, in order to master the language. According to Mahoney (2009), it is becoming widely acknowledged that communicative competence is not the only goal of language learning; culture is inseparable from language and it is only through an intercultural approach to language teaching and learning that effective communication and intercultural understanding can occur. Based on Wardana’s, Fasisaka’s, and Dewi’s (2015) research, there is a significant increase of the number of people who studies Japanese language all over the world from 2009 to 2012, and from those countries, Indonesia is ranked second from all the population. Moreover, there is also positive correlation on the number of Japanese language learners with the number of annual Japanese pop culture festivals, World Cosplay Summit. This vividly shows that Japanese pop culture can spread through any media, one of them is classroom.

**Indonesian Pop Culture vs. Japanese Pop Culture in Indonesia: a Comparison**

To know the comparison between the two pop cultures that are already mentioned above, the recapitulated questionnaire data will be analyzed with the help of the theory from previous research. For the first question, the majority of people says that Japanese pop culture always keeps growing here in Indonesia. But the reality contradicts with their opinion. Based on BBC World Service data about other
countries’ views on the Japanese influence in Han (2015), Japanese pop culture in Indonesia slowly has decreased in popularity since 2012 to 2014 even though Indonesia still ranked the first as country who thinks positively of Japanese pop culture.

![Graph showing popularity of Japanese pop culture](image)

Figure 1. Source: BBC World Service in Han (2015)
(Global average means the average country ratings of all the countries in the year)

Secondly, most of the people believe that Japanese pop culture offers many new things, which are fresher, more creative, and more innovative. According to Simeon’s research (2006), Japanese culinary is the most Japanese pop culture accepted worldwide; anime/manga, video games, and character goods/action figures are the second; The adjectives that are used to describe Japanese pop culture are positive, such as interesting, trendy, cool, and innovative. This research supports the statement number 2 and 6 that Japanese pop culture holds out different things that are seen positively.

Third, most of Indonesian pop culture tends to adapt/adopt Japanese pop culture. Some people disagree with this statement because they believe that Indonesia has its own identity in its pop culture. Still, the majority of people chooses that adoption or adaption from Japanese pop culture exists in Indonesia. Han (2015) said
that JKT48, an Indonesian idol group based on most popular Japanese idol group AKB48, is seen as a part of Japanese government’s Cool Japan Project. There is also a bi-monthly, now monthly, manga magazine in Indonesia namely Shonen Fight that is quite similar to Japanese Shonen Jump because the head editor is Japanese. Actually, those do not prove anything that Indonesia adapts or adopts Japanese pop culture because the initiators come from Japan; it also does not support statement number 12.

Next, the existence of Japanese culture festivals (bunkasai) makes most of the respondents interested in learning more about Japanese culture and pop culture. Take World Cosplay Summit as an example. World Cosplay Summit is an annual international Japanese pop culture festival. Based on a research by Wardana et al. (2015), there is a positive correlation between the number of Indonesian people who study Japanese language and culture with the number of Indonesian people who participate in WCG. This research is significant enough to support the statement.

The outstanding packaging of Japanese pop culture causes the majority of respondents to learn about Japanese pop culture. Most of the respondents agree with the statement number 5 and 7 about the better packaging of Japanese pop culture. Simeon (2006) concluded that Japanese business models are so successful that they manage to integrate the culture with the pop culture, and vice versa. Morishita in Simeon (2006) also said that Japanese popular culture products could soon be recognized as strong brands with enormous commercial potential. The good packaging leads to good marketing strategy too. Simeon stated Japanese pop culture marketing covers general promotion of national cultural activities as well as the active worldwide interest in the dynamic and trendy subcultures in Japan, which leads to strengthen Japan’s presence and influence in soft power in the world. On the contrary, Kurnianto (2015) stated that Indonesian pop culture, specifically animation, lacks of both quality
and quantity since 1980s. This condition affects Indonesian pop culture marketing strategy badly. Most of the respondents also agree with this statement, as already stated in the statement number 13.

In statement number 8, most of the people agree that Indonesian pop culture does not have the flexibility to adapt with the current condition and market. Actually, a research conducted by Jaszi (2009) said that Indonesian culture, in this case traditional arts, has the dynamism and flexibility. This statement has a relationship with statement number 14 which said that Indonesian pop culture has no bravery in acculturating its high culture with its pop culture; and most of the people also agree with this statement. But, according to Richter (2008), there is an contemporary culture, in this case music, in Yogyakarta which acculturate Jatilan, a kind of trance dance, with electronic music. There is also an emergence of Wayang Millenium in Yogyakarta, which combine the story of wayang with modern effect and music. Those proofs clearly prove that Indonesian actually has the bravery to combine its culture with its pop culture.

The next statement, statement 9, said that Indonesian pop culture does need improvement on innovation so that the popularity will rise again. This statement is related to statement 11. Most of the people agree to this statement. Kuswanto (2009) also concurred with the statement about the need of improvement in Indonesian pop culture, animation industry. He stated that animation industry in Indonesia needs to improve, mostly with the help of students majoring in animation. Kuswanto also said that there are some obstacles in developing animation industry in Indonesia; one of them is the limitation in Indonesian human resources. His statement is related with the statement in the questionnaire number 10 and number 15. Many people strongly agree with statement 15. It is clear that statements from other researches support this
statement. Vidyarini (2008) and Irawan (2013) considered the Television as the very essential media to televise positive pop culture, yet they choose to pursue ratings and forget to give something positive. From the statement number 16, there is not much thing that can be said. But based on the comparison between respondents who know and do not know Indonesian pop culture, Is it shown that there are more respondents who do not know Indonesian pop culture well.

CONCLUSION

Pop culture is the entirety of ideas, perspectives, attitudes, images, and other phenomena that are within the mainstream of a given culture. Every country has its own pop culture, but it is highly possible that pop culture from different country enters and even overwhelms other pop cultures. The penetration of Japanese pop culture in Indonesia has been fluctuating since 1980s until now. After analyzing the survey data with many theories and findings from previous researches, the answer to the research questions are as follows:

1) According to the research, the answer is yes. The respondents mostly love Japanese pop culture, but they do not excessively love Japan or anything related to Japan because their answers are very diverse.

2) Based on the research, the answer is mostly yes. Japanese pop culture overcomes Indonesian pop culture in Malang, but not completely overwhelming it. The answer of this question is not suitable to be applied to a bigger population, like all Indonesians, because Malang itself is considered as a big city in Indonesia. The result in different city, the small ones, can be different.

3) The factor that makes Japanese pop culture bests Indonesian pop culture in Indonesia itself is that it has better innovation, package and packaging, follow-up action/events, flexibility, human resources, and so on.
What I, researcher, can suggest about this research is that there must be another similar research with a wider scale and samples so that the acquired data will be more valid. What I can suggest for the development of Indonesian pop cultures is divided into three strategies, they are:

1) **Adapt.** Indonesia can adapt Japan’s strategy, or any other creative country, on how to make their cultures become popular. For example, to acculturate Indonesian culture and pop culture, Indonesia can mass-produce action figures/character figures of Indonesian wayang’s characters, folklore’s characters, or even characters resembling Indonesian traditional dance gestures. Indonesia can also adapt current technology to boost their pop cultures, for example, Indonesia can introduce some parts of their moral values, philosophies, cultures, and heritages through animation, movies, or comics. It can be very well known if it is packaged in a very great story, such as Japanese samurai, British knights, Chinese Shaolin, American cowboy, etc. But, first things first, DO NOT include all of them in just one story, it will erase the fun of the story.

2) **Innovate.** Innovation can be implied to existing Indonesian pop culture, for example for the events. To make Indonesian cultural events more sophisticated, those events obviously can be innovated into fresher ones. For example, we can acculturate *pagelaran wayang* in Indonesia with pop cultural events, such as comics expo. Moreover, Indonesians can innovate, or even do little changes all over the shops, to their TV programs. They can make it sophisticated and positive, rather than making it endless.

3) **Grow.** Indonesian people can grow communities about popular culture. Those communities can hold many events related with Indonesian pop cultures, so that Indonesian pop culture will not be overwhelmed by foreign pop cultures.
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Reading Butlerian Gender: an Autopsy through Film *Predestination* (2014)

Dwi Lisa Susanti, S.S., M.A.
Respati Yogyakarta University
Yogyakarta, Indonesia
dwilisas@yahoo.com

Abstract
Gender and sexuality became a sensitive worldwide issue. It began with traditional feminist view believing sex is a biological category while gender is a historical category—meaning that gender is socially and culturally constructed. This view did not change until Butler, with her contemporary thought, emerged and became a new colour in feminist field. With he concept of performativity, she argues that gender is not a necessity which express sexed body, it is rather a sequence of performance, a choice. Due to the dynamic change of those views, literature becomes a war machine against the concept of binary gender and sexuality. This can be seen in a 2014 film directed by Michael and Peter Spierig, *Predestination*, which narates how sex and gender are played by an institution. Using a time travel-machine in a mission preventing Flitzer Boomer’s terror, the main character meets with some characters of himself in the past. The change of himself from man becoming woman and also an intersex shows author’s project in voicing equality. It is a critic addressed to the concept of binary gender—showing gender instability. But the question is, if institution becomes a motor in this mission, meaning that institution or certain group of interest constructs subject’s unconsciousness to be gendered and sexed, is this a real campaign in the name of humanity or instead it turns to be other hierarchy of how being LGBT with flaw? Thus, this analysis aims at seeing how far undoing gender works as depolitical critic to gender.

KEYWORDS: sexuality, gender, intersex, equality

Intersex, with all complicated political states, comes with all problems and it is because of its gender trouble instead of its biological term as nature. Sex is typically associated to the construction of gender and it is traceable to the long-established
edifice constructing a steady erection of understanding. Butler many times states in her early part of his book, *Gender Trouble*:

Are the ostensibly natural facts of sex discursively produced by various scientific discourses in the service of other political and social interests? If the immutable character of sex is contested, perhaps this construct called ‘sex’ is as culturally constructed as gender, indeed, perhaps it was always already gender, with the consequences that the distinction between sex and gender turns out to be no distinction at all (Butler, 1990: 7).

Butler’s questions refer to how the general understanding pinpointing gender as category taking-for-granted from the genital. This composure nails an orthodox perspective that sex and gender are same. It is unquestionably an individual identity. For instance, an individual having penis, the gender must be masculine with all attributes and an individual having vagina, the gender is feminine with all attributes. This constructive binary perspective indirectly abandons anything outside of it, no exception for an individual having double sexes, or customary today’s called as *intersex*. Old-school perspective categorizing sex and gender are same, but the existence of intersex disrupts the structural construction of the binary gender. Intersex intervenes with the contradictory two genitals, thus it cannot be classified into a gender.

An individual having double sex can be either he or she, and even both. Intersex can be either male or female and even neither both. Yet, the perspective, previously, with its orthodox view, even elucidates that there are only two genders, male and female and only two sexes, penis or vagina. This strict border constructs subjects’ unconsciousness to be in one and if it is intersex, it should be put on a treatment or
even a sexual surgery. Consequently, as Preves’ statement, “we are walking carriers of the gender questioning disease” (2003: 125)

This is just what we are afraid to know about the fact of gender as natural-illusive construction. We are just performing what the structural construction has nailed to us and we reproduce it. But, getting to the worse, film *Predestination* (2014) gives the practical example of how our unconsciousness is used by a sort of institution and the subject is practically performing a gendered composition and being played with it. This film explores an attempt to prevent the bombing caused by a man called Fizzler Bomber. An agent is sent to overcome it and with a time machine, he is asked to go time traveling in order to prevent the bomber bombing. In this traveling time, the agent, John, finds himself as women, named Jane. In a complicated plot, the young John is known to have relation with Jane, who is himself in another life. At the beginning, John is a female, then she is known to have intersex problem after bearing a child who is the child of Jane and John. The baby grows up as a girl and she meets John and this cycle concludes in an assumption that the intersex comes from the incest sexual relation (Jane and John is one person in different time—Jane does sexual surgery to become a man and this male body leads him to be the agent). The utmost surprising thing is where John finds himself as the bomber and this makes an analogical cycle that a snake chases its own tail.

Here are the points: (1) the agent is analogous to subject; (2) the space corps is analogous to social construction; (3) the subject does not what he or she is doing; and (4) subject is gendered, even sexed, by the space corps. Points 1 to 2 can be accepted without any critical pivotal issues because it is just the guide to read how this analysis starts with. Point 3 should be envisaged into a crucial idea. What we call as subject refers to an individual inseparable with social construction. This inseparable liaison
does not negotiate subject by a means of that subject is subjected of it. Subject cannot unleash this tightly relation and even psychologically, what subject desires is always tightly what the other subjects want to the subject. Therefore, subjects’ unconsciousness, willy-nilly, are chained socially. The problem is, subject is not conscious to be gendered. Subject just does perform the social construction over gender. The simple practice is through looking the sex, if there is laid penis, the individual is under social treatment to become a male (parents give male name, wear him the male dress and behave him to be a male). At this state, the baby, with all unconsciousness and the process of identification, just grants it without any rejection. And after all, he reproduces it and becomes his gender. This explanation indirectly discloses the point 4 that the subject does not even realize that he or she is subjected and gendered into one singular gender based on the sex.

By this encounter, this may render something that this film expounding the account of an intersexual-incest protagonist in some complicated conflicts (such as gender distributions, genital surgery, politicized unconsciousness), circuitously incriminates the questionable gender. This prejudice is also persistent, sustained by what Judith Butler elucidates that gender cannot be merely recognized only by classifying the sex(es). It is a discourse regularly acted by the subject while the subject does not know why he or she has to do it (the performance). Butler clarifies that “gender is not a noun but it proves to be performative, that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed” (Butler, 1999: 25).

Butler considers that there is no subject in the pre-discourse. There is only discourse contributing to the construction of gender. Subject is unconsciously subjected by the discourse which is reproduced. This reproduction in repetitive
performance she calls as *performativity*; regular performances. Butler suggests that everything relates to gender is always about the construction of the discourse constructing its meaning structurally. Gender is early perceived from its genital and the ambiguous genital (intersex) has to be normalized by doing surgery. After all, the gender can be (re)located between man and woman, no other than it. Therefore, what subject performs daily, such as wearing bra is actually something constructive. Subject is unconscious to what they do. Subject is unaware of why they perform these gendered attributes. Just because it is regularly performed throughout subject’s process of identification, subject cannot deny it. A baby is taught, learned and educated to be like what the society wants, if subject has penis, it is man, if subject has vagina, it is woman.

The reproductive *performativity* gender of subject through binary sexual category uninterruptedly floods subject’s unconsciousness, it affects the subject to do so. Subject follows what has been nailed in its unconsciousness, for instance, a girl with vagina is asked to wear bra and she must obey it without any protest). Butler cites what Nietzsche salutes in his book, *On the Genealogy of Morals* that “there is no being behind doing, acting, becoming; the doer is merely a fiction imposed on the doing— the doing itself is everything” (Nietzsche, 1998: 29). The origin of gender cannot be situated or located and it is even not stable in one steady term to define because woman can cut her hair to short and man can cook as woman, nothing is stable. The stability of the binary meaning between man and woman just ends in the borderless lineage. All attributes stated to separate between men and women cannot provide any stable frame scope and it is just a construction and no construction is non-destroyable. Accordingly, this unsteadiness reconstructs the concept of gender; genital or sex are just discourse and those are not the root of gender construction, it is just the repetitive performances unconsciously.
As it is replicated in the film, the agent is gendered and (s)he just performs what “destiny” destined to him/her. The agent experiences of being (fe)male, intersex and even incest of his/her own self. This is a perfect situation to analyze the problem of gender, how it constructs our consciousness and how it is working on us. Since we are living surrounded socially, we cannot release social construction and this film replicates this situation rightly when the agent knows that (s)he is being played by Robertson, the space corps boss.

FINDINGS AND DISCUSSION

To start with, the discussion of this film encompasses three important issue about gender todays; (1) the misunderstanding conception between sex and gender, (2) how gender is constructed through performance and performativity, and (3) intersex as undoing gender. These three can be scrutinize deeply through the film Predestination since it is known that this film cycles these all into one crucial issue to bring up.

Sex and Gender: a Misconstruction

Because the focus is not on the account of the paradoxical time-traveling, it therefore underline the cases occurred throughout the going-forward plots. Started in 1945, a year when Jane was born. Jane was stolen and laid in front of an orphanage. She was raised there with all female attribute. She grew up with self-questionable about male inside of herself. She decided to apply at Space Corps after recommended by Robertson. At the physical test, Jane was so superior but the board found Jane’s unique case which ruined Jane’s hope to join there. At this part, it can be known clearly that Jane was constructed to become a female instead of male during the living in the orphanage. This construction, of course, disturbs something male inside of her body, but Jane should obey the social construction given to her to become a female instead
of a male. The simplest thing to catch is that young Jane owns vagina and her penis has not grown well. This vagina constructs Jane and Jane is insisted to swallow how to become a girl. This is how gender and sex, in orthodox way, snatch subject in a tight chain.

Gender is a crucial issue always brought to discuss in the study of feminism. But, there is something irritating to know that gender is always related with sex instead of claiming it as a social construction. Furthermore, sex (as gender) is envisaged as a biological, natural and unmovable condition. This value continuously relates to the attributes dividing masculinity for men and femininity for women. It is prominent to see that Butler ostensibly articulates the idea about the contribution of (social) discourses headed for the construction. For her, gender and sex have no tight relation at all. As described by Sara Salih, Butler abandons the universal supposition that sex, or gender, or even sexuality, independent from each other; Salih continuous that “Butler departs from the common assumption that sex, gender and sexuality exist in relation to each other” (Salih, 2002: 46). For example, a person is physically expressed as a woman because of having vagina. She is projected to perform the performance and character of being womanlike and devouring a sexual interest in men. It should be reproduced in the daily life until it creates the stereotype of female. While a subject is determined to be a man or a woman from the sex and after that, the gender claws its attributes. Therefore, these all connect to each without subject’s consciousness. It means that there is nothing behind what they are doing and there is no nature behind a gendered subject. In simple word, Butler sees that both gender and sex are something that constructive and artificial. There is no relationship between the gender and the biological body. There is no strict rule that says a person can only be female or male.
This indication refers to what Beauvoir’s conception that “one is not born, but rather becomes, a woman” (Beauvoir, 1972: 295). Butler agrees to this assertion that one is not born but rather becoming, particularly in the notion of woman’s condition. Women are constructed from outside or the exteriority it can be laws, surroundings, patriarch society and so on. Consequently, a woman must be(come) the woman and it is not her. Butler and Beauvoir perceive that gender is not only determined since birth, but also constructed through a repetitive and regular process of performances. Butler values Beauvoir to look at the dichotomy between men and women as separation category. This binary category locates women as the subordinated, marginalized and even inferior below men. Beauvoir focuses on the binary categorization. On the other hand, Butler focuses on how this binary construction constructively constructs one’s unconsciousness. She questions the discourses behind the category. For Butler, what Beauvoir focuses just become the obsession among feminists toward the category, while the category is tantamount to reducing the diversity of gender identity into a limited concept in which only a few individuals who can enter into it. Butler asserts that it is the “[…] time to entertain a radical critique that seeks to free feminist theory from the necessity of having to construct a single or abiding ground” (Butler, 1990: 7).

Here, this can be emphasized that Butler belligerently endeavors to explain that subject is absolutely constructed, so are gender and sex. Seeing gender is constructed means the unnatural side of it and when it is related to sex, the differences are questionable but the same crystalized to a peaking summit; both gender and sex are just discourse or text. In these radical circumstances gender does not depend on sex, gender is “a free-floating artifice” (Butler, 1990: 6). For Butler, “sex is as culturally constructed as gender; indeed, perhaps sex was always already gender, so that sex/gender distinction is actually not a distinction at all” (Butler, 1990: 7). Both sex
and gender are constructive and the two are always already related each other, like the chain of signifiers. This make impossibility to elucidate that gender is only known by the sex because sex itself is also known by other infinitive signifiers.

This is the way poststructuralist thinks, such as Jacques Derrida. He salutes that “there is nothing outside of the text [there is no outside-text; il n’ya pas de hors texte]” (Derrida, 1997: 158). There is only nonexistence behind the object which is signified but chain of signifiers. All is discourse and all discourse is the text. The text is language and language is system of signs. In signs, there is no signified because the signified is always already signifiers. There is nothing meaningful without being in language. We cannot understand something if only it is not in language. Our mind and even unconsciousness is set to be in language. Outside of it, it is something beyond and transcendental to understand. This is what occurs in sex. It is categorized into two categories by a means giving meaning beyond the category (meaning of man and woman) while to catch the meaning, we need to relate it with other signifiers such as the characteristics and the attributes. For example, penis is just a physical object but it becomes meaningful when it is juxtaposed and compared to vagina. The opposite differences create the category and create the meaning. Therefore, the meaning of sex is actually coming from the comparison, not the object itself. It is what so called as the construction. All people do it until they cannot realize what they are doing behind this fictive construction. Sex is only discourses of texts and signifiers without its meaning, “sex as a material or embodied difference between male and female only has meaning within the cultural framework that in the sex/gender distinction it is otherwise imagined to precede [it]” (Brady & Schirato, 2011: 34).

Looking up the idea of the compound of signifier and signified in the language, sex is just a signifier to create otherness and this otherness creates the fictive meaning
of the subject. Nevertheless, this scheme of signification fails simply because there is just process of constructing the other signifiers. It is just a construction and construction is representation of limitless representations. Conclusively both sex and gender are discourse; it is construction and unstable text. This is what previous feminists forget because they were trapped in the category and they reproduced biological aspect as gender problem. Butler looks to intricate it;

According to traditional feminists, sex is a biological category; gender is a historical category. Butler questions that distinction by arguing that our “gender acts” affect us in such material, corporeal ways that even our perception of corporeal sexual differences are affected by social conventions. For Butler, sex is not ‘a bodily given on which the construct of gender is artificially imposed, but [...] a cultural norm which governs the materialization of bodies (Butler, 1993: 2-3).

Butler keeps looking that sex is a physical determined by gender attributes instead of the cultural norm. For example, a woman (with vagina) is constructed to be a woman, feminine, sexy and flirting and other attributes. The value of cultural practice unceasingly maintains the woman to behave it. This constructive sex is regularly performed by the woman (making up, polishing powder, drawing eye-shadow, consuming cosmetics and so on). This shapes the unconsciousness and of course, she will deny stopping performing it. Something given finally becomes more than the subject herself. Subject always become the subject of a constructive discourses. The key point should be wizened is the mode constructs subject. Sex is unnatural thing, but a constructive discourse taken from gender while gender itself is also a constructive discourse. Gender is always already constructed by the discourse flooding the space of
meanings. Language and discourse affect to subject’s unconsciousness and both gender and sex just refer to the performance and performativity.

**Performance and Performativity**

It is simply enough to look up the plot bringing Jane/John to follow the life. Jane who had grown up as a woman decided to try to join the Space Corps. As it has been inclined previously, Jane passed all tests until she was found by the board to have something failing her. In this difficult moment, Jane tried to keep her life by being a babysitter while she studied in a manner school. In this school, Jane ought to learn how to be a real wife and of course, in this school, Jane met Young John (who was herself). The point is, Jane was strongly enough to perform becoming like a total woman although she has to fight against male side inside of herself. This is the problem of performativity, with regardless who she is, a woman should be able to perform womanlike to become woman. Therefore, woman and men are just becoming, not being, and this introduces the problem of gender as the problem of performativity and performances.

Butler introduces *performativity* to expose gender as a regular performance. Gender, Butler says, “is a process which has neither origin nor end, so that it is something that we *do* rather than *are*” (Butler, 1990: 46). It is the regulation produced frequently and constantly by the subject thus it exists from its repetitive doings. Likewise to signs, there are only signifiers in process, what subject does is just because what subject must do, not because there is something essential behind it. The doing refers to other doings. For Butler, gender based on performativity refers to a process of a construction and therefore, “gender proves to be *performative*—that is, constituting the identity it is purported to be. In this sense, gender is always a doing, though not a doing by a subject who might be said to pre-exist the deed” (Butler, 1990:
For example, a girl wears bra. At the beginning it has function to sustain and to cover the nipples, but accordingly, this turns to be the identity and it becomes more than its functions like we are seeing bra with expensive prices and accessories. The way they own the identity, particularly their gender, is really constructive. At this case, subject truly has a choice to choose or not choose, but subject is subjected to one singular gender. Butler ensures that gender is unnatural thing because it is a choice and subject can abandon it (gender is a choice) (Butler, 1987: 128-129) and in a way subject chooses a gender, the gender forever always exists in subject’s construction and identity. After all, subjects just perform the performances of a gender and that is how gender is only the acts of what subjects perform. These consistent acts are called as the performativity, as Butler says, “in my view, performativity is not just about speech acts. It is also about bodily acts” (Butler, 2004: 198).

Gender as performance refers to a process occurring constantly and to an unsteady condition. The concept of a steady gender identity is simply a delusion because the structure of dichotomy gender refers to discourses without any steady matter. The categorization blurs out, men can be feminine and so can women. The categorization is just concept and illusion perpetuated by the binary opposition and Butler tries to weaken this traditional design in a critical evaluation, especially about the hierarchy. Here, Butler seems to impose deconstructive reading on gender. Conclusively, gender should be noted as a process in repetitive, continuous, unstable process. This is similar to what Salih adds, “crucially, Butler is not suggesting that gender identity is a performance, since that would presuppose the existence of a subject or an actor who is doing that performance. Butler refutes this notion by claiming that the performance pre-exists the performer” (2002: 10).
Butler has expounded subliminally the way subjects animate as actors who perform the role. Subjects cannot avoid the destined role as the cast which is demanded. The actor acts without action because surely there is just actor without act. The act is just a bogus imagination performed by the actors and of course, there is nothing outside of what the actors performs. It is just acting. So, performance does not exist without the performer and the performer is the very responsible for the existence of the performance they do. The spectators just watch what is performed and they do not care behind it. The concept of performance and performativity is like a baby wears a cloth. Absolutely, the one(s) who set it up is the parent and whatever the parents give to the baby, the baby just nodded like a dog. The baby is unconscious of wearing it until the baby regulates it to be his or her identity. Here is important to resolute, gender is constructively given and after that, subjects are regularly acting and doing it. It develops to become the performance until this performance becomes the performativity in repetition regularly. Hence, “performativity not as the act by which a subject brings into being what she/he names, but, rather, as that reiterative power of discourse to produce the phenomena” (Butler, 1993: 2).

**Intersex as Undoing Gender**

Jane and John are one person and the complicated plots give a fuzz to know that John and Jane have sexual relation and therefore they have a baby (Jane) who at the grown age is known as an intersex. In the simple word, Jane and John are in incest relation. Let us skip a perspective seeing this as sinners, because there once important point to envisage; the intersex Jane. After Jane gave the birth for young Jane, Jane was sentenced to have double sexes in which the penis is still in process to grow. The doctor suggested Jane to do sexual surgery for becoming a man. After becoming a man, Jane changed her name to John. John tried to join the Space Corps and became the time-
traveling agent in which he has to pursue himself. Here is the crucial point to see, the intersex Jane finally abandons herself to let her male side takes over herself totally. For the social structure, something happened to Jane is actually a disease, abnormality and outsider. Therefore, Jane should be normalized to determine her gender and of course, to be able to become an agent which requires male category.

Intersex is a *disorder* of gender exposing the ambiguous category between male and female. Ambiguous condition denotes to the *in-between* location, (n)either male (n)or female because the intersex owns two sexes in a body. Tyler Lopez in [www.slate.com](http://www.slate.com) notes that intersex is an unusual birth with unidentified sex which makes difficulty to classify individual gender;

An intersex individual is simply someone born with sex characteristics that do not allow them to be defined as distinctly male or female. It is a totally natural, not infrequently encountered medical condition. Studies have estimated that as many as 1 in 100 children will be born with bodies that “differ from standard male or female.” It is estimated that 1 or 2 in every 1,000 intersex individuals will undergo surgery to modify genital appearance” (Lopez, 2014).

Intersex is demarcated as like an abnormal case, an odd birth, or even unfamiliar case for individual to accept. Two genitals in a body cause this surprise because social structure only knows a sex in a body. Thus, intersex generally is seen as violence for social structure and an intersex must be under social violence if only (s)he does not determine the sex to choose by doing sexual surgery to *normalize*. At this part, the right is put at stake. The right living freely is oppressed and social norm seems to jail instead of freeing. Man and woman are just how social structure constructs us. In 1933, Sigmund Freud once said that “when you meet a human being, the first distinction you
make is *male or female?* and you are accustomed to make the distinction with unhesitating certainty” (Freud, 1933: 113). Freud exposed the critical idea about male and female; those are identified just because society determines it unconsciously. Catherine Harper in her book entitled, *Intersex*, even enflames a thought-provoking notion that:

 [...] intersex as taboo, a counter to ‘infant purity’. Uncertainty of sex—especially in the newborn—activates parental and cultural shame, guilt and panic. Faced with a ‘hermaphrodite’ baby, many parents find it intolerable that their child is neither boy nor girl. They fear for their infant’s future, and they fear for themselves. The drive to surgically ‘normalize’ the genitalia of those infant intersexuals whose genitals diverge from a familiar norm is arguably connected to a desire to dispel the force of uncanniness, with its associations of superstition, deathliness and negation (Harper, 2007: 2).

Intersex is considered as a victim of the social norm whose gender is in a category. Social structure does not stand by the unusual case of an intersex. The intersex should be *normalized* into a gender as she enhances that “there may be internalized gonads that contain both ovarian and testicular tissue mixed together. Similarly, or in addition, genetic configurations and hormonal balances may be atypical for a regular male or female” (Harper, 2007: 9). This can be streamlined to simplify that intersex is “a blend of both male and female internal and/or external genitalia” (Creighton, & Liao, 2004: 659).

**Intersex and Gender Trouble: *Politicizing*?**

In Butler’s sight, gender discrimination occurs in women for decades and it still remains up todays including in the matter of Transsexual, Intersex, Transgender, Lesbian, Gay and Bisexual (LGBT). For Butler, intersex activist movement opposing
the practice of genital corrective surgery on babies born with intersex conditions on
the name of normalization, cannot be put on the rightest or the holist side, because they
can make it as a political interest.

In the case of John and Jane, (s)he does not realize that (s)he is under the control
of Robertson. The Space Corps has played it all and the subject cannot realize. John
feels that he can save the bomb while he is the bomber. It is like what happens todays
where LGBT people think that they can save their own right, they simply can split and
turn to be another ideological wave. At the beginning, the Space Corps company
functions to save the world, but go further to be a testing program for time machine.
LGBT, at beginning, functions to save the right of LGBT, but it goes further to become
a lifestyle and political tool; we save the LGBT, we will get the sympathy of equality.
Ultimately, LGBT becomes the new society which potentially marginalizes the
“normal” gender. It is just the problem of authority; who has the power, it will have
the all.

On the further view, Butler exactly understands this movement, especially to
intersex, as an effort to launch a sympathetic movement that individuals with intersex
conditions are the part of humanity biologically and ethically. They should have the
same treatment in social life. They can develop similar prospective talent the normal
gender. They also have the same chance and opportunity to live like people generally.
They should not experience a series of genital repair surgery just because this
procedure exactly reveals the violence toward human’s right. The intersex can become
the extensive practice of performing intimidating surgery on infants and progenies
with sexually unspecified or hermaphroditic anatomy in the name of normalizing.
These bodies can propose a critical standpoint on the version of the human that human
does not require ideal morphologies and the pressuring of physical and bodily norms.
The intersex opposition to the widespread practice of performing coercive surgery on infants and children with sexually indeterminate or hermaphroditic anatomy in the name of normalizing these bodies offers a critical perspective on the version of the “human” that requires ideal morphologies and the constraining of bodily norms. The intersex community’s resistance to coercive surgery moreover calls for an understanding that infants with intersexed conditions are part of the continuum of human morphology and ought to be treated with the presumption that their lives are and will be not only livable, but also occasions for flourishing. The norms that govern idealized human anatomy thus work to produce a differential sense of who is human and who is not, which lives are livable, and which are not. This differential works for a wide range of disabilities as well (although another norm is at work for invisible disabilities) (Butler, 2004: 4).

However, the issues of gender identity and sexual which are evoked and demonstrated precisely determine intersex to become more complicated. Intersex activist movement does not stop only at the level of refuse genital repair surgery because, basically, the problem of intersex is not always about a matter of form physically sex, but also about gender identity. When an intersex decides to choose a gender identity, it means that (s)he must be able to control social norms which are attached to it. When he turns to be male he has to perform as a male and when she has to be female she has to perform as a female. In other words, the decision to choose which gender and body as the identity that you want to use even gives the paradox in its process. It determines the highly risk which is going to happen in the transsexual subject of intersex just because subjects cannot release the influence of the society such as the norm, critique, and social transformation. For Butler, there lies the
importance of determination of an individual in determining his identity and subject should release all oppression about gender because gender is unstable, it is just a construction and subject can break this all up.

Choosing one’s own body invariably means navigating among norms that are laid out in advance and prior to one’s choice or are being articulated in concert by other minority agencies. Indeed, individuals rely on institutions of social support in order to exercise self-determination with respect to what body and what gender to have and maintain, so that self-determination becomes a plausible concept only in the context of a social world that supports and enables that exercise of agency. Conversely (and as a consequence), it turns out that changing the institutions by which humanly viable choice is established and maintained is a prerequisite for the exercise of self-determination. In this sense, individual agency is bound up with social critique and social transformation. One only determines “one’s own” sense of gender to the extent that social norms exist that support and enable that act of claiming gender for oneself. One is dependent on this “outside” to lay claim to what is one’s own. The self must, in this way, be dispossessed in sociality in order to take possession of itself” (Butler, 2004: 7).

Furthermore, Butler suggests that subjects do not need to get stuck on gender identity and sexual categorization because it is more important to see that intersex activists’ aim is to understand the norms or conventions which support individuals to live independently so that the norms or conventions which restrict their lives can be erased. Butler gives an example, in relation to the intersex movement, to determine an intersex social identity and it means that a subject does not mean we have to follow rules that require genital repair surgery.
Although a child should be given a sex assignment for the purposes of establishing a stable social identity, it does not follow that society should engage in coercive surgery to remake the body in the social image of that gender. Such efforts at “correction” not only violate the child but lend support to the idea that gender has to be borne out in singular and normative ways at the level of anatomy” (Butler, 2004: 63).

For Butler, the practice of genital repair surgery is not only about a pain which is hurt and sore for the child (as in some cases such an operation could result in the loss of child sexual function permanently), but it is also about the change of what the child will be, especially with the “evolved” anatomy because one’s body effectively determines the gender identity. Thus in fact, gender, once again, can be related to a condition of a cultural process in the construction of the body or identity of an individual, so that it is therefore open to all possibilities of change.

CONCLUSION

Based the film and the Butlerian reading, it can be taken important point about how intersex is normalized and being played by social construction. This also simply exposes how gender is constructed by the sex while it also works through performance and performativity. As a construction, gender can be deconstructed and intersex is a fact to reveal this flaw. Conclusively, from those arguments and suggestions, it can be understood that Butler looks to designate that sex cannot be utilized to determine someone’s gender and particularly gender is unstable because of its repetitive performances. Consequently, by looking at the case of an intersex, it exposes the thought-provoking situation that an intersex rejecting surgery operation can be analogous rejecting the social construction, but it is a way to set a freedom from the jail of gendering toward someone’s gender. The intersex can (n)either man (n)or
woman. Having two sexes provides the infinitive probabilities to re/deconstruct and perform undetermined gender as (s)he likes. Doing gender in fluid and dynamic condition seems to demonstrate that gender is unsteady and it can be undone. In modest expression, something to infer, Butler signposts the unstable gender through intersex case in an account of undoing gender.

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The Behavioral Cascade of Divorce Portrayed in Hollywood Divorces Novel by Jackie Collins

Eni Nur Aeni
English Department
Jenderal Soedirman University
Purwoke rto, Indonesia
ensyaf@yahoo.com

ABSTRACT
This study is aimed at finding out a series of situation that lead up to divorce experienced by the characters in the novel. The analysis will be provided in the form of stages based on John Gottman’s behavioral cascade model of marital dissolution. This cascade, which consists of four stages, is started with a behavior which is called as “complain/criticize”, then followed by Defensiveness stage, contempt stage, and finally stonewalling stage. All those four stages will be used as the main theory to analyze the story of Hollywood divorces novel written by Jackie Collins. As this novel mainly tells about three female characters with their problem of husband-wife communication, which leads to their divorces, this study will also apply the ideas of feminism. By combining the Gottman’s scale and feminism, it is expected that the process of analyzing the divorce stages experienced by Shelby Cheney (a talented film artist), Lola Sanchez (A sexy, young Latina superstar), and Cat Harrison (a hot nineteen-year old writer/director with a wild-child past) will be easily revealed. The result of this study shows that the characters have different tendency in each stage of behavioral cascades. In Shelby’s case, each stage comes after the previous stages happened. Starts with a series of complaint of Linc’s drinking habit in their early marriage, completed with some defensiveness anytime Linc deceives his promise of quitting to drink, and then followed by her contempt to her husband due to his womanizing habit, and ended up with stone-walling executed by both Shelby and Linc because they jealous each other to their co-star in their movie. Lola’s case is different. She does not love her husband, Matt, from the beginning of their life. So, the very obvious stages that can be viewed are contempt and stone-wall. Although Matt tries hard to make everything better in their life, Lola keeps standing in distance from Matt and always thinks of getting divorce of him. For Cat Harrison’s case, the complaint stage is not that significant. The defensiveness, contempt and stone-walling stages happened almost at the same time after she caught her lovely husband sleep with some other women.

KEYWORDS: divorce, behavior, stages, complaint, defensiveness, contempt, stonewalling
When people enter a marriage life, most of them expect to have a happy and long lasting one. However, the facts sometimes happen on the other way. Many couples have to face the reality that they have to terminate their official engagement to their spouse. It happens due to some reasons. As a matter of fact, people bring their attitudes, past experiences, occupation, and education with them into marriage. Many of these factors appear to have an appreciable impact on the likelihood that a couple will get divorced or remain married (Segrin & Flora, 2005: 255). This phenomenon happens to anybody, including those who are involved in camera work in Hollywood.

This novel, which was written by Jackie Collins (2003), told about the marriage life of three glamorous women- a beautiful movie artist, a sexy Latina superstar, as well as a young and power-hungry director- that have to be ended up having divorce.

The beautiful movie artist named Shelby Cheney got married to Linc Blackwood, a famous, macho movie star who was very addicted to alcohol and later cocaine. Furthermore, with his fame, wealth and all facilities owned by him, he frequently had nights out with guys and plenty of women who were always ready to willingly serve him. Regardless such habits, Shelby continued to put up with his infidelities, she always tried to forgive him, thinking that it all happened because of the tragic secret of his past. However, after being married to Linc for four years, Shelby started to have different outlook on their marriage, after a series of disloyalty and offensive endeavor addressed to her. She eventually started to think about divorce.

Another character, Lola Sanchez, a-24-year-old Latina superstar, was married to Matt Seel, a professional Tennis player. In point of fact, from the outset of their marriage, Lola Sanchez did not love him at all. She married him on the recommendation of her advisers to make her be in distance from her real love in life, Tony Alvarez, who was a brilliant movie director with a very bad drug habit that he
cannot seem to break. Lola even started to think about terminating their marriage life before they got married. She asked Matt to sign a prenuptial letter that was innocently signed by Matt. Ironically, it was not divorce that ended their marriage. It was Matt’s death that split them apart.

The other character was Cat Harrison, 19 years old. She was a talented movie director and writer. She got married to Jump Jagger, an Australian rock singer, when she was just 17 years old. At first, they had a very romantic and fabulous marriage life. Although both of them were busy with their own career, she always tried to be in touch with him via phone or by visiting each other to their work place. Until one day, Cat found Jump with another woman when she gave him a surprise visit on his music tour in Australia. From then on, Cat decided to say good bye to her marriage.

From the simple illustration of *Hollywood Divorce* novel, we can see that each character possesses different reasons of their decision to get divorced. Based on such state of affairs, this study will try to see marital interactions patterns experienced by those characters that lead to their marital dissolution. The pattern will be analyzed based on *Guttman scale* which is known as *behavioral cascade* model of divorce. This model is employed to find out which stage that actually leads to their divorce. It is because in fact, most of or even all of marriage couples have their own problems and dissatisfaction in their marriage life. For economic, family, moral, or personal reasons, many people who are in distressed marriages remain in the relationship instead of seeking divorce (Karney & Bradbury, 1995), and even, one study of over 1,000 couples found out that many couples are still able to overcome significant problems in marriage such as not being home often enough, drinking or using drugs, being too critical, or spending money foolishly (Amato & Rogers, 1997), and they can prevent themselves from divorce. In this novel, however, the characters fail to secure their
marriage due to a series of confrontations. Accordingly, this study is aimed at answering the problem statement of: what are the forms of behavioral cascades experienced by the three couples in the story? By answering the question, it is expected that it will reveal the reasons of divorce decision made by the characters.

RESEARCH METHOD

In line with the title of the novel which becomes the object of this research, *Hollywood Divorce*, written by Jackie Collins (2003), the main tool that is employed in this study is family communication theory which is focused on *Divorce* mater. The discussion is presented by analyzing the story of the novel to relate the findings with Gottman’s behavioral cascade of Divorce. The data are taken by analyzing the utterances, characters, etc. Feminism is also used to support the process of analyzing the novel. It is because the story is written by a female writer, and it tells about the interaction between husband and wife that represents male and female mater in a society.

Pam Morris (1993) defines feminism that it is a political perception which is based on two premises: (1) that gender difference is the foundation of structural inequality between women and men, by which women suffer systematic social injustice, and (2) that inequality between the sexes is not the result of biological necessity but is produced by the cultural construction of gender differences. Such perception provides feminism with its double agenda: to provide the social and psychic mechanisms that construct and perpetuate gender and then to change them. In accordance with Pam’s concept, this study will examine the male-female roles in family interaction, which is the smallest form of society, to find out the reason of their failure in preventing themselves from divorce. The findings then will be made to order with behavioral cascade of divorce which is started with *complain/criticize* stage.
Gottman (1999) said that all married people express their dissatisfaction to their spouses from time to time. However, people in marriage who are cascading toward divorce have a tendency to add a degree of insult or blame to their complaints. The next stage is *Defensiveness*. When people get defensive in marital interactions, they try to protect themselves from criticism and avoid blame. In so doing, they deny any responsibility for wrongdoing. According to Gotmann, defensiveness basically shuts down the process of conflict resolution. The third stage is Contempt. When people express contempt, they mock or insult their partner. In its extreme form, contempt is literally a sign of bitter put down and hatred toward the partner. The final stage in behavioral cascade is stonewalling. When people engage in stone walling, they show no signs of receiving messages from their partner. Stonewalling is a manifestation of emotional divestment from the marriage. People stonewall when they no longer care about the relationship to put forth the effort to engage in conflict, they have more or less given up on the relationship. If these negative patterns of interaction are not reversed in time, there is a point of no return, after which not much can be done to save the marriage (Gottman, 2000:217)

**FINDINGS AND DISCUSSION**

The discussion is provided based on the stages in behavioral cascade of divorce of each couple, Shelby Cheney & Linc Blackwood, Lola Sanchez & Matt Seel, Cat Harrison & Jump Jagger

**Complain/Criticize**

**Shelby Cheney and Linc Blackwood**

In Shelby and Linc marriage life, they often complained to each other. At the outset they were able to manage all the things, providing that they tried to understand each other for they had the same occupational background as famous and rich movie
stars. Shelby’s most complaint was to Linc’s drinking habit. Linc often got drunk in some unexpected situation, for example when they’re at Cannes festival to promote their movie, Linc wanted to have alcohol even when they were surrounded by cameras

“shit,” Linc mumbled under his breath, waving at the paparazzi while flashing his trademark grin. “I need a fuckin’ drink.”

“No you don’t,” Shelby managed to reply, as she smiled for the assorted cameras and TV crews lined up three deep, all shoving and struggling for the best shots (Collins, 2003: 2).

Linc’s drinking was a big bone of contention between them. He’d been in rehab twice.

It hadn’t done him much good_ he was still a boozer whenever the mood took him.

Linc even secretly take alcohol over and over again when Shelby was in absence of reminding him not to do so.

Grabbing a glass of wine from a passing waiter, Linc quickly swigged it down before Shelby noticed. Not that she was anywhere in sight, so he considered himself safe. (Collins, 2003:147)

It happened when they were attending a party held by Merrill Zandack, the head of Zandack’s Film, on his luxurious yacht. By the time Shelby caught up with Linc, he was drunk. Of course disappointment flooded over her, knowing that Linc had promised to her before that he would not get drunk in that party. When it happened, she had to spend the evening watching him to make sure he didn’t embarrass them both. Such situation frequently happened to them but Shelby still keep loving and forgiving him. To make mater worse, Linc also had a playboy habit. Linc was loud and boisterous, coming on to every woman in sight, grabbing and pawing (Collins, 2003: 60-61). Shelby tried to forgive all is dreadful deeds for she thought that nobody knew the real Linc except her. Nobody had any clue about his abusive childhood (Collins, 2003:4). In this stage, Shelby addressed her complaint a lot to Linc but still in a modest way.
Lola Sanchez and Matt Seel

In Lola & Matt’s case the complaint was intentionally done by Lola because in fact, she didn’t love Matt from the beginning of their marriage. Lola married Matt just to preserve her public image as a super star of the millennium who had a permanent couple (Collins, 2003:10). In reality, she was really in love with Tony Alvarez, but she didn’t get blessing either from her family or from her advisors. It is because Tony was badly connected to drugs. Matt became her target of insult as the expression of her disappointment of having no approval to be formally engaged to Tony. Lola often complained about Matt’s nonexistence of job after he decided to quit his job as a professional tennis player and preferred to be always beside Lola wherever she went (Collins, 2003:10/167). She often criticized Matt in a really rude way:

“We don’t seem to be getting along so good, do we Matt?”

“I think we get along fine.” (Matt replied)

“It’s just that now we’re married, you don’t do anything. And if you want the truth- it bugs me!” (Collins, 2003:166)

Instead of being hurt by Lola’s sarcasm, Matt kept staying beside her, trying to convince her that everything went well.

Cat Harrison and Jump Jagger

In Cat and Jump’s case, the slight complaint that sometimes happened to them was just their business that occasionally forced them to be in distance. Cat always tried to reach him by phone when she was in England, while Jump was in Australia, “Cat had an urge to call Jump, find out how his tour was going” (Collins, 2003:57) but there was no answer from Jump. When finally she could get through to Jump in Australia, she addressed her complaint by saying “I have been desperate to speak to you, what’s going on? You’re never in your room” (Collins, 2003:143). Here she used the word
“desperate” and “never” to emphasize on her complaint. Those words are regularly used in complain stage (Segrin & Flora, 2005; 258)

**Defensiveness**

The defensive stage came out as the answer to complaints or criticisms, in this section the defensiveness are shown in various ways.

**Shelby Cheney & Linc Blackwood**

Answering Shelby’s complaint about his drinking habit, Linc always kept giving her a promise that he would stop doing so, but it was noticeably difficult for him to fulfill his promise. Instead he kept thinking that “he couldn’t figure out why she objected to his drinking. It wasn’t as if he got falling-down drunk or anything, although he had to admit that there had times he’d blanked out and couldn’t remember what he’d done. Hey, the bottom line was he could control his drinking. It was no big deal (Collins, 2003:147-148). The form of Linc’s defensiveness shows that he tried to send a message to Shelby that “he didn’t do anything wrong” with his drinking habit, which is one of the features in defensiveness stage (Segrin & Flora, 2005:259).

**Lola Sanchez & Matt Seel**

Anytime Lola criticized Matt about his being jobless in an insulting way, Matt always assured her that he was writing a screen play, and also planning to take acting class (Collins, 2003;10). Matt stubbornly refused Lola’s blame on his lack of activity by saying “I told you, “He said firmly. “I gave up tennis because I’m writing a screenplay and planning on being an actor. Give me time and I’ll surprise you. You’ll see. (Collins, 2003:167). Here Matt tried to send “that’s not fair” message to Lola about her blame. And even he persuaded Lola to put him in one of her movies to make them have equal position.
Cat Harrison & Jump Jagger

To reply cat’s complaint about his absence of either contacting her or answering her call, Jump provided a defensive excuse of having time difference between London and Australia which is quite significant, and also the tight schedule of his music performance. He showed that when he answered Cat’s call at midnight in Australia

“You sound out of it.”

You’d be freaking out of it if you were woken up in the middle of the night,” he grumbled (Collins, 2003: 143)

The way Jump answered Cat’s phone is like whining, which is sometimes coupled with defensiveness. According to Gottman (1994) Whining has an “innocent victim” posture behind it. If a spouse will not accept responsibility of any wrongdoing and puts up his or her guard, perhaps with a bit of whining added in for good measure, it easy to see how conflict discussions will get nowhere.

Contempt

Shelby Cheney and Linc Blackwood

One of the apparent forms of contempt stage in Shelby & Linc’s interaction is when a magazine informed the result of interview with Shelby Cheney, but the news was quite annoying for both Shelby and Linc. The journalist wrote that Shelby said if Linc was an underrated actor which actually she didn’t say so to the journalist. Shelby was always tried to support and love Linc in any occasion, but Linc never gave much thought to her needs (Collins, 2003:313). That’s why when he got furious at her, Shelby couldn’t stand saying something in a contemptuous manner “the truth is, you ARE underrated, “she said, following him.”YOU should be doing different things. (Collins, 2003:169). Her communication sends the message to Linc that “you are
“stupid” or “You are incompetent”. Her contempt unintentionally made Linc feel insulted, and told her that he used to be greater actor than she was. It is fairly obvious that by this stage on the cascade, they feel and behave so viciously toward each other that they are creating irreparable damage to their marriage.

**Lola Sanchez and Matt Seel**

Lola frequently showed contemptuous deeds to Matt as she did not have any attention to him. Her contempt was expressed both directly and indirectly. One of her direct contempts was when she called him “idiot”. It happened when mat was telling her about their dinner with Merril Zandack.

> “The two of you seemed pretty cozy tonight” Matt said accusingly………

> “Cozy, huh?” Lola said

> “doing tequila shots, sucking limes,” matt continued sulkily. “while I sat there like an idiot."

> “you said it,”

> “Huh?”

> “that you’re an idiot.” (Collins, 2003:71)

The way Lola stressed the “Idiot” word was so mocking to him.

In another occasion, Lola also mocked him when she received another dinner invitation from Merril. She refused to have Matt with her in that dinner. “It’s all business.” She said. “besides, Merril didn’t invite you……. “nobody forced you to come here,” Lola pointed out. You could’ve stayed in LA”. (Collins, 2003:111). Here, Lola communicated her contempt using both her words and her gesture. It is in line with the concept of contempt by Gottman that contempt is also communicated through particular facial expression and also body languages.
Cat Harrison and Jump Jagger

The *contempt* stage of Cat and Jump’s marriage happened almost as the same time as *defensiveness* and *Stonewalling*. It all suddenly happened when Cat gave a surprise visit to Australia. Her feeling was immediately filled with contempt when she found out that he was with his ex girlfriend during his stay in Australia (Collins, 2003: 187). It’s even worse when he tried to tell her that it was not him who came to the girl, instead it was the girls who came throwing themselves to him all the time (p:195). Instead of trusting and forgiving him, Cat convinced herself to terminate their marital engagement.

Stone Walling

This is the last stage of the cascade that lead marriage coupe to their end of nuptials life.

Shelby Cheney and Linc Blackwood

The stage started when Linc got furiously jealous with her because Shelby was caught in journalist’s camera when she was having dinner with Pete, a stunt director in her movie project who also was her ex-boyfriend. At that time Shelby was also furious for she’d read e news about Linc’s hot kiss with Lola Sanchez. That scene was actually intentionally prepared by Lola as the form of her revenge to Linc. From then on they never got a good interaction anymore. Linc was back to his drinking and womanizing habit and even to make mater worse he also consumed cocaine. Shelby could not forgive him anymore although she still had love for him, moreover she had Linc’s baby inside her womb (Collins, 2003: 542)

Lola Sanchez and Matt Seel

Unlike the other two characters, Lola’s stage is a kind of backward stream. After experiencing a very bad contempt from the beginning of her marriage, Lola
started to think about having a better life with Matt. It happened after her sister was almost died because of an unintentional gun-shot which was actually pointed at Tony Alvarez. However, the fortune was not in her side, when she really tried hard to be good with Matt she still could not take her mind off from Tony Alvarez. This made Matt furious and tried to kill Tony with gun. They got involved in lethal fight and they were killed in that fight (Collins, 2003: 585)

**Cat Harrison and Jump Jagger**

As has been mentioned before, Cat’s stages of contempt and stonewalling came almost at the same time. After her visit to Australia, cat found out that actually Jump had bed affairs with other girls (Collins, 2003:357/385) the one in Australia was not the only one. From then on, she was never willing to be in touch with Jump although he kept asking for her forgiveness and kept coming to her work scene just to make sure that he could still fix his marriage with Cat, but Cat’s heart was already impaired (p: 316/332).

**CONCLUSION**

The three characters experienced different streams of the behavioral cascade of divorce. The one who chronologically had the stages is Shelby Cheney. She experienced all the stages until finally she decided to get divorced. Lola Sanchez had a counterclockwise flow of the cascade stages. She experienced a truly bad marriage life in the beginning, but then started to heal it up after having a dangerous incident that happened to her and her sister. Unfortunately, when she was trying to fix her marriage with Matt, he’d died in a fighting with Tony Alvarez. Cat Harrison could be the one who had the shortest stage of the cascade. She made a quick decision to terminate her marriage just after she caught her husband sleeping with another woman.
The discussion proofed that all the characters experienced the behavioral cascade toward divorce, although it was not in the same stream.

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Clash of Cultures: Natural Environment, Local Wisdom, and Modernization in Butet Manurung’s Sokola Rimba

F. Sabrina Cahyamitha
Graduate Program in English Language Studies
Sanata Dharma University, Mrican Tromolpos 29, Yogyakarta, Indonesia
Email: sabrinacahyamitha@gmail.com

ABSTRACT
This paper aims at portraying the dilemmatic positions of Orang Rimba, a nomadic ethnic community who has inhabited the tropical rain forests of Jambi, in coping with the changes of their natural environment and traditions as the impact of modernization. The objective is to discover the position of Orang Rimba as a tribe who has lived side by side with nature for generations in keeping their commitments to prevent the destruction of their natural environment and local wisdom. Further, it is to examine whether their commitments to preserve nature and local wisdom have withered or not as they have confronted modernization and education. The main data source was Butet Manurung’s book entitled Sokola Rimba. Using critical reading, ecocriticism and postcolonial perspectives, the finding can be presented as there are cultural clashes among natural environment, local wisdom, and modernization in the life of Orang Rimba that can be identified as follows. (1) In one hand, modernization and education for Orang Rimba are the symbols of oppression toward the conservation of their natural environment and local wisdom. (2) In the other hand, modernization and education have become their hopes to resist the power of oppression. (3) In the attempts to compromise with modernization, Orang Rimba is often compelled to sacrifice nature and their interests for the reason of survival.

KEYWORDS: postcolonial ecocriticism, natural environment, local wisdom, modernization, indigenous people, Sokola Rimba

The fate of indigenous people is frequently determined by the fate of the land and natural environment in which they have settled in. For generations, they have inhabited the land and built their local custom there. In other words, they have been living in harmony with nature for a long time. Since their life depends on nature, they are accustomed to treating nature with respect and even making sacred of nature.
However, the history has proved that human’s desire to dominate nature has destroyed a harmonious and balance relationship among human, non-human, and nature. In the past, the imperials’ desires to expand their territory and land had triggered a serious problem for natural environment and the indigenous people who had inhabited it. Long generations of the indigenous people had been marginalized and oppressed by the outsiders who had suddenly occupied their land and exploited their natural resources.

The outsiders had brought with them the fundamental changes in the ways of life of the indigenous people in the name of development. They had conquered the land as their own and frequently insisted the indigenous people to leave the land. Long after the conquered land has become the territory of a country, the practices of dominating, oppressing, and looking down at the indigenous people still persist, even more; nowadays, the practices have been operated by the parties who potentially have greater power of oppression like the states, the stake holders, and the global scale private corporates. Those practices are the legacies of imperialism and colonialism. Despite the concerted attempts to abolish the practices, the colonial ways of thinking still stand in the consciousness. Nowadays, the new type of imperialism and colonialism threatening the environment and the life of the indigenous people has emerged in the form of capitalism.

Every party with interest cannot avoid the waves of capitalism. Even the state that supposes to protect its people cannot avoid the practices of capitalism. In the name of ecological and forest conservation, the state often abandons the entitlements of the indigenous people toward their land. The instances of this case have happened in many nations and countries. This research focuses on the case which has happened in Jambi; in which the indigenous people called Orang Rimba have inhabited its forests, as depicted in Butet Manurung’s book Sakola Rimba. Orang Rimba, also commonly
known as ‘Suku Anak Dalam’ or ‘Kubu’, is the Indonesian ethnic community who has inhabited the tropical rain forest areas of National Park Bukit Duabelas, Jambi province, Sumatra Island. *Orang Rimba* has lived depending on nature. They have been supporting their everyday life by hunting, gathering food, and also cultivating the dry lands. Anindita (2008) explains that for *Orang Rimba*, “the forest is not only a source of living, but also where their norms, values, and philosophy of life related to their myths, taboos, and beliefs are actualized within existence of the forest”.

The forest has turned into the most important aspect in the life of *Orang Rimba*. Therefore, the environmental problems related to the forest and its inhabitants are crucial matters for them. Further, Anindita (2008) figures out that nowadays, “their ecology and social environment gradually could not support their life”.

The environmental and societal problems such as the illegal logging, the land cultivation, the forest products pillaging, the big scale plantations, the land conversion (for transmigration programs), the increasing population around the forest areas, the market with its poisonous charms, the various kind of NGOs’ programs, the missionary programs, and the government with its own projects like the ‘Resettlement of the Indigenous Community Program’ have become the visible threats for *Orang Rimba* and their indigenous culture (Manurung, 2013, xv).

The transmigration program in Jambi for instance; the program started in 1979 and has succeeded to resettle approximately 30,000 families (Anindita, 2008). This kind of program has brought a significant change in the life of *Orang Rimba*. The remnant of colonial tradition like clearing the lands for big scale of palm oil plantations has also challenged the life of *Orang Rimba*. In fact, all of the environmental problems that
have occurred in the forest areas are hand in hand with the marginalization of *Orang Rimba* which has been brought by modernization.

The modernization has challenged the life of *Orang Rimba* and pushed them to position themselves between the two entirely different cultures, the natural culture and the modern culture. As the result, there are cultural clashes in the life of *Orang Rimba* that influence their identity as an ethnic community in Indonesia. They are in a complex dilemma; living among natural environment, local wisdom, and modernization. From this point, the writer proposes three problem formulations as follows: (1) How are the positions of natural environment, local wisdom, and modernization in the life of *Orang Rimba* as the indigenous people? (2) How are the cultural clashes among natural environment, local wisdom, and modernization depicted in the book? (3) How does *Orang Rimba* address the cultural clashes in their life? The problem formulations have assisted the writer to unravel the dilemma of *Orang Rimba* living in modern era. Further, the problem formulations have also assisted to show the position of *Orang Rimba* in keeping their commitments to preserve their natural environment and local wisdom.

**RESEARCH METHOD**

Butet Manurung’s book *Sakola Rimba* has been selected as the primary data of this study. In addition, the writer has also collected the secondary data taken from reference books, journals, and articles. The data was added in order to complement the primary data and to validate the results of the interpretation. The secondary data was selected from the previous studies that had discussed all topics related to the life of *Orang Rimba* and the indigenous people, postcolonialism, and also the representations of nature and environment in literature. Content analysis and descriptive qualitative were applied as the techniques to analyze the data.
The data analysis was started by reading Butet Manurung’s book *Sakola Rimba*. The book was read with the writer employing a critical reading; combining the reading on ecocriticism and postcolonialism (postcolonial ecocentric reading). In this study, Graham Huggan and Helen Tiffin’s notions on postcolonial ecocriticism have been functioned as the main foundation to elaborate the dilemma of this study. As cited in Huggan & Tiffin (2010), the Indian historian Ramachandra Guha argues that it is necessary “to bring postcolonial and ecological issues together as a means of challenging continuing imperialist modes of social and environmental dominance” (2). Moreover, Huggan & Tiffin have highlighted that “one of the central tasks of postcolonial ecocriticism as an emergent field has been to contest—also to provide viable alternative to western ideologies of development” (27).

After the process of reading, the interpretation was written by collecting and classifying the data based on the topic of the study about the clash of cultures among natural environment, local wisdom, and modernization in the life of *Orang Rimba*. The process of collecting and classifying the data pursued Glotfelty and Fromm’s (1996, qtd. in Maimunah, 2014, 329) three stages of ecocentric reading which were: (a) The nature representation in literature (the frontier, animals, cities, specific geographical regions, rivers, mountains, forests, the body, and so forth), (b) The important function of “raising public consciousness of interlinked social and environmental issues that require immediate action and change” (Buell, 1995, 97-98; qtd. in Huggan & Tiffin, 2010, 23); as the consciousness rediscovers, reissues, and reconsider the nature, and (c) The symbolic construction of species. The results of the reading interpretation, then, were validated by showing the excerpts from the book and the secondary data that could have supported the interpretation.
FINDINGS AND DISCUSSION

The Positions of Natural Environment, Local Wisdom, and Modernization in the Life of Orang Rimba

The ethnic community of Orang Rimba has inhabited the tropical rain forest areas in Jambi province for a long period of time. This community has scattered in more than 60,000 hectares of the forest areas in Bukit Duabelas (Manurung, 2013, 9). Since August 2000 and by the decree of the Minister of Forestry, 60,500 hectares of the forest areas have been legalized as Bukit Duabelas National Park. Before the decree, the 32,000 hectares of the forest areas had been known as the areas of Biosphere Reservation. Nevertheless, the transformation of status has failed in making a significant contribution to the improvement of the forest’s quality (Manurung, 2013, 9).

Natural environment, specifically forest with all of its natural resources and inhabitants, has become a part of Orang Rimba’s life. The forest’s position is very fundamental for Orang Rimba since it supports their existence and shapes their identity as an ethnic community. Forest has not only provided them with settlement and supplied them with food, but it has also protected them from the dangers coming from the outside world. Orang Rimba always lives in harmony with nature. They always attempt to be in a good side of nature and live peacefully without the desire to dominate nature. For Orang Rimba, forest is a partner; it is their mother and also their friend. Nature looks after of Orang Rimba and as a return, Orang Rimba look after nature like a mother looks after her children. This relationship, according to Maimunah (2014) demonstrates the need of femininity in the ecological wisdom to care for nature, “feminine ecology points out the harmony and the integrity of nature with the femininity of women, not with the exploitation of nature” (337). All aspects of nature
are sacred for Orang Rimba. Nature is a life source, and everything in nature has its own soul and life force. The animals have souls, and so also the trees. For that particular reason, Orang Rimba comes to respect and preserve nature.

For Orang Rimba, honey tree is like an heirloom for jungle outsiders. The tree is commonly bequeathed to the youngest daughter in the family. If one family has more than one daughter even several daughters, all the daughters must also be counted. Thus, it is forbidden to carelessly cut the honey tree. If the law has been violated, the one violating the law has to pay very expensive fines of customary law. One life of a honey tree is equal with one life of a person, or equal with 500 sheets of fabrics (Manurung, 2013, 16).

Orang Rimba has created their indigenous wisdom and teaching. Their custom and tradition have been constructed by considering the position of nature. Their local custom and life philosophy have been only created in order to preserve nature so that they can continue living side by side with nature. Anindita (2008) states that “the structure of leadership in Orang Rimba is related with the power under the Kingdom of Jambi in the past and it was originally created as a system to deal with natural resources from the forest”. Orang Rimba also believes that the souls of their ancestors, the spirits, as well as God and Evil, reside in nature; and for this reason, they are afraid of the wrath of nature if they disrespect it.

A wood or a honey tree has to be ‘seduced’ so that the ghoul can leave, and Orang Rimba is permitted to ‘taste’ the honey given to them by God. If the ghoul does not leave, they believe that they will fall while climbing the tree, and die. The myth says that there was someone who climbed the tree and never went back to the ground, lost and disappeared. If something like that happens, nature will give a sign to the people around, or to the family who lives long
away from the location of the honey, for instances with the sound of particular bird or certain dream (Manurung, 2013, 18).

*Orang Rimba* only hunts animals to taste and they let the rest of the animals live freely in the forest. They do not consume livestock animals. For them, breeding animals is forbidden and it violates the natural law. If they take something from nature, they will perform some kind of rituals or chant prayers as the reciprocate actions.

Although the relationship between *Orang Rimba* and nature is not quite an equal relationship, it is not essentially a hierarchical relationship either. Hunting animals and food gathering are survival necessity for *Orang Rimba*. The kind of relationship showed by *Orang Rimba* with natural environment and local wisdom is different from the kind of relationship showed by the agents of capitalism with natural environment and local wisdom. Comparing this situation with the situation of the Indians and the colonists, Anderson (2004) explains the different kinds of human and nature-relationships showed by the Indians and the colonists as follows.

Aware of the power of animal spirits, native hunters treated their prey with respect and performed rituals defined by reciprocity. Although not quite a relationship of equals, the connection between Indians and prey was not essentially hierarchical. But notions of domination and subordination were central to the English, who believed that the act of hunting epitomized the divinely sanctioned ascendancy of humankind over animals (58).

Translating the situation of the Indians and the colonist into the situation of *Orang Rimba* and the agents of capitalism, there is a similarity between both of the situations. In *Orang Rimba’s* case, this situation could be understood as; originally, there is no arrogance and tendency to dominate nature in Orang Rimba’s life philosophy.
However, there is an intentional need to dominate and to demand profit from nature showed by the agents of capitalism.

Initially, modernization and education for Orang Rimba are the embodiment of evil. Modernization brought the outsiders to their land and after that; the outsiders have gradually taken their lands. Modernization has also devoured their habitats, forests, and natural resources. It has ruined their life, brought curse, and carried the plagues to their families. In their mindset, particularly the mindset of the elders, modernization does not have much impact on their daily life. They can live without modernization and they are proud with their ways of life.

**Cultural Clashes: Natural Environment, Local Wisdom, and Modernization in the Life of Orang Rimba**

The serious repercussion of modernization toward natural environment and the life of the indigenous people is that modernization has stirred a problematic situation that could threaten the existence of both nature and the indigenous people. From the vantage point of the indigenous people, modernization does not only take along a new influence into their life but it also takes along a lot of problems, especially when it is related to capitalism as neocolonialism. Davary (2012) states that “the most longstanding legacy of colonialism, however, is not its material but its discursive effects; it is not its overt violence, but its covert cultural, intellectual, and religious assumptions that still remain in force today” (13). According to the ecofeminist Val Plumwood (2001, as summed up by Huggan & Tiffin, 2010), there are three typical types of ecological imperialism which commonly embedded in the colonial mindset namely biocolonization, reason-centered culture, and environmental racism (4). The indigenous people like Orang Rimba have been marginalized and oppressed by this ecological imperialism. According to the colonial mindset, natural environment and
the indigenous people with their local wisdom are always in the inferior position. The existence of nature and all of its inhabitants is to be exploited for the prosperity of human, and the indigenous people simply do not have the capacity to cultivate and then exploit them. As highlighted by Davary (2012), "the colonial mentality which sees the colonized as inferior people with inferior cultures has resulted, among other things, in the use of the knowledge of the colonized to serve the interests of the colonizers. It is this discursive effect that has heavily amplified the suffering of nature, women, and the poor" (13).

For the beginning, Orang Rimba has begun to understand the purpose of money and then, the politic related to the environment policies. Nonetheless, the environmental policies suggested by the government, NGOs, and other parties about the managements of the forest and its natural resources often ignore the voices of Orang Rimba as the people who have directly involved with forests conservation. Based on Plumwood’s classification of ecological imperialism (2001), this type of situation can be categorized into biocolonization. Biocolonization has raided the natural resources such as lands, wildlife, forests, and minerals to self-serving the needs of the corporate.

This biocolonization is aggravated by a cultural clashing happening in Orang Rimba’s life. Nowadays, their life has been constructed by the intermingled of the natural culture, represented by natural environment and local wisdom; and the modern culture, represented by education, modernization, and capitalism. The capitalist world-system has absorbed Orang Rimba and transformed their culture; creating a ‘reason-centered’ culture as the type of ecological imperialism. The modern people often take advantage of them, trick them, and also steal their natural resources.
From the perspective of *Orang Rimba*, modernization is the symbol of their oppression. Their ways of life are considered ‘exotic, wild, and uncivilized’ compared to the modern ways of life. The modern people even think that *Orang Rimba* has to be taught about ‘the civilized way of life’. The arrogance of the modern people offers only one single interpretation of life’s standards and appropriateness. Anindita (2008) in her report, states that “according to the perspective of the outside world, the *Orang Rimba* is uncivilized”. Further, she explains that the outside world often addresses them as ‘Kubu’, which has now become an international name for the *Orang Rimba*. Kubu is an external marginalization of the *Orang Rimba* that carries the connotation of ‘a person who is dirty, untidy, smelly, infidel, stupid and has no religion’. In other words, they are not ‘normal’ human beings (Anindita, 2008).

*Orang Rimba* is also marginalized because of their beliefs. They believe in animism and dynamism. Their beliefs have not been included in one of the six religions acknowledged by Indonesian government. For *Orang Rimba*, Anindita (2008) again states, “marginalization occurs not only ecologically when the forest; their habitat, is degraded, but also when they are challenged by external arrogance about their standard and way of life”. Marginalization, stereotype, and discrimination are the common phenomena when interacting with the indigenous people. Insulting their dignity and cheating in trading transactions have also become the typical treatments. These marginalization and discrimination, in fact, are the remnants mindset of imperialism and colonialism and defined by Plumwood (2001) as environmental racism.

In this book, Butet shows the dilemma of *Orang Rimba* as well as her struggles as the agent of change living with *Orang Rimba*. Her presence in the middle of the community is the manifestation of the dilemma experienced by *Orang Rimba* toward
modernization. Butet, as an outsider and a woman herself, strives for *Orang Rimba*’s acknowledgement. For *Orang Rimba*, she is the representation of modernization; their fears and also their opportunities to resist their oppressors. In one hand, modernization and education taught by Butet, for *Orang Rimba*, are the symbols of oppression toward the preservation of their natural environment and local wisdom. The outsiders have coerced education and modernization to them. They have degraded *Orang Rimba*’s life philosophy and put it into the inferior position. They have simply thought that their modern ways of life are better that *Orang Rimba*’s ways of life. In the other hand, modernization and education have become their hopes to resist the power of oppression. Education and modernization like the use internet and video are their opportunity to put their position in the same ground with the outsiders. Only through this opportunity, they can have an equal fight with the outsiders to ensure the protection of their forest and entitlements.

Further, Butet gives a new perspective in depicting the life of *Orang Rimba*. She describes the positive images of *Orang Rimba*’s life. In this case, she breaks the tradition on describing the life of the indigenous tribe from the mindset of colonialism which describes them as negative, passive, and helpless. Instead, she describes the power of *Orang Rimba* by showing that they are not a dependable tribe who can only rely on the assistance of government, NGOs, and other people outside the forests. They are fully capable of governing their own life and making their own choices.

**Orang Rimba in the Middle of Cultural Clashes**

Paul Spencer Sochaczewski, the former head of International Campaigns of WWF and the author of *Redhead and Soul of the Tiger*, in Butet Manurung’s *Sakola Rimba* (2013) comments that “objectively, *Orang Rimba* is not in the positions to resist against pillaging and the destruction of their habitat since they have been crippled by
illiteracy, the lack of legal entitlements, land belonging, and the connections to the influential corporates” (vi). In addition to their unfortunate conditions and in the attempts to compromise with modernization, Orang Rimba is compelled to sacrifice nature and their interests for the reason of survival. Truthfully, this condition is not entirely the fault of Orang Rimba. Marfuah (2013) says that “globalization has changed the mindset of Orang Rimba and their life” (83). Further, Butet argues that “the impact of modernism has exceeded the power of local wisdom and Orang Rimba has been compelled to abandon nature” (xiii). As a human being, Orang Rimba also has the right to abandon their former way of life and decides to embrace modernization. Since by preferring not to confront modernization, they also still do not have enough power to prevent the spread of forests destruction (Manurung, 2013, 228-233).

In this case, the position of Orang Rimba in the middle of cultural clashes can be divided into the conservative and the liberal. The conservatives have emerged from the elder generations of Orang Rimba and some younger generations opting to maintain the traditional ways of life. They have resisted giving opportunity to education, development, and modernism. Meanwhile, the liberals have emerged from mostly the young generations of Orang Rimba and the open-minded elders which have been willing to give opportunity to education, development, and modernism. They are consciously aware that they have to change in order to protect their forest, local culture and wisdom. Nevertheless, a few of them have opted to entirely abandon their identity as Orang Rimba, forsake the jungle, and live as modern people in the village, city and even big town.

Fairly, the book has depicted that the young generations of Orang Rimba have been more adaptable to the change. Although being suspicious in the beginning, the young generations are willing to empower themselves with education, knowledge and
new skills to protect their natural environment and local wisdom. Initially, they have denied education. However, as time passes by, they have gradually acknowledged the importance of education since as an indigenous ethnic community; the changes are necessary to protect their natural environment and local wisdom.

...but with the increasing social interaction with the outside community and demands for change, then Orang Rimba should be empowered through… empowering psychologically, sought from those who are shy, insecure, fear can turn into a self-confident, daring either with the group or with the outside community of Orang Rimba (Marfuah, 2013, 85).

Butet depicts their eagerness and willingness to accept education by showing the growing number of the cadre of educator emerging from the inside community of Orang Rimba.

From a denied person; has been harshly rejected by Orang Rimba, I finally have been accepted as a calling teacher for the nomadic Orang Rimba. My idea to create the cadre of educator who comes from Orang Rimba finally could have been actualized. There are fourteen of Rimba’s children who have become teacher cadres; seven people have already been married, so now, there are only seven people who have moved together and still believed in my dream (Manurung, 2013, 221).

CONCLUSION

The environmental damage and the ecological crisis that have befallen this planet are the result of human’s never ending ambition to dominate and control nature. The desire to dominate and control nature and its inhabitants is the main legacy of imperialism and colonialism. In the era of postcolonialism, this legacy survives and it has been transformed into capitalism; the desire to control all the capitals which are
considered worthwhile and profitable. The story of Butet Manurung about the life of *Orang Rimba* cannot be separated from the story about the practices of capitalism. Further, the ways people outside the *Rimba* have stereotyped and labeled the life of *Orang Rimba* as ‘exotic, wild, and uncivilized’ represent how the colonial ways of thinking still stand until today.

Butet Manurung critically depicts how modernism, capitalism, and the war of interests have become the primary factors that engender the damage of natural environment and local wisdom. In the case of *Orang Rimba*, the survival of *Orang Rimba* is connected with the survival of their inhabited environment. For the indigenous people like *Orang Rimba*, all of their cultural roots rely on the forests in which they have been living for generations. For them, the environmental crisis is a crucial problem that should be prioritized; otherwise, it will be a problem that threatens their existence and identity. *Orang Rimba*, somehow, cannot abandon nature for the sake of modernization or for the sake of their survival. Abandoning nature means automatically losing most aspects that shape their identity as an ethnic community who has lived side by side with nature. Thus, for the sake of their future identity, although they have done a lot of compromise with modernization and had a full right to live differently, they still need to partake in preserving nature.

Even though their life has been torn apart between natural culture and modern culture; in ways they have to maintain their natural environment and local wisdom while at the same time they also have to deal with modernization, and even though some of them have sacrificed nature and their interests for the sake of survival, most of them still prefer to maintain their identity as the guardian of nature. They do not abandon their cultural root and identity that have come from nature. Thus, most of them are still struggling to maintain their natural environment and their ways of life in
the modern era. At the same time, they have taken advantage of education and modernization to support their resistances, since no matter how, Orang Rimba still cannot imagine living without their forests and natural environment.

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What Errors are Committed by Students in Writing English Paragraphs?

Faiza Hawa  
Universitas PGRI Semarang  
Semarang, Central Java, Indonesia  
faizahawa@yahoo.com

Rahmawati Sukmaningrum  
Universitas PGRI Semarang  
Semarang, Central Java, Indonesia  
raihansya@gmail.com

Oscar Yustino Carascalao  
SMA Krista Mitra Semarang  
Semarang, Central Java, Indonesia  
oscarcarascalao@gmail.com

ABSTRACT
It is inevitable for students in making error when they write paragraphs in their second language. The study attempts to analyze errors in the paragraphs written by second semester students of English Department of University of PGRI Semarang. The data of this study are 35 paragraphs randomly taken from second semester students who enroll writing 2. Written test is used as the instrument of the research. The analysis of the paragraphs is derived from Corder’s (1967) cited in Sawalmeh Murad (2013) method on error analysis. This method has three steps (1) collection of the sample errors, (2) identification of errors, (3) and description of errors. All the errors committed by the students are put into categorizations. This study reveals that the second semester students have committed several errors in their paragraphs. Those are verbs tense, subject verb agreement, fragment and capitalization, spelling, word order, use of pronoun, preposition, and article. Several recommendations are put in the highlight to reduce further problems regarding writing English paragraphs.

KEYWORDS: Writing, Error Analysis, English Paragraph
connected and well-ordered sentences in a systematic ways. To produce meaningful and well-ordered sentences is not an easy job for students. It needs hard efforts and a lot of practices to produce good sentences since we do not acquire this skill naturally. However, students cope many obstacles when they are trying to write sentences or even paragraphs. Therefore, written production is one of the most difficult tasks for ESL/EFL learners (Harris and Cunningham 1994 cited in Maher 2014).

In academic study, students need to learn writing in order to take notes, write essays and compositions, and answering written questions. For that reason, students need further understanding and more practices in writing. Meyers (2005:2) stated that writing is a way to produce language you do naturally when you speak. Writing is speaking to other on paper or on a computer screen. Writing is also an action – a process of discovering and organizing ideas then putting them on a paper, reshaping and last revising them into good arrangements. In addition, writing requires a high level of language control, problem-solving form, generating ideas, planning, goal setting, monitoring and assessing what has been produced (Murcia and Olshtain, 2000). It is in line as what stated by Harmer. He said that writing is often time-bound in the way conversation is. When writing, students frequently have more time to think than they do in oral activities. They can go through what they know in their minds, and even consult dictionaries, grammar book, or other reference material to help them (2004:31). It can be summed up that writing needs hard work, many practices and plenty of time to not only generate ideas, but also arrange the ideas into readable and meaningful sentences. Therefore, making errors in writing English is not something surprising and it is inevitable for the students to commit since writing is a complex process.
Error analysis is a proper tool for revealing students’ mistakes in composing sentences in English. Doing error analysis on students’ writing means the lecturers provide themselves some information related to the students’ errors. This helps the lecturer or teacher in three ways: first to correct students’ error, second to improve their teaching, and third to focus on those areas which need reinforcement (Alhaysoni, 2012 cited in Alwameh Murad, 2013).

This study meant to identify the types of errors made by the second semester students of University of PGRI Semarang in Writing paragraphs and frequency of committing those types of error.

The present study sought to answer questions posed below:

1. What are the most common types of error committed by second semester students of English Department of University of PGRI Semarang in their paragraphs?
2. How frequent is writing errors occurred on students’ paragraphs?

**REVIEW OF RELATED LITERATURE**

**Writing**

Writing is a way to communicate in written form. Since writing is a complex process, it takes plenty of time to practice. Langan states that writing is not a natural talent, but a skill that must often be trained (2008: 13). It is a skill involving knowledge, concepts, and writing rules, and also for composing ideas into written form based on its rules to make it comprehended for readers. A good writing is resulted from plenty of thinking, practicing, evaluating, then revising. It is on the same highlight as uttered by Byrne, 1996 cited in Maher Fadi, 2014. He said that the way of ordering sentences should include some conscious mental effort such as making notes, drafting, and revising.
The process of thinking in writing is a process of creating and composing ideas into comprehended writing based on writing rules. Good writing must include a sufficient knowledge of grammatical rules, lexical items, and logical connections (Maher Fadi, 2014).

English teacher or lecturer can use writing as a students’ learning reflection. It means that if the students able to produce good writing, it can be said that the learning is successful. It is a tool used either as a evidence of successful learning or as a means of learning (Richard, 1990 cited in Cholipah 2014). In other words, writing is a feedback for learning achievement.

Error analysis

In fact, learners do make errors, and these errors can be observed, analyzed, classified. This statement is in line with Ellis’ opinion. He said that error analysis is used as a tool to investigate how learners acquire a second language (2008:62). Brown (2000: 218) also stated that error analysis is a surge of study of learners’ errors. Here, error analysis is useful to keep us focuses on specific language.

In analyzing the errors, there are steps that must be done by the researcher. Ellis (1997:16-19) explains that there are four steps of error analysis. They are:

a. Identifying Errors

In identifying errors we have to compare sentences the learners produce with what seem to be the normal or ‘correct’ sentences in target language which correspond with them.

b. Describing Error

After errors have been identified, they can be described and classified into types. There are several ways of doing this. One way is to classify errors into grammatical categories. Another way might be to try to identify general ways, such as
‘omission’, “misinformation” and ‘misordering’. Classifying errors can help us to
diagnose learners’ learning problems at any stage of their development.

c. Explaining Errors

The identification and description of errors are preliminaries to the much more
interesting task of trying to explain why they occur.

d. Error Evaluation

Where the purpose of the error analysis is to help learners, there is a need to
evaluate errors. Some errors can be considered more serious than others because they
are more likely to interfere with the intelligibility of what someone says.

**RESEARCH METHOD**

**Subject of the Study**

This qualitative study took 35 students as the subjects of the study. The subjects
were selected from the second semester students of English Department of University
of PGRI Semarang who enrolled writing 2. The second semester students are divided
into 5 classes; they are class A, B, C, D and E. Purposive cluster sampling were applied
to take the subject. It is used for specific purpose to generate a more efficient
probability sample in term of monetary and/or time resources (Charles, Yu: 2007: 79-

**Instrument**

The instrument used to collect the data in this study is written test. The students
were assigned to write a paragraph in which the topic is not determined by the lecturer.
The paragraphs the students wrote demanded four requirements of a good paragraph.
The lecturer distributed the test sheet to the students. When they finished their writing,
the lecturer collected the paper and began to analyze by marking the errors occurred
on students’ paragraphs.
Data Analysis

The analysis of the paragraphs will be derived from Corder’s (1967) cited in Sawalmeh Murad (2013) method on error analysis. This method has three steps (1) collection of the sample errors, (2) identification of errors, (3) and description of errors. To find out the frequency of the common errors in the paragraphs, the writers calculated the total errors found in the paragraphs. The data will be analyzed using Chanquoi error classification (2001). Those include: first, spelling errors. This category deals with the errors related to the orthography errors. Second, grammatical errors. This category discusses the errors related to the gender and number, agreement of nouns, verb and adjectives, and subject-verb agreement. The third is punctuation errors. This category deals with the punctuation and capitalization errors.

FINDINGS AND DISCUSSIONS

In this section, the writers present the results of the study. The results are presented in accordance with the research problems posed earlier in this study. First, what are the most common types of error committed by second semester students of English Department of University of PGRI Semarang in their paragraphs? Second, how frequent is writing errors occurred on students’ paragraphs?

Tabel 1. Writing errors committed by second semester students

<table>
<thead>
<tr>
<th>No</th>
<th>Types of Error</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Verb tense</td>
<td>28.2%</td>
</tr>
<tr>
<td>2</td>
<td>Word order</td>
<td>8.21%</td>
</tr>
<tr>
<td>3</td>
<td>Subject</td>
<td>21.74%</td>
</tr>
<tr>
<td>4</td>
<td>Pronoun</td>
<td>4.8%</td>
</tr>
<tr>
<td>5</td>
<td>Spelling</td>
<td>8.7%</td>
</tr>
<tr>
<td>6</td>
<td>Capitalization</td>
<td>9.6%</td>
</tr>
<tr>
<td>7</td>
<td>Preposition</td>
<td>4.3%</td>
</tr>
<tr>
<td>8</td>
<td>Article</td>
<td>3.8%</td>
</tr>
<tr>
<td>9</td>
<td>Fragment</td>
<td>10.62%</td>
</tr>
</tbody>
</table>
As presented in table 1, the second semester students of English department of University of PGRI Semarang have committed several errors in their paragraph writing. Those errors covering error in verb tense, word order, subject, pronoun, spelling, capitalization, preposition, article, and fragment. The most common error in writing paragraph are dominated by error of verb tense, subject, and fragment. Below is the presentation of nine types of errors committed by second semester students in writing paragraph.

1) Verb tense

Verb tense error occurs when wrong verb tense is used. Incorrect verb tense can cause confusion—readers may not understand when events happened.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Verb tense</td>
<td>Homeschooling is an alternative solution for parents who <strong>wants</strong> to implement more educational focused on children</td>
<td>Homeschooling is an alternative solution for parents who <strong>want</strong> to implement more educational focused on children</td>
</tr>
</tbody>
</table>

2) Word order

Word order error is wrong arrangement of words in a phrase, clause, or sentence. In many languages, including English, word order plays an important part in determining meanings expressed in other languages by inflections.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Word order</td>
<td>- There are four pictures on my <strong>wall room</strong>. - I have many <strong>small balls of colorful</strong>.</td>
<td>- There are four pictures on my <strong>wall room</strong>. - I have many <strong>small balls of colorful</strong>.</td>
</tr>
</tbody>
</table>

3) Subject-verb agreement

The subject and verb must agree in number: both must be singular, or both must be plural. Problems occur in the present tense because one must add an **-s** or **-es** at the
end of the verb when the subjects or the entity performing the action is a singular third
person: he, she, it, or words for which these pronouns could substitute.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
</table>
| Subject verb agreement | - Karimunjawa *have* a diverse ecosystem.  
- However, he is not arrogant although *he become* a best selling artist | - Karimunjawa *has* a diverse ecosystem.  
- However, he is not arrogant although *he becomes* a best selling artist |

4) Pronoun

A *pronoun* is used in place of a noun or nouns.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pronoun</td>
<td>- In addition, <em>it’s</em> geometrical frame is very different from that of technical control.</td>
<td>- In addition, <em>its</em> geometrical frame is very different from that of technical control.</td>
</tr>
</tbody>
</table>

5) Spelling

Spelling is the act or process of writing words by using the letters conventionally accepted for their formation.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
</table>
| Spelling             | - I have a *family*.  
-Secondly, myself picture is next to my family’s picture. | - I have a *family*.  
- Secondly, myself picture is next to my family’s picture. |

6) Capitalization

*Capitalization* is the writing of a word with its first letter in uppercase and the remaining letters in lowercase.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
</table>
| Capitalization       | - *he* issued the government regulation is valid  
-family gathering right would really be fun for the family members. | - *He* issued the government regulation is valid  
-Family gathering right would really be fun for the family members. |
- Pemalang city has an interesting place that is Widuri water park.

7) Preposition

A preposition is a word that shows the relationship between a noun or pronoun and other words in a sentence. It links nouns, pronouns and phrases to other words in a sentence.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
</table>
| Preposition           | - *It can make me interested to stay every time.*  
                        | - *I can enjoy and listen a music or watch the movie.* | - *It can make me interested in stay every time.*  
                        |                                                   | - *I can enjoy and listen to a music or watch the movie.* |

8) Article

An article is a word that is used with a noun to indicate the type of reference being made by the noun.

<table>
<thead>
<tr>
<th>Error classification</th>
<th>Error identification</th>
<th>Error Correction</th>
</tr>
</thead>
</table>
| Article              | - *That is a architect attempt to build a modern office.*  
                        | - *Lawang sewu is a located on the east side Tugu Muda Semarang.*  
                        | - *Homeschooling is an alternative education method that is carried out at home with parents as teacher.* | - *That is an architect attempt to build a modern office.*  
                        | - *Lawang sewu is located on the east side Tugu Muda Semarang.*  
                        | - *Homeschooling is an alternative education method that is carried out at home with parents as the teacher.* |

9) Fragment

A sentence fragment is similar to a phrase or a dependent clause. It is not a sentence, or more precisely, not a finished sentence. A fragment expresses an incomplete thought; a fragment cannot function nor stand alone as a simple sentence.
The findings of this study indicate that most of the students experience error in writing paragraphs. The results show that the students experience nine types of common error when they write paragraphs. Those nine errors cover the error in verb tense, word order, subject-verb agreement, pronoun, spelling, capitalization, preposition, article and fragment. The most common errors are dominated by verb tense (28.2%), subject-verb agreement (21.74%), and fragment (10.62%). The errors are occurred due to the lack of students’ competence in English. This is in accordance as what stated by Abdellatif (2007). He claims that the reason of committing writing errors among non-native speakers of English is the lack of knowledge of second or foreign language structure.

As mentioned in the earlier definition, error is something unavoidable for students. It is something natural for students to commit error in writing English since writing is not naturally given skill. Error itself cannot be separated from learning process especially language acquisition because many experts believe that error becomes an evidence which gives good contribution to second language acquisition (Khasanah, Uswatun, 2016: 27).
CONCLUSION

This study intended to investigate the types of error committed by the second semester students in writing paragraphs and the frequency of their occurrences. The results of this study reveals that the students commonly commit error in grammatical when they write paragraphs. The most common errors are dominated by verb tense, subject-verb agreement, and fragment. The errors are occurred due to the lack of students’ competence in English. After finding the result, it is better for writing lecturers to teach the basic grammar before teaching the method of writing a good paragraph. Moreover, students who enroll writing 2 should be improved their knowledge on verb tense, subject-verb agreement and fragment.

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Promoting and Preserving Traditional Song of Gorontalo “Lohidu” into Digital Document

Dr. Harto Malik, M.Hum
Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
Gorontalo, Indonesia
malik@ung.ac.id

Farid Muhamad, S.Pd, M.A
Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
Gorontalo, Indonesia
faridmuhamad_80@yahoo.co.id

ABSTRACT
This paper is derived from an on-going two year research. It aims to transfer “Lohidu” to be written into English as part of repositioning local language and culture into global culture. Lohidu is an oral traditional song of Gorontalo. It is sung and transferred orally through generation. It is believed that the oral culture is easily faded than written culture. Thus, it is important to transfer the oral culture into written culture in order to preserve the tradition. Nowadays, Gorontalo culture and language begin to extinct. The young generation of Gorontalo tend to love modern culture rather than their traditional culture. The written manuscript of Lohidu can be used later to trace the culture and to analyse the local wisdom in it. The data of the research were collected through recording; audio and video when the singer of Lohidu sang. Furthermore, the recording of Lohidu in Gorontalo language was transferred into English Language by firstly translated it into Indonesian language. In the first year, the output of the research was the book of Lohidu in 3 (three) languages; Gorontalo language, Indonesian language and English language. In addition, Lohidu can be enjoyed perfectly when it is performed in live show, therefore, on the second year, the recording video of the performance will be published online through website. The locations of the research were 5 regencies and one city in Gorontalo Province. From those locations there were 18 respondents and most of them were above 35 years old.

KEYWORDS: Oral Traditional song, Gorontalo, culture, Lohidu.
The ethnic language extinction is become the big issue in Indonesia. The research found that there are almost 169 ethnic languages endangered (nationalgeographic.co.id/berita/2011/12/apa-saja-faktor-punahnya-bahasa-etnis-di-indonesia). It is because of the decrease of the number of the speakers. Gorontalo is one of the ethnics in Sulawesi Island that has oral tradition. Gorontalo language is in spoken form. The language is cultivated and transmitted by the elders only through spoken words. The phenomenon in Gorontalo nowadays is that the young generation tend to love modern culture and foreign language rather than their traditional culture and language.

In their daily life, they speak in Bahasa Indonesia because at school they must use it in their interaction. They read books (in Bahasa Indonesia or English Language), thus they are only familiar with written text. After school while they are playing, they use Bahasa Indonesia in Manado dialect. Moreover, the urban families do not speak intensively in Bahasa Gorontalo.

Facing these problems, it is important to preserve Gorontalo language and Gorontalo culture. Transforming oral culture into written manuscript can slow up the extinction of the culture and language. The written manuscript can be used as the source of information to study Gorontalo culture. One of the actions is through transferring “Lohidu” into written text.

In addition, the research is done on the basis of academic concern on the cultural heritage. The anxiety was basically triggered by (1) lack of interest and appreciation toward local culture and literature; (2) claims of the ownership of the cultural products; and (3) the decreases of the oral literature speaker (Malik, 2012: 5). Taum (2011: 4-5) explains that many of the current generation has not longer interested and appreciated their local literature. The teaching of local literature at the
school did not show basic policy about familiarizing local literature to the students. Concerning oral literature in Gorontalo, the speakers are generally elder that many of whom have already passed away. Meanwhile, the young generation now tend to like the modern/pop culture and they are unwilling to study their oral literature or traditional culture.

Another aspect that motivated the researchers to do this study is the unavailability of the Gorontalo oral literature, such as Lohidu, in written document. At the scientific international conference on culture, sometimes it is easy to find books about the culture of Java, Bali and Makassar written in English, but it is different with the culture of Gorontalo. Indeed, there is a German scholar, Bezemer who has outlined Lohidu as many as 2 pages in his book Volsdichtung Aus Rodel: Sagen, Tierfablen und Marchen. This book was published in 1904 and written in German language. This book is quite old but does not describe much about Lohidu of Gorontalo (Malik, 2012: 10)

Based on the considerations above, it is necessary to conduct a study related to the translation of Lohidu song into English. By doing this study, the effort to preserve the culture can be answered through the provision of printed documents and digital documents of oral culture. It cannot be avoided that a culture is slowly going to extinct but this study gives a way to revive the cultural product. By transferring Lohidu song from Gorontalo into written document and translate it into Bahasa Indonesia and English, it is expected that in the future this study can promote Gorontalo culture and also to preserve the traditional song/poetry of Gorontalo.

RELEVANT THEORETICAL REVIEW

Before discussing the process of the study, a common perception about the translation should be build. In the following, the translation terms based on some
experts will be stated. Bell (1993:5) defines translation as “the replacement of a representation of a text in one language by representation of an equivalent text in a second language. Furthermore Bell (1993:13) describes that there are three terms in the translation process. They are (1) translating; a process of translation; (2) a translation; a product of the translation process; and (3) translation; the combination of the process of translation and the result is the product of translation.

Christina (2004:142) defines translation into six, they are (1) interlinguistics equation, trans-code and word per word; (2) pedagogic artefact in the learning process of two languages; mother language and foreign language; (3) computerized mental transfer process; (4) producing text from source language to target language; (5) oral translation by considering context; (6) translation process to reformulate the text (paraphrase).

**Pantun Translation into English**

Pantun (traditional poetry) is a form of poetry originated from Indonesia (Sumardjo, 2007:304). It is an oral folklore in form of “folk poetry” (Alisjahbana, 2009:1). Pantun is very popular in the language of Indonesian archipelago. In Javanese language it is known as Parikan, and in Sundanese language it is known as Paparikan.

In translating Pantun into English, there are many theories of translation that can be applied. One of them is proposed by Nida (in Bassnett, 2005: 25) as can be seen on the following picture:

![Figure 1. Nida’s Model of translation](image-url)
The first step of the translation is preparing the source text and then doing analysis of the text in order to understand the content/purpose of the text. The next step is transferring the source text into the target language. In the process of transferring language, it is also required to restructure the text based on the target language structure and grammar.

There are many experts such as Klinkert, R. O. Winstedt, R.J. Wilkinson, Vladimir Braginsky, Hamilton and Daillie who had already analysed the structure of Pantun. They found that the first two lines of Pantun is ‘Sampiran’ and the second two lines are the content or the purpose of Pantun. There are also Malay Pantuns which have already been translated into English with addition information on its content/purpose. As an example, Braginsky and Daillie translated Pantun in different ways. (Malik, 2012: 62)

Pinggan tak retak,
Nasi tak dingin.
Engkau tak hendak,
kami tak ingin.

The plate has not broken,
The rice has not become cool.
You do not want,
So neither do I. (Braginsky, 2004:493)

Braginsky’s translation above can be categorized as a free translation, because he translates line by line of the Pantun. The line “Pinggan tak retak” as Sampiran is interpreted as the plate has not been broken. The word “pinggan” means a big plate. Thus, the plate become the subject and functions to complete the sentence. He also added “has not broken” that fitted with the content/purpose of the line.
Meanwhile, Daillie translated the similar Pantun by applying a literary translation. He arranged and translated the lines of Pantun to focus on the beauty of the diction, alliteration, assonance and the rhyme. The translation is as follow:

\[
\text{Pinggan tak retak,} \\
\text{Nasi tak dingin.} \\
\text{Engkau tak hendak,} \\
\text{kami tak ingin.}
\]

No crack in the dish,
Not cold is the rice.
On your side no wish,
No desire on mine. (Daillie, 1988: 22)

He uses rhyme of “sh” sound in the first line and the third line, in the word “dish” and “wish”. He also uses “ai” sound in the second line and the fourth line, in the word “rice” and “mine” creates the beauty of the rhythmical sounds. The ability and creativity of the translator create a good literary translation.

The translation of Lohidu into Indonesian and English is a combination of free translation and literary translation. It is due to the fact that it is difficult to find the similar meaning of some of the Gorontalo words in Bahasa Indonesia and English. Therefore, some of the translated Lohidus lost their essential meaning. When it is performed by using Bahasa Indonesia, the response of the audience is different. They prefer to enjoy the show in Gorontalo language. The Lohidu is also transcribed from oral Gorontalo language into Gorontalo written language.

**Lohidu as a Type of Pantun**

Lohidu can be categorized as “Pantun”. Lohidu is Gorontalo oral folklore poetry, but it is always sung by the creator. There are three types of oral folklore poetry
in Gorontalo; they are: (1) Lohidu; (2) Pa:ntungi, and (3) Pa’iya lo Hungo lo Poli. In
every performance, the performer sings Lohidu while playing Gambus (six-stringed,
plucked instrument of Arabic origin). Thus, Lohidu can be called as a traditional song,
meanwhile Pa:ntungi and Pa’iya lo Hungo lo Poli are performed in two languages,
Gorontalo Language and Bahasa Indonesia with Manado dialect. Pa’iya lo Hungo lo
Poli is usually performed similar to Pantun (with replies). It is sung by a man while
playing gambus and a woman who replies Lohidu. (Malik, Muslimin, & Muhamad,
2014, p. 4)

Classification of Lohidu

Daillie (1988:30) explains that there are three methods to classify Pantun; they
are based on the audience, the form and the theme of the Pantun. Classifying Pantun
based on the audience can be seen from the age of the audience. They are children
Pantun, teenager Pantun and adult Pantun. Meanwhile, classifying based on the form
can be seen from the lines of the Pantun; quatrain Pantun, interconnecting Pantun,
two-line Pantun, six-line Pantun, and sixteen-line Pantun. There are two
classifications of Pantun based on the theme. They are the main theme and subtheme.

Futhermore, Piah (1989:163-164) divides Pantun into seven types based on
theme and its content. (1) Children Pantun; (2) romance Pantun; (3) Pantun of culture
and way of life of the society; (4) riddle Pantun; (5) praising and welcoming Pantun;
(6) admonition, religious and custom Pantun; and (7) narrative or story Pantun.

The classification of Lohidu in Gorontalo is based on the area/region where the
society lives. Malik (2012: 189) states that Lohidu was created in the lake area/region
indicated by the description of lake such as water, boat, fish and fishing equipment or
activities on the lake. This type of Lohidu is called as Lohidu Bulalo or “Lake Pantun”.
All of the lines of Lohidu Bulalo describe the activities on the lake. The activities such
as fishing, fish feeding, boat rowing and the situations of the lake that are captured by the *Lohidu* singer’s senses have transferred into beautiful lines of *Lohidu*. *Lohidu* describing the condition or situation on the sea can be called as “*Lohidu Deheto*” or Sea *Pantun*. *Lohidu* describing the situation in the rice field called as “*Lohidu Pangimba*” or Rice Field *Pantun*.

**Lohidu performance**

Malik (2012:166-172) explains that *Lohidu* performance in Gorontalo can be found in the rural area or countryside in Gorontalo. The performance consists of (1) the creator/singer of *Lohidu*; (2) the audience who listen and watch *Lohidu*; (3) the context of the *Lohidu*; and (4) the content/message of the *Lohidu*. The performance usually can be found at the night before wedding party and on the wedding night in the village. According to the custom in Gorontalo, before the wedding day, the family and neighbour are gathered together in bride’s house cooking foods and cakes and also preparing all the things needed in the weeding party. To entertain and to cheer up the gathering, usually a singer of *Lohidu* starts singing and the other are listening. Thus, the famili can do all the tasks happily, because *Lohidu* usually contains jokes.

The audience of live show of *Lohidu* plays a very important part. They can interact with the *Lohidu* singer. They can inspire the singer to create *Lohidu* based on the context. One of the very popular *Lohidu* singer who is very creative is Risno Ahaya. He is about 50 years old and lives in Buhu village, Telaga Jaya, a sub district of Gorontalo regency. Even though he grew up with vision problems and never studied in school but he can create unique and beautiful *Lohidu* based on context where he performs the *Lohidu*. 
His popularity began in the 80’s. He performed Lohidu on air in RRI Gorontalo. He had his own scheduled air time in the radio in the morning at 8 o’clock and in the afternoon usually at 3 to 4 pm. Many people of Gorontalo usually were listening radio at that time. The listener enjoyed his performance even though it was only via the radio. There are many Lohidus that he created and sang on RRI Gorontalo. Unfortunately, in 2012 when the researcher asked for all of Risno Ahaya’s recording of Lohidu in RRI Gorontalo, the recording section explained that his recording in 80’s could not be found. There are only small numbers of his Lohidu that were recorded in 2011 to 2012.

FINDINGS AND DISCUSSION

Promoting and Preserving Local Culture into Digital Document

Sedyawati (2010:83) states that cultural document must be protected. Protection means preserving the culture. Furthermore, Ratna (2007:30) declares that the documentation of literature as a source of history is limited. It is related to the documentation of the local culture. Thus, it is important to preserve the local culture through recording, understanding, analysing and spreading it widely. As the native of Gorontalo and also English scholars, it is a must for the writers to preserve Gorontalo culture and literature. The preservation can be done through translating the text of the local culture and literature into English. Because of Lohidu is in oral form, the first thing to do is to record the singer singing Lohidu and transfer it into written text and then translate the text into Indonesian and English language.

The position of the translator is as the duplicator of the culture and also socializer of the product of the culture. Translating the local culture into English is not the only way to preserve local culture, but there are many alternative ways such as activating the cultural performance in every level of education or making the art
performance to become annual event of the province, training the local culture to the young generation. All these are facilitated by the government including the cultural policy.

Concerning about Lohidu, it is important to transfer it into written text because it is only sung orally by the creator or the singer of Lohidu. Moreover, all of the creators or singers of Lohidu are quite old, most of them are above 35 years old. Regrettably, they do not teach, or transfer/inherit their skills to their children. The Lohidu itself is an oral literature, and as many other oral literatures in Gorontalo, it could be easily left by the young generation who already adore modern technology and way of life. To be in line with the development, it is essential to preserve the vulnerable local oral culture into digital document as what is done in this study.

The study found the small numbers of the Lohidu creators/singers. From the five regencies and one main city of Gorontalo there are only 18 creators/singers. The locations of study are the five regencies: 1) Pohuwato regency, the farthest location in the border of Gorontalo province to central Sulawesi province, 2) Boalemo regency, 3) Gorontalo regency, 4) Bone Bolango regency, it is on the south part of Gorontalo, and 5) North Gorontalo, and the city of Gorontalo.

Based on the data, most of the Lohidu singers have only two workpieces of Lohidu. But, one of the famous one who has more than two workpieces, he is Risno Ahaya. He has lost his eyesight long time ago but he still can play Gambus while singing Lohidu perfectly and contextually. Most of the time, he performs Lohidu in the special occasion, such as performing on the radio, or sometimes invited by the government to perform on the opening of their meeting, or in the seminar held by university. When he performs Lohidu, he can compose the lyric based on the
information that was told to him previously. He is very creative, unfortunately as a figure of Lohidu in Gorontalo, his life seems unlucky in economy aspect.

The following are some data of Lohidu of Risno Ahaya that have been transcribe from Gorontalo language (GTO) into Indonesian (INA) and English language (ENG).

GTO

Otabi’u batangamu,
Nyawa’u togo lemupo.
Tingga loli hilawamu,
Uyito dia:lo humbuto.

In Lohidu above, the rhythmical ending sound is very important. The word “batangamu” in the first line and “hilawamu” on the third line have similar ending sound “u”. Also in the line two and four there are similar ending “o” sounds in the word “lemupo” and “humbuto”. Meanwhile in the translation into Indonesian and English language, the rhythmical sounds are only in several lines.

INA

Kusayangi dirimu,
hidupku ada padamu.
berawal dari perubahan hatimu,
sehingga kita berpisah.

ENG

I love you
My live depends on you
It comes from the change in your heart
That makes us break up

In doing the translation, the writers apply literal translation. Thus, the rhythmical ending sounds in the translation of Lohidu are not found. In the Lohidu above, the singer of Lohidu expresses his feelings to the woman he loves, but the change of the
woman’s feeling to the man becomes the cause of their separation. The women’s heart is not truthfully for the man.

In the second stanza below the singer expresses that the man believes there many women in the world that can be chosen to love. Even though the woman breaks up with him, he will try to find another woman who is much better.

\[ GTO \]
\[
Ola’u dia mongola,
\]
\[
Wa’u pilobalelio.
\]
\[
Donggo hi tumula mola,
\]
\[
tapo ganti’u olio.
\]

\[ INA \]
Bagiku tidak apa,
Dia berpaling dariku.
Bila ada umur panjang,
Masih kudapat penggantinya

\[ ENG \]
It is not a big deal for me
You leave me alone
As long as I live
I will find someone else to substitute

The further step after transferring Lohidu in oral form into digital document is socialization by printing and publishing the translation into a book of Lohidu. The book will covers all of the Lohidu singing by the 18 participants/singers in this study. The sample cover of the book is presented in Figure 2.
The further second year of the research plan is to post the translation of *Lohidu* with its video recording on the website of Gorontalo local culture in order to give a clear description and example to the readers about *Lohidu* live show and performance. The video will be equipped with lyrics of the *Lohidu* in Gorontalo, Indonesian and English. The design of the website is in Figure 3.
The other plan is spreading out the video of *Lohidu* in the form of compact disc (CD) or Digital Video Disc (DVD) to the government and to schools in Gorontalo. By having this research plan, it can guarantee the preservation of *Lohidu*. There will also be a lasting use by another generation. Moreover, in the third year plan of the research, the musical notation of the *Lohidu* will be arranged together with lecturers in *Seni Drama, Tari* and *Musik* (Drama, Dance and Music Arts) study program.

**CONCLUSION**

Preservation of local culture in Indonesia is something that must be done by every owner of the culture. The preservation can be done in several ways, one of them
is through cultural documentation into digital documents. The recording of the culture product can become an archive that will last longer and can be accessed by everyone.

In this study, the authors conducted documentation of the oral culture of Gorontalo called *Lohidu* into digital documents in the form of a text translated into Indonesian and English. The document is printed into a book.

In order to enjoy *Lohidu* performance, the video which is provided with lyrics in Gorontalo, Indonesian and English, will be published online on the website of *Lohidu*. Documentation of local culture into digital document is also an attempt to position the local culture and the local language in Global Culture.

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The Qualitative Evidence that Differentiates Nusa Penida and Bayung Gede Dialects: a Comparative Study

I Made Suwartama
Semarang State University
ImadeSuwartama@gmail.com

ABSTRACT
The study aimed at describing the qualitative evidence that differentiates Nusa Penida Dialect (NPD) and Bayung Gede Dialect (BGD) in terms of phonological and lexical aspects. This study used four wordlists they are: Swadesh, Budasi, Nothero and Holle wordlists. The result showed that there are 46 phonemes found in NPD and 58 in BGD. In NPD there are 3 vowel phonemes which have complete distribution, they are vowels /ɛ/, /ơ/, and /ɔ/, compared to 4 vowel phonemes in BGD they are vowels /i/, /ɛ/, /ɔ/ and /ʌ/. They are 10 diphthongs found in NPD (/ʌɔ/, /i̯ɛ/, /i̯ɔ/, /u̯ɛ/, /u̯ɔ/ and /u̯i̯/) and 9 in BGD (/ʌi̯/, /u̯i̯/, /u̯ɛ/, /u̯ɔ/, /u̯i̯/, /i̯u/, /u̯u/, /u̯ʊ/ and /u̯i̯ʊ/). Five geminate vowels found in NPD (/ʌʌ/, /ơơ/, /ɛɛ/, /II/ and /ʊʊ/). And 5 in BGD (/ʌʌ/, /ɔɔ/, /II/, /ʊʊ/, and /ơơ/). There are 6 consonant clusters in NPD (/kl/, /pl/, /bl/, /kr/, /tr/, and /br/). And 16 in BGD (7 l-blends: /jl/, /bl/, /kl/, /sl/, /tl/, /cl/, /ml/, 3n-blends: /nd/, /nt/, /nc/, 2 m-blends: /mp/, /mb/, 4 r-blends: /kr/, /br/, /jr/, /tr/. There were 19 consonant found in NPD, there were: /p/, /b/, /t/, /d/, /k/, /g/, /ʔ/, /s/, /c/, /j/, /l/, /r/, /h/, /m/, /n/, /ɲ/, /ŋ/, /w/, and /y/ and 19 consonants in BGD (/p/, /b/, /t/, /d/, /k/, /g/, /ʔ/, /s/, /c/, /j/, /l/, /r/, /h/, /m/, /n/, /ɲ/, /ŋ/, /w/, and /y/).

KEY WORDS: Nusa Penida Dialect, Bayung Gede Dialect, Phonological aspect, comparative study

Language and human cannot be separated from each other. A language is considered to be a system of communicating with other people using sounds, symbols and words in expressing a meaning, idea or thought. Kilgour (1999) said that a language is obviously a vital tool. Not only it is a mean of communicating thoughts and ideas, but it fosters friendships, cultural ties, and economic relationships. It means that the language does not use in term of communication only but also in many aspects of human life. Language is a living culture and has unique things to be researched.
There are a number of languages used by people in the world. One of them is Balinese language which is used by Balinese in Bali. Balinese language is used as a means of communication by Balinese people in their daily life. Although they use Balinese language, sometimes they possess different mannerism, words used, and accents. It is commonly called as dialect. Roach (2000: 2) stated that a dialect refers to a variety of a language which is different from others not just in pronunciation but also in such matters as vocabulary, grammar and word order. The existence of a dialect will show the characteristics of the language itself. Some people will be known easily where they come from by looking at the dialect that is being used.

Balinese has two varieties of dialect, Bali Aga and Bali dataran. Bawa and Jendra broadly stated there are two groups of dialect in Bali. They are Bali Aga dialect and Bali dataran dialect. Bali Aga dialect which is used by Bali Mula (bali Aga) who considered as the original people of Bali includes the region of Nusa Penida, Bayung Gede, Bugbug, Tenganan, Seraya, Sembiran, Bintang Danu, Selulung, Pedawa, Cempaga, Sidatapa, Tigawasa, Mayong, Bantiran and Belimbing. Bali dataran dialect includes the dialect variation existing in the eight regencies of Bali such as, Karangasem, Klungkung, Bangli, Gianyar, Badung, Tabanan, Jembrana and Buleleng (Bawa and Jendra, 1981, as cited by Artismaya, 1997:2). Like other languages, Balinese language has several dialects. Such as: Nusa Penida Dialect (NPD), Songan Dialect (SD), Bayung Gede Dialect (BDG) and still many other dialect that spread in Bali.

Considering the importance of NPD and BGD as mentioned previously, the existence of those dialects should be defended. One of the efforts that can be done to preserve those dialects is by making a written document as evidence before loosing. As we know that dialect is a part of culture, so if we cannot preserve it, means that the
national asset of culture will be extinct. Besides, as cited by Budasi, 2007, language or dialect can be used as transmitter of culture of the people to their next generation. Young generation should be able to see the culture of their former generation. There are limited researchers who wrote about NPD and BGD. Although there is a researcher conducted the research, the result is not complete.

Based on the fact stated above, the writer is interested in conducting the research comparing NPD and BGD in order to find out the qualitative evidence that differentiate both dialects. Specifically, this study finds out some evidences that can be considered as the beginning process of preserving NPD and BGD. By doing this, the writer also wants to show that Nusa Penida Island is a small area with the broadness things that can be researched.

Statement of the Problems

a. What are the qualitative evidences that differentiate NPD and BGD in terms of their phonological aspect?

Purposes of the Study

a. To explain the qualitative evidences that differentiate NPD and BGD in terms of their phonological aspect?

Scope of the Study

This study is limited to the qualitative evidences in terms of phonological and lexical aspect that differentiate NPD and BGD.

Significant of the Study

The result of the study was expected to be significant for the following:

1. For the Linguistic Field

The result of this study is intended to fulfill the inquiry of linguistics respectively within its overall aspect (Sugianta, 2009: 5). This study can be used as a
contribution or references in identifying the phoneme of a language for other researchers. Because this study is a synchronic study, the result of this study can be used as an evidence to find out the history of the development of NPD and BGD as interrelatedness of its former language.

2. For the teacher

The study about phonemic system in NPD and BGD, and also the differences of both dialects in term of phonological and lexical aspect provide beneficial input for teacher especially the English teacher. Therefore, they expand their knowledge by comparing the similarities and the differences between English and NPD as well as BGD.

**Definition of Key Term**

In order to avoid misunderstanding; some definitions of key terms can be defined as follow:

a. **Comparative study**

According to Antilla. R in Budasi (2007), a comparative study is a type of study by comparing two or more data in order to find out the differences or similarities from both data.

b. **Phonology**

Phonology is the study of the speech sounds of a particular language (Oxford Advanced Learner’s Dictionary, sixth edition). Phonology is also the study of concrete phonetic characteristic (articulators, auditory, and acoustic) of the sounds used in a language.

c. **Qualitative evidence**
According to Blust, 1974 as cited in Purwanta, 2009:7, the qualitative evidence is a kind of evidences in which the data are presented descriptively by using a particular method in terms of phonological and lexical aspects.

**REVIEW OF RELATED LITERATURE**

**Phonology**

Phonology is the study of sound-changes which take place in a language. Phonology is the study the concrete phonetic characteristic (articulatory, auditory, and acoustic) of the sounds used in language. (Gimson in Roediyanto, 1983). A complete description of the current state of a language must provide information on four interrelated levels, such as: Phonology, Lexis, Grammar and semantics. (Roediyanto, 1983). Phonology has two main branches, namely: Phonetics and Phonemics. Phonemics is the study of vocal sounds largely limited to the study of speech sound by means of auditory judgment and analysis in term of articulatory movement. (Pike, 1975).

Articulatory Phonetics is the study about the production of speech-sounds by means of the organs of speech and Acoustics Phonetics is the study about the nature of sounds which we hear, the characteristics of the transmission phase of these sounds and the way in which these sounds are perceived by a listener. (Roediyanto, 1983). Moreover, Phonetics is the study of the structural arrangement of sounds segments in relation to units of sound in a particular language. (Pike, 1975).

**Phonemes**

A phoneme is a complex unit in the system of a language (Lado,1974:10).For example: the English phoneme /p/ in word *roping*. Moreover Gimson give another description of phoneme; the smallest contrastive linguistic unit which may bring about a change of meaning (Gimson, 1970:44). In addition, Hornby stated that phoneme is
any one of the set of smallest units of speech in a language that distinguish one word from another (Hornby, 1989).

There are two approaches that are used to analyze a language or dialect, those are: phonemic and phonetic. Phonetics is the study of vocal sounds largely limited to the study of speech sound by means of auditory judgment and analysis in term of articulators movement (Pike, 1975), and phonetic not see the sound as the smallest functional unit of language, meanwhile Phonemics is the study of the structural arrangement of sounds segments in relation to units of sound in a particular language (Pike, 1975), and phonemic see the sounds as the smallest functional which distinguish meanings. Related to the aim of the research; to find out the number of phonemes, the researcher used the phonemic approaches. It is because a phoneme is any one of the set of smallest units of speech in a language that distinguish one word from another (Hornby, 1989).

Not all of the differences of sounds can distinguish meaning; there are also the sounds differences that have same meaning. If the difference sounds can distinguish meaning it is called phoneme, and if there is no contrasting meaning, those sounds can be classified as the same sound; one of them is called based form (phoneme) and the other is called allophone (http://en.wikipedia.org/wiki/Allophone). An allophone is a phonetic variant of a phoneme in a particular language. For example in English there are [p] and [pH] are allophones of the phoneme /p/. [t] and [tH] are allophones of the phoneme /t/.

**Diphthongs and Triphongs**

Diphthong is a sound made by gliding from one vowel position to another. Diphthong is represented phonetically by sequences of two letters, the first showing the starting point and the second indicating the direction of movement (Jones, 1972:
For example: diphthong /ai/ in word rain. /ai/ glides from a to i (Gimson, 1970: 127). While triphthong can be defined as a combination with three vowels in one syllable (Roediyanto, 1983)

**Consonant Cluster**

A consonant cluster is a group, or sequence, of consonants that appear together in a syllable without a vowel between them (http://www.examples-help.org.uk/english-grammar/consonants.htm). A consonant clusters consists of two elements, but it is uttered in one impulse of breath and exist in one syllable. Consonant clusters are the given name to two or three consonants that appear together in a word. Each consonant retains its sound when blended. The term *cluster* refers to the written form and the term *blend* refers to the spoken form. Consonant clusters consist of four major categories:

1. r-blends : /br/, /cr/, /dr/, /fr/, /gr/, /pr/, /tr/,
2. s-blends : /sc/, /sk/, /sl/, /sm/, /sn/, /sp/, /st/, /sw/,
3. l-blends : /bl/, /cl/, /fl/, /gl/, /pl/.

**RESEARCH METHOD**

**Research Subjects**

The subjects of the study are Nusa Penida and Bayung Gede dialects. Those dialects are selected because it has some unique factors to be researched. They have special characteristics; pronunciation, and intonation which are different from other dialects in Bali.

**Informant Sample**

This research is a kind of research which is done by using Informant sample. From those research area (Nusa Penida and Bayung Gede) there are 6 informants chosen for each area to obtain the data required. 3 informants comes from Nusa Penida
and 3 informants comes from Bayung Gede. One of them is the main informant and the other is secondary informant. The main informant is supposed to give the most reliable information about the data.

**Research Design**

In this research the data will be analyzed by applying comparative method. The way how this method work is confirmed as qualitative in which the data will be presented descriptively in terms of phonology and lexical aspects.

**Techniques of Collecting Data**

There are two data that will be used in researching, such as: primary data and secondary data. Primary data is the data that will be taken by the researcher itself by using two techniques; recording technique, listening and noting technique. Recording technique is a kind of technique to record the use of spoken language spontaneously. It can be done by using small tape recorder in order to be brought efficiently in the pocket. Therefore, the natural use of language can be guaranteed. Meanwhile, listening and noting technique is a technique in which the researcher listens to the spontaneous use of language thoroughly and while listening, the researcher also takes some notes to a relevant data according to the goal of doing research.

**Technique of Analyzing Data**

In general, the design that is used to analyze the data is Interactively Data Analysis Model. There are four steps of activities that are systematically passed: data collection, data reduction, data display, and drawing verifying and conclusion (Mahsun, 2005:246). The four steps can be seen as follows: Data collection, data reduction, data display, conclusion/ drawing verification.
Instrumentation

In this study, the researcher used digital tape recorder tools and word list. These instruments are used to find the way how to say certain Balinese words in Nusa Penida dialect, while for the Bayung Gede dialect the researcher will be collected the data based on his mother tongue because the researcher is the native speaker of Bayung Gede dialect, the researcher will use four types of word list, those are: Swadesh wordlist, Budasi wordlist, Nothofer wordlist, and Holle wordlist.

FINDINGS AND DISCUSSION

The Phonological System in Nusa Penida Dialect

There were 46 phonemes found in NPD which could be classified into: Vowels, Diphthongs, Geminate vowels, Consonants, Consonant clusters, and Geminate consonants. Phoneme existed in three positions: initial, middle, and final. Some phonemes did not occupy complete distribution.

The vowels of NPD

There are 6 vowel sounds which can be said as a phoneme vowel, those are: /ʌ/, /i/, /u/, /ɛ/, /ɔ/ and /ʊ/, in which 2 of them have allophone, those are: [i] and [I] are allophones of /i/, [u] and [ʊ] are allophones of /u/. From the 6 phonemes vowels found in NPD, there is phoneme vowels /ʌ/ have incomplete distribution. Vowel /ʌ/ appears in the initial and middle position. Meanwhile, vowel /I/ and /U/ appears in the word middle position. The distribution of each vowel of NPD can be seen in the table below:

<table>
<thead>
<tr>
<th>No</th>
<th>Vowels</th>
<th>Allophone</th>
<th>Distribution Initial</th>
<th>Distribution Middle</th>
<th>Distribution Final</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>/i/</td>
<td>/i/</td>
<td>/ɪʃɪ/ ‘brother/sister in law’</td>
<td>/mɪʃa/ ‘cousin’</td>
<td>/səpi/ ‘silent’</td>
<td>/i/</td>
</tr>
<tr>
<td></td>
<td>/I/</td>
<td>/ɪ/</td>
<td>/ɪʃɪ/ ‘brother/sister in law’</td>
<td>/mɪʃa/ ‘cousin’</td>
<td>/səpi/ ‘silent’</td>
<td>/I/</td>
</tr>
</tbody>
</table>
The dipthongs of NPD

There were 10 dipthongs found by the researcher in the study. The distribution of all dipthongs in NPD were incomplete distribution in the words. Phonemes /ʌɔ/, /iʌ/, /ʌʊ/ and /uʌ/ only found in the middle position. Phoneme /ʌi/ is only distributing in the middle and final position. Phoneme /ʌo/, /uʌ/, /ʌe/ and /iu/ appeared in the final position.

Table 2
Distribution of dipthongs

<table>
<thead>
<tr>
<th>No</th>
<th>Dipthong</th>
<th>Position</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>1</td>
<td>/ʌɔ/</td>
<td>-</td>
<td>[bʌɔŋ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[rʌɔb]</td>
</tr>
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</table>

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</tr>
<tr>
<td>1</td>
<td>/ʌɔ/</td>
<td>-</td>
<td>[bʌɔŋ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[rʌɔb]</td>
</tr>
<tr>
<td>No</td>
<td>Dipthong</td>
<td>Position</td>
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<td>----------</td>
<td>----------</td>
<td>---------</td>
</tr>
<tr>
<td>2</td>
<td>/ɑɪ/</td>
<td>Initial</td>
<td>[ɑŋkɪən] ‘breath’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>[bɑŋkɪən] ‘waist’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final</td>
<td>-</td>
</tr>
<tr>
<td>3</td>
<td>/aɪ/</td>
<td>Initial</td>
<td>[rɑɪnən] ‘holyday’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final</td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>/æɞ/</td>
<td>Initial</td>
<td>-</td>
</tr>
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<td></td>
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<td>Middle</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>/uɑ/</td>
<td>Initial</td>
<td>[puɑn] ‘two days ago’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>[juɑ] ‘hijack’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final</td>
<td>[ŋɑtuaŋ] ‘to escort’</td>
</tr>
<tr>
<td>6</td>
<td>/uɞ/</td>
<td>Initial</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Final</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>7</td>
<td>/au/</td>
<td>Initial</td>
<td>[ŋɑʊʃ] ‘traditional plate’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>-</td>
</tr>
<tr>
<td>8</td>
<td>/ɑʊ/</td>
<td>Initial</td>
<td>[ŋɑʊh] ‘hide’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>[mesɑʊt] ‘answer’</td>
</tr>
<tr>
<td>9</td>
<td>/iu/</td>
<td>Initial</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>-</td>
</tr>
<tr>
<td>10</td>
<td>/æɛ/</td>
<td>Initial</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Middle</td>
<td>-</td>
</tr>
</tbody>
</table>
The geminate vowel of NPD

In NPD, there were 5 geminate vowels found in NPD, those are: /ʌʌ/, /∅∅/, /ɛɛ/, /II/ and /ʊʊ/. All geminate vowels in NPD have incomplete distribution. Phoneme /ʊʊ/, /II/ and /ʌʌ/ appeared in the middle position, meanwhile phoneme /∅∅/ and /ɛɛ/ appeared in the final position. The distribution of geminate vowel can be seen in the Table 3.

Table 3
Distribution of Geminate Vowel

<table>
<thead>
<tr>
<th>No</th>
<th>Vowel</th>
<th>Distribution</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>/ʌʌ/</td>
<td>[sʌʌŋ] ‘firewood’</td>
<td>There was no phoneme /ʌʌ/ found in the initial and final position</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kʌʌŋ] ‘coral’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mʌʌdʌʌ] ‘eat’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[βʌʌŋ] ‘give’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ʌʌʌʌ] ‘is told’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jʌʌʌ?] ‘where’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ʌʌʌŋ] ‘what’</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>/ʊʊ/</td>
<td>[lʊʊŋ] ‘good’</td>
<td>There was no phoneme /ʊʊ/ found in the initial and final position</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bʊʊŋ] ‘cancel’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sʊʊŋ] ‘quite’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[dʊʊŋ] ‘on the’</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>/II/</td>
<td>[mIIʔ] ‘fragrant’</td>
<td>There was no phoneme /II/ found in the initial and final position</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tIIŋ] ‘bamboo’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bIIŋ] ‘red’</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>/∅∅/</td>
<td>[sub∅∅] ‘has been’</td>
<td>There was no phoneme /∅∅/ found in the initial and middle position</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tʌ∅∅] ‘no’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɛ∅∅∅] ‘you’</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>/ɛɛ/</td>
<td>[hɛɛɛ] ‘like this’</td>
<td>There was no phoneme /ɛɛ/ found in the initial and middle position</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɛɛɛɛ] ‘this’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[gɛɛɛɛ] ‘big’</td>
<td></td>
</tr>
</tbody>
</table>

The consonants of NPD

There were 19 consonants found in NPD, they were: /b/, /c/, /d/, /g/, /h/, /j/, /ʔ/, /k/, /l/, /m/, /n/, /p/, /ɾ/, /s/, /t/, /w/, /y/ and /ŋ/. And the description of each consonant could be seen in Table 4.
Table 4
The Distribution of Consonant

<table>
<thead>
<tr>
<th>No</th>
<th>Consonant</th>
<th>Distribution</th>
<th>Initial</th>
<th>Middle</th>
<th>Final</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>/b/</td>
<td>[bɔʔ] ‘hair’</td>
<td>[bɔʔ]</td>
<td>[bɔʔ]</td>
<td>[bɔʔ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[blɔkɔː] ‘knife’</td>
<td>[blɔkɔː]</td>
<td>[blɔkɔː]</td>
<td>[blɔkɔː]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɔtɛkɔn] ‘place for fish’</td>
<td>[bɔtɛkɔn]</td>
<td>[bɔtɛkɔn]</td>
<td>[bɔtɛkɔn]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>2</td>
<td>/c/</td>
<td>[cucu] ‘grandmother’</td>
<td>[cucu]</td>
<td>[cucu]</td>
<td>[cucu]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[cuŋuh] ‘nose’</td>
<td>[cuŋuh]</td>
<td>[cuŋuh]</td>
<td>[cuŋuh]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[cɔpɪl] ‘cap’</td>
<td>[cɔpɪl]</td>
<td>[cɔpɪl]</td>
<td>[cɔpɪl]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɔtɛt] ‘early morning’</td>
<td>[pɔtɛt]</td>
<td>[pɔtɛt]</td>
<td>[pɔtɛt]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɔnɛl] ‘button’</td>
<td>[kɔnɛl]</td>
<td>[kɔnɛl]</td>
<td>[kɔnɛl]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɔnɛl] ‘fishing rod’</td>
<td>[pɔnɛl]</td>
<td>[pɔnɛl]</td>
<td>[pɔnɛl]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>3</td>
<td>/d/</td>
<td>[dɔŋkɛ] ‘oar’</td>
<td>[dɔŋkɛ]</td>
<td>[dɔŋkɛ]</td>
<td>[dɔŋkɛ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[dɔmɛr] ‘lamp’</td>
<td>[dɔmɛr]</td>
<td>[dɔmɛr]</td>
<td>[dɔmɛr]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[dɔwɛ] ‘long’</td>
<td>[dɔwɛ]</td>
<td>[dɔwɛ]</td>
<td>[dɔwɛ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɔdɛʃɔt] ‘noon’</td>
<td>[sɔdɛʃɔt]</td>
<td>[sɔdɛʃɔt]</td>
<td>[sɔdɛʃɔt]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɔdɛʃɔt] ‘noon’</td>
<td>[sɔdɛʃɔt]</td>
<td>[sɔdɛʃɔt]</td>
<td>[sɔdɛʃɔt]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>4</td>
<td>/g/</td>
<td>[gɔtɛl] ‘blood’</td>
<td>[gɔtɛl]</td>
<td>[gɔtɛl]</td>
<td>[gɔtɛl]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[gɔtɛl] ‘blood’</td>
<td>[gɔtɛl]</td>
<td>[gɔtɛl]</td>
<td>[gɔtɛl]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[gɔtɛl] ‘blood’</td>
<td>[gɔtɛl]</td>
<td>[gɔtɛl]</td>
<td>[gɔtɛl]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>5</td>
<td>/h/</td>
<td>[hɔnɛʔ] ‘child’</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[hɔnɛʔ] ‘child’</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[hɔnɛʔ] ‘child’</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>6</td>
<td>/ʔ/</td>
<td>[hɔnɛʔ] ‘child’</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[hɔnɛʔ] ‘child’</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[hɔnɛʔ] ‘child’</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>[hɔnɛʔ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>7</td>
<td>/j/</td>
<td>[jɔŋkɛn] ‘traditional stove’</td>
<td>[jɔŋkɛn]</td>
<td>[jɔŋkɛn]</td>
<td>[jɔŋkɛn]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jɔŋkɛn] ‘traditional stove’</td>
<td>[jɔŋkɛn]</td>
<td>[jɔŋkɛn]</td>
<td>[jɔŋkɛn]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jɔŋkɛn] ‘traditional stove’</td>
<td>[jɔŋkɛn]</td>
<td>[jɔŋkɛn]</td>
<td>[jɔŋkɛn]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>8</td>
<td>/k/</td>
<td>[kɔpɪn] ‘ear’</td>
<td>[kɔpɪn]</td>
<td>[kɔpɪn]</td>
<td>[kɔpɪn]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɔpɪn] ‘ear’</td>
<td>[kɔpɪn]</td>
<td>[kɔpɪn]</td>
<td>[kɔpɪn]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɔpɪn] ‘ear’</td>
<td>[kɔpɪn]</td>
<td>[kɔpɪn]</td>
<td>[kɔpɪn]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>9</td>
<td>/l/</td>
<td>[lʊnur] ‘glass’</td>
<td>[lʊnur]</td>
<td>[lʊnur]</td>
<td>[lʊnur]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[lʊnur] ‘glass’</td>
<td>[lʊnur]</td>
<td>[lʊnur]</td>
<td>[lʊnur]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[lʊnur] ‘glass’</td>
<td>[lʊnur]</td>
<td>[lʊnur]</td>
<td>[lʊnur]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>10</td>
<td>/m/</td>
<td>[mʊŋ] ‘i’ ‘speak’</td>
<td>[mʊŋ]</td>
<td>[mʊŋ]</td>
<td>[mʊŋ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mʊŋ] ‘i’ ‘speak’</td>
<td>[mʊŋ]</td>
<td>[mʊŋ]</td>
<td>[mʊŋ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mʊŋ] ‘i’ ‘speak’</td>
<td>[mʊŋ]</td>
<td>[mʊŋ]</td>
<td>[mʊŋ]</td>
<td>‘tremble’</td>
</tr>
<tr>
<td>No</td>
<td>Consonant</td>
<td>Distribution</td>
<td>Initial</td>
<td>Middle</td>
<td>Final</td>
<td>Remark</td>
</tr>
<tr>
<td>----</td>
<td>-----------</td>
<td>--------------</td>
<td>---------</td>
<td>--------</td>
<td>-------</td>
<td>--------</td>
</tr>
<tr>
<td>12</td>
<td>/p/</td>
<td>[pʊn] ‘two days ago’</td>
<td>[pʊn] ‘kitchen’</td>
<td>[πəŋk] ‘shoulder’</td>
<td></td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>/w/</td>
<td>[wəɾen] ‘brave’</td>
<td>[wəɾen] ‘store’</td>
<td>[ŋwəɾɛn] ‘right’</td>
<td>[ləɾən] ‘door’</td>
<td>[dəɾɛn] ‘long’</td>
</tr>
<tr>
<td>17</td>
<td>/y/</td>
<td>[y̥ʃ] ‘him,his’</td>
<td>[y̥ʃ] ‘water’</td>
<td>[pəyəɾ] k ‘pan’</td>
<td>[ləɾəɾ] ‘tongue’</td>
<td>[tɔɾy̥ʃ] ‘that it’</td>
</tr>
<tr>
<td>18</td>
<td>/ŋ/</td>
<td>[n̥əɾɛn] ‘walk’</td>
<td>[n̥əɾɛn] ‘ok’</td>
<td>[n̥ŋəɾɛk] ‘squat’</td>
<td>[məɾi] ‘speak’</td>
<td>[kəɾəɾɛm] ‘smile’</td>
</tr>
</tbody>
</table>
**The consonant clusters of NPD**

Based on the theory of Consonant Cluster in chapter 2, there were 6 consonant clusters found in NPD; those are /kl/, /pl/, /bl/, /kr/, /tr/, and /br/. All of consonant clusters in NPD has incomplete distribution. The distribution can be seen in Table 5.

**Table 5**
The Distribution of Consonant Clusters

<table>
<thead>
<tr>
<th>No</th>
<th>Consonant Cluster</th>
<th>Position</th>
<th>Middle</th>
<th>Final</th>
<th>Remark</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1</td>
<td>/kl/</td>
<td>[klʌmbi]</td>
<td>‘clothes’</td>
<td>[klʌŋsʌ]</td>
<td>‘traditional mat’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[klʌ]</td>
<td>‘grey’</td>
<td>[klu]</td>
<td>‘three’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>2</td>
<td>/pl/</td>
<td>[Plʌŋkʌn]</td>
<td>‘bed’</td>
<td>[Plʌŋkirʌn]</td>
<td>‘place for the offering’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[krɛsɛk]</td>
<td>‘plastic bag’</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
</tr>
<tr>
<td>4</td>
<td>/bl/</td>
<td>[bləkʌs]</td>
<td>‘knife’</td>
<td>[blɪ]</td>
<td>‘brother’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[blinbiŋ]</td>
<td>‘star fruit’</td>
<td>-</td>
<td>-</td>
</tr>
<tr>
<td>5</td>
<td>/tr/</td>
<td>[trakʌ]</td>
<td>‘traditional Stairs made by bamboo’</td>
<td>[trʌdɔ]</td>
<td>‘nothing’</td>
</tr>
<tr>
<td></td>
<td></td>
<td>-</td>
<td>-</td>
<td></td>
<td>-</td>
</tr>
</tbody>
</table>

**The Phonological System in Bayung Gede Dialect**

There were 58 phonemes found in BGD Those phonemes can be classified into: vowels, dipthongs, geminate vowels, triphthongs, consonants, consonant clusters, and geminate consonants. Most phonemes exist in three positions: initial, middle, and final. Several phonemes do not occupied the three positions. Further explanation can be seen in the following section.
The vowels of BGD

There are six vowels of BGD, there were 3 vowels had complete distribution: /i/, /ʌ/, and /u/, meanwhile vowels /ɛ/, /∂/, and /ɔ/ do not appear in final position. Those distributions can be seen in the table below:

Table 6
The Vowels Distribution of BGD

<table>
<thead>
<tr>
<th>No</th>
<th>Vowels</th>
<th>Allophone</th>
<th>DISTRIBUTION</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>/i/</td>
<td>[i]</td>
<td>[i] [ikʊh] ‘tale’</td>
<td>Complete distribution</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[iŋ] ‘remember’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[i] [ilʌŋ] ‘lost’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[ŋiɾIm] ‘send’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[bikolio] ‘mouse’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[mʊli] ‘buy’</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>/ɛ/</td>
<td>[ɛŋgal]</td>
<td>[ɛŋ] ‘fast’</td>
<td>Complete distribution</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[emblɛŋ] ‘wide’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[ɛlɛh] ‘free’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[ɛŋdɛp] ‘low’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[yɛh] ‘water’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[mɛŋ] ‘cat’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[mɛja] ‘table’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[mʊgæ] ‘work’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[mʊsarɛ] ‘sleep’</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>/∂/</td>
<td>[ɛŋsʌŋp]</td>
<td>[ɛŋ] ‘forget’</td>
<td>Complete distribution</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[ɛŋʌɾɛ] ‘this’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[ɛŋkɛɾ] ‘rubber’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[gɛkɛɾ] ‘pillow’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[tɛbu] ‘sugar’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[bɔt] ‘bush’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[nʊdɛɾ] ‘mature’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[sʊngɛɾ] ‘bamboo’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[mɛɾɛ] ‘while’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[kajɛ] ‘north’</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>/ʌ/</td>
<td>[amandɛɾ] ‘tonsil’</td>
<td>Complete Distribution</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[ʌyan] ‘epilepsy’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[ʌɭis] ‘eyebrow’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[læd] ‘secondhand’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[lɛɭh] ‘tongue’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[ɡudɭh] ‘ware’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[bʊ] ‘house’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[mɛʔ] ‘defting’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[sagʊ] ‘sago’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[bɪyu] ‘banana’</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>/u/</td>
<td>[u]</td>
<td>[u] [umɛh] ‘house’</td>
<td>Complete Distribution</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[u] [utəŋ] ‘debt’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[u] [uɾʊp] ‘letter’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[dʊɾi] ‘back’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[ɛntud] ‘kneefold’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[ɡʊŋ] ‘mountain’</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td>[bɪyu] ‘banana’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[mɛʃu] ‘defecating’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[sagʊ] ‘sago’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[bɪyu] ‘banana’</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>/ɔ/</td>
<td>[ɔŋ]</td>
<td>[ɔŋ] ‘mushroom’</td>
<td>Complete distribution</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[stəɾ] ‘brain’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[ɔmpəɾ] ‘toothless’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[bʊʃæɾ] ‘monkey’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[pæʃ] ‘mango’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[ɡæʃh] ‘diffuse’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
<td>[mʊkə] ‘tobacco’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[kɛɾo] ‘buffalo’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>[bʊŋə] ‘breast’</td>
<td></td>
</tr>
</tbody>
</table>
The dipthongs of BGD

There were 9 dipthongs found in BGD, they were: /ʌɪ/, /iʌ/, /ʌɛ/, /uʌ/, /ʌʊ/, /uə/, /iʊ/ and /uɛ/. The distribution of dipthong can be seen in the table below as follow:

Table 7
The Diphthongs Distribution of BGD

<table>
<thead>
<tr>
<th>No</th>
<th>Diph-thong</th>
<th>DISTRIBUTION</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
<td>Meddle</td>
</tr>
</tbody>
</table>
| 1  | /ʌɪ/      | [raɪnɪ] | [baɪs] | [mɛ/lɛb] | ‘holy day’
|    |            |         |         |         | ‘foot’
|    |            |         |         |         | ‘run’
|    |            |         |         | [sɛ/ˈʌɪ] | ‘often’
|    |            |         |         | [mʌɪ] | ‘come here’
|    |            |         |         | [tai] | ‘feces’
|    |            |         |         | [pʌɪ] | ‘ray fish’
|    |            |         |         |         | There was no dipthong /ʌɪ/ found in initial position |
| 2  | /iʌ/      | [siʌp] | [bʌliʌn] | [ˈsʌŋiʌn] | ‘chiken’
|    |            |         |         |         | ‘indigenous’
|    |            |         |         |         | ‘sharpener’
|    |            |         |         | [p`ɡawɛ] | ‘officer’
|    |            |         |         | [slæ] | ‘twenty five’
|    |            |         |         | [bʌɛ] | ‘fish/meat’
|    |            |         |         |         | There was no dipthong /iʌ/ found in initial position |
| 3  | /ʌɛ/      | [mɛɔ̃uʌ] | [ˈmən] | [matu] | ‘comb’
|    |            |         |         | [tuʌ] | ‘take’
|    |            |         |         | [muʌn] | ‘male’
|    |            |         |         |         | ‘father in law’
|    |            |         |         | [matu] | ‘old man’
|    |            |         |         | [muʌ] | ‘face’
|    |            |         |         |         | There was no dipthong /uʌ/ found in initial position |
| 5  | /ʌʊ/      | [bʌʊ] | [pʌn] | [ˈkʌʊ] | ‘neck’
|    |            |         |         |         | ‘kitchen’
|    |            |         |         | [ˈkʌʊ] | ‘t’shirt’
|    |            |         |         | [ˈkʌʊ] | ‘traditional plate’
|    |            |         |         | [ˈkʌʊ] | ‘grey’
|    |            |         |         | [bʌɪ] | ‘a while ago’
|    |            |         |         |         | Diphthong /uʊ/ was only found in middle position |
| 7  | /uʊ/      | [kaʊh] | [ˈsaʊt] | [ˈsʌmb] | ‘west’
|    |            |         |         | [ˈsʌmb] | ‘answer’
|    |            |         |         | [ˈsʌmb] | ‘scabbard’
|    |            |         |         | [ˈsaʊt] | ‘answer’
|    |            |         |         | [ˈsʌmb] | ‘scabbard’
|    |            |         |         |         | Diphthong /uʊ/ was only found in middle position |
| 8  | /uə/      | [duə] | [ˈpuɹk] | [ˈdɹtə] | ‘smart’
|    |            |         |         |         | ‘dirty water’
|    |            |         |         |         | Diphthong /uə/ was only found in middle position |
| 9  | /iʊ/      | [tiʊʔ] |         |         | ‘knife’
|    |            |         |         |         | Diphthong /iʊ/ was only found in middle position |
The geminate vowels of BGD

The researcher found five geminate vowels in BGD. It is symbolized by a combination with two same vowels in one syllable, those are: /ʌʌ/, /ɔɔ/, /II/, /ʊʊ/, and /∂∂/. The distribution of geminate vowel of BGD can be seen in Table 8.

Table 8
The Geminate Vowel Distribution of BGD

<table>
<thead>
<tr>
<th>No</th>
<th>Geminate vowel</th>
<th>DISTRIBUTION</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>1</td>
<td>/ʌʌ/</td>
<td>[ʌʌs]</td>
<td>[ʌʌɾ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'fall'</td>
<td>'eat'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sʌʌŋ]</td>
<td>[bʌʌɾ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'firewood'</td>
<td>'heavy'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ʌʌs]</td>
<td>[bʌʌɾ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'rice field'</td>
<td>'gift'</td>
</tr>
<tr>
<td>2</td>
<td>/ɔɔ/</td>
<td>[ɔɔŋ]</td>
<td>[mɔɔʔ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'mushroom'</td>
<td>'fragrant'</td>
</tr>
<tr>
<td>3</td>
<td>/II/</td>
<td>[IIŋ]</td>
<td>[mIIʔ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'fragrant'</td>
<td>'bamboo'</td>
</tr>
<tr>
<td>4</td>
<td>/ʊʊ/</td>
<td>[ʊʊʔ]</td>
<td>[jʊʊʔ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'orange'</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>/∂∂/</td>
<td>[n∂∂n]</td>
<td>[n∂∂n]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'depressing'</td>
<td></td>
</tr>
</tbody>
</table>

The consonants of BGD

There were 19 consonants found in BGD. They are /p/, /b/, /t/, /d/, /k/, /g/, /ʔ/, /s/, /c/, /j/, /l/, /h/, /m/, /n/, /ŋ/, /ñ/, /w/, and /y/. Those consonants can be seen in Table 9.

Table 9
The Consonants Distribution of BGD

<table>
<thead>
<tr>
<th>No</th>
<th>Consonant</th>
<th>Distribution</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>1</td>
<td>/p/</td>
<td>[pcɛiʔ]</td>
<td>[sæmpi]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'depress'</td>
<td>'cow'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pʰɛn]</td>
<td>[upɛn]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'kitchen'</td>
<td>'fishing bait'</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pʰuɾa]</td>
<td>[kapɛɾ]</td>
</tr>
<tr>
<td></td>
<td></td>
<td>'temple'</td>
<td>'seldom'</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>No</td>
<td>Consonant</td>
<td>Distribution</td>
<td>Explanation</td>
</tr>
<tr>
<td>----</td>
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<td>--------------</td>
<td>-------------</td>
</tr>
<tr>
<td>2</td>
<td>/h/</td>
<td>[bʊŋɔ] ‘mouth’</td>
<td>Complete distribution.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɔŋɔ] ‘deaf’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɛk] ‘fish/ meat’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tɔ̝bja] ‘chilli’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mɛkɔ̝bɛ] ‘fly’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɑ̝bɔ̝] ‘kind of fruit’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[lɛ̝] ‘release’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mɬa] ‘run’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɔ̝l] ‘traditional cover’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tʊndɔ̝n] ‘back’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tsɔ̝kəh] ‘chest’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɔ̝tǎ] ‘brain’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɛtɛl] ‘kettle’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bάtɔ̝] ‘foot’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɑ̝l] ‘weight’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jआ] ‘acne’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[nɛkɔ̝] ‘arrive’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[dawɔ̝] ‘long’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[dɔ̝dua] ‘two’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɔ̝dɔ̝θ] ‘hungry’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[gɔ̝dɔ̝θ] ‘angry’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɔ̝pɛdɔ̝] ‘bicycle’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kʊ̝l] ‘south’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɑ̝pɪd] ‘wing’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tʊkɑ̝] ‘river’</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>/k/</td>
<td>[kɪʃɑ̝] ‘sleepy’</td>
<td>There was no consonant /k/ found in final position.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɪʃɑ̝p ‘blink’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɑ̝tɔ̝ ‘bad’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɑ̝kɛt] ‘get’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jʊkʊ] ‘traditional ship’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mʊkɑ] ‘front’</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>/g/</td>
<td>[ɡɔ̝tɑ̝] ‘fraid’</td>
<td>Complete distribution.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɡʊ̝tɔ̝ ‘large place of water’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɡɔ̝lɑ̝s ‘glass’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɑ̝ŋɡɑ̝] ‘place for praying’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɑ̝ɡɔ̝] ‘blunt’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mɛɡɑ̝ ‘work’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kʊ̝rɡ] ‘thunder’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[lɑ̝ɡ ‘shy’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɡʊ̝dɔ̝ɡ ‘angry’]</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>/θ/</td>
<td>[ɡɔ̝lɑ̝s ‘glass’]</td>
<td>There was no consonant /θ/ found in initial position.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɔ̝nɔ̝ɡɔ̝] ‘nephew/ niece’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɛtɛ] ‘place for fish’</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>[ɡʊ̝lɔ̝ ‘swallow’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɑ̝lɔ̝ ‘father’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɑ̝lɔ̝ ‘child’]</td>
<td></td>
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<tr>
<td></td>
<td></td>
<td>[mɛme ‘mother’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɔ̝bɒ ‘bruise’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[sɑ̝ɑ̝ ‘firewood’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɛ̝sʊm] ‘garlic’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɑ̝sɔ̝ ‘winding sheet’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɑ̝sɑ̝ ‘flavor’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[blɑ̝kɑ̝ ‘danger’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɒ̝l ‘bird’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pʊ̝lɪ ‘sleep’]</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>/ʃ/</td>
<td>[ʃɛ̝lɔ̝ ‘matches’]</td>
<td>There was no consonant /ʃ/ found in final position.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ʃɛ̝kɪ ‘spoon’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ʃɛ̝lɑ̝ ‘same as’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mɑ̝nkɛ̝ ‘fishing’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɑ̝ɛ̝nɪ ‘little finger’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɑ̝nɛ̝ ‘fishing rod’]</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>/ʃ/</td>
<td>[ʃɛ̝ŋɔ̝ ‘beard’]</td>
<td>There was no consonant /ʃ/ found in final position.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jɑ̝nɪ ‘horse’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jɑ̝m ‘needle’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɑ̝ŋɔ̝ ‘umbrella’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[kɑ̝nɪ ‘north’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[dɪjɛ̝ ‘where’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bʊkɑ̝ ‘big hat’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[cɑ̝pɪ ‘traditional hat’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tʃɔ̝l ‘thick’]</td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>/ʃ/</td>
<td>[ʃɛ̝ŋɔ̝ ‘beard’]</td>
<td>Complete distribution.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[lɪmɑ̝ ‘hand’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bʊpɛnə ‘window’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɛ̝lʊŋ ‘blue’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pʊlɪs ‘sleep’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[pɑ̝lɑ̝ ‘shoulder’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bʊlɑ̝ ‘big hat’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[cɑ̝pɪ ‘traditional hat’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tʃɔ̝l ‘thick’]</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>/h/</td>
<td>[tɪkɔ̝ ‘mat’]</td>
<td>Consonant /h/ was only found in final position.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɔ̝nɑ̝ ‘right’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[lɛpɛh ‘tired’]</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>/m/</td>
<td>[mɛmɑ̝ ‘mother’]</td>
<td>Complete distribution.</td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mʊnɪ ‘male’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[mʌtɑ̝ ‘eye’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[nɪm ‘kiss’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[ɑ̝mbu ‘cloud’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[nɛm ‘same as’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[tɪkɔ̝ ‘mat’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[bɔ̝ ‘black’]</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[nɛm ‘six’]</td>
<td></td>
</tr>
</tbody>
</table>
The consonant clusters of BGD

There were sixteen consonant clusters found in BGD. The Distribution of Consonant Clusters of BGD can be seen in Table 10.

Table 10
The Consonant Clusters Distribution of BGD
<table>
<thead>
<tr>
<th>No</th>
<th>Consonant Clusters</th>
<th>DISTRIBUTION</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>/kl/</td>
<td>[kləwʌŋ] ‘long knife’ [kləɡəh] ‘mat made from coconut leave’</td>
<td>There was no consonant clusters /kl/ found in final position.</td>
</tr>
<tr>
<td>4</td>
<td>/sl/</td>
<td>[slʌ] ‘twenty five’ [slʌgi] ‘sour fruit’</td>
<td>Consonant clusters /sl/ was only found in initial position.</td>
</tr>
<tr>
<td>5</td>
<td>/tl/</td>
<td>[tləbʌh] ‘river’ [tləpʌʔ] ‘palm’</td>
<td>Consonant clusters /tl/ was only found in initial position.</td>
</tr>
<tr>
<td>6</td>
<td>/cl/</td>
<td>[clɛpuk] ‘owl’</td>
<td>Consonant cluster /cl/ was only found in the initial position.</td>
</tr>
<tr>
<td>7</td>
<td>/ml/</td>
<td>[mləli] ‘have walk’ [mləjh] ‘study’ [mləb] ‘run’</td>
<td>Consonant cluster /ml/ was only found in initial position.</td>
</tr>
<tr>
<td>8</td>
<td>/mp/</td>
<td>[kʌmpIt] ‘wing’ [kʌmpɔr] ‘stove’</td>
<td>Consonant cluster /mp/ was only found in the middle position.</td>
</tr>
<tr>
<td>10</td>
<td>/nd/</td>
<td>[ndɔs] ‘smoke’ [ndlθ] ‘fishy’ [məndəp] ‘silently’ [sədəʔ] ‘spoon’</td>
<td>Consonant clusters /nd/ was only found...</td>
</tr>
</tbody>
</table>
The geminate consonants of BGD

The researcher found 3 geminate consonants in BGD: /pp/, /kk/, and /tt/. All of the geminate consonants of BGD had incomplete distribution. Those sounds appear in middle position only. Those distributions can be seen in Table 11.

Table 11
The table distribution of Geminate consonants of BGD

<table>
<thead>
<tr>
<th>No</th>
<th>Geminate consonant</th>
<th>DISTRIBUTION</th>
<th>Explanation</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>11</td>
<td>/nt/</td>
<td>[bintʌŋ] ‘star’</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>[jɑntʊŋ] ‘heart’</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>/nc/</td>
<td>Mencret ‘diarhea’</td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>/kt/</td>
<td>[kranjʌŋ] ‘basket’</td>
<td>[kramɔ] ‘resident’</td>
</tr>
<tr>
<td>14</td>
<td>/br/</td>
<td>[nabɾaʔ] ‘hit’</td>
<td></td>
</tr>
<tr>
<td>15</td>
<td>/jr/</td>
<td>[jriji] ‘finger’</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>/tr/</td>
<td>[trimɔ] ‘accept’</td>
<td></td>
</tr>
</tbody>
</table>
Phonological Evidences that Separate NPD and BGD

The evidences that separate NPD and BGD in phonological systems can be seen in the following explanations.

From the 6 phoneme vowels that was found by the researcher in NPD and BGD, there were some phoneme vowels which had complete and incomplete distribution. For further explanations see the table distribution of the vowel in NPD and BGD.

From the those table it could be seen that in NPD there were three phoneme vowels which had complete distribution, those were vowel /ɛ/, vowel /ə/, and vowel /ɔ/. Meanwhile, in BGD also had five phoneme vowels complete distribution, but those vowels were not the same vowels. They were vowel /i/, vowel /ə/, vowel /ʌ/, vowel /ɔ/, and vowel /ɛ/.

A group of data below shows the differences of dipthong distribution between NPD and BGD. In NPD, Phonemes /ʌɔ/, /iʌ/, /ʌʊ/ and /uʌ/ occupies in the middle position. Phonemes /ʌi/ is only distributing in the middle and final position. Phonemes /ʌə/, /uə/, /ʌɛ/ and /iʌ/ appeared in the final position. While, in BGD Phonemes /ʌɛ/, and /ʌu/ appears in final position only. Phonemes /iʌ/, /ʌɔ/, /uə/, /, and /ʌʊ/ only
appears in middle position. Phonemes /ʌi/, /iʌ/, and /uʌ/ appears in middle and final position.

Table 12
Diphthongs distribution of NPD and BGD

<table>
<thead>
<tr>
<th>Phoneme</th>
<th>NPD Position</th>
<th>BGD Position</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>/ʌi/</td>
<td>[ɹʌi]</td>
<td>‘holyday’</td>
</tr>
<tr>
<td></td>
<td>[ʌi]</td>
<td>‘foot’</td>
</tr>
<tr>
<td></td>
<td>[ʒɔ]</td>
<td>‘where’</td>
</tr>
<tr>
<td>/ɔu/</td>
<td>[ʌɔu]</td>
<td>‘parents in law’</td>
</tr>
<tr>
<td></td>
<td>[dʌ]</td>
<td>‘two’</td>
</tr>
<tr>
<td></td>
<td>[guɔ]</td>
<td>‘cave’</td>
</tr>
<tr>
<td></td>
<td>[mʌ]</td>
<td>‘face’</td>
</tr>
</tbody>
</table>

From the table above it can be clearly seen that there were no phoneme /ɔʊ/ found in NPD and phonemes /ɔʊ/ only were not found in BGD. There were no phonemes /ʌɔ/ found in BGD The distribution of those phonemes also were different. Phonemes /ʌɔ/ in NPD only appeared in middle position, while in BGD also appeared in middle position. Phonemes /ʌi/ in NPD appeared in middle and final position, while in BGD also appeared in middle and final position. Other facts that proved the differences between NPD and BGD were “Geminate Vowels”.

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Table 13
Geminate vowels distribution of NPD and BGD

<table>
<thead>
<tr>
<th>Geminate Vowel</th>
<th>NPD Distribution</th>
<th>BGD Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>/ʊʊ/</td>
<td>[lʊʊŋ]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘good’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>[sʊʊŋ]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘quite’</td>
<td></td>
</tr>
<tr>
<td>/ɔɔ/</td>
<td>[lɔɔŋ]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘mushroom’</td>
<td></td>
</tr>
</tbody>
</table>

From the table above it can be clearly seen that the geminate vowels /ʊʊ/, /ɔɔ/, and /ɛɛ/ only found in NPD, while geminate vowels /ɛɛ/ was not found in BGD.

There were nine consonant clusters found in BGD. It can be classified into; Six l-blends: /kl/, /sl/, /bl/, /tl/, /cl/ and /jl/. Four r-blends: /kr/, /br/, /jr/ and /tr/. Three n-blends: /nd/, /nt/, and /nc/. Three m-blends: /mp/, /mb/, and /ml/.

While, in NPD the researcher found only sixth consonant clusters. It can be classified into; Four l-blends: /kl/, /pl/, and /bl/, and three r-blends: /kr/, /tr/ and /br/. For further explanation see Table 14.

Table 14
Consonant clusters distribution of NPD and BGD

<table>
<thead>
<tr>
<th>Consonant Cluster</th>
<th>NPD Distribution</th>
<th>BGD Distribution</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Initial</td>
<td>Middle</td>
</tr>
<tr>
<td>/ml/</td>
<td>[mlʌli]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘have walk’</td>
<td></td>
</tr>
<tr>
<td></td>
<td>[mlʌla]</td>
<td></td>
</tr>
<tr>
<td></td>
<td>‘run’</td>
<td></td>
</tr>
<tr>
<td>/pr/</td>
<td>[prʌli]</td>
<td></td>
</tr>
</tbody>
</table>
Consonant Cluster | NPD | BGD
---|---|---
Distribution | Distribution | Distribution
Initial | Middle | Final | Initial | Middle | Final
/ctp/ | | | |

From the table above it can be clearly seen that the consonant clusters /ml/ found in BGD, while in NPD there were no any consonant clusters /ml/, /pr/, and /ct/ found. Furthermore, the distribution of consonant clusters /ml/ in BGD were appeared in initial position.

In BGD the researcher found that there were three geminate consonants in BGD. There were geminate consonant /pp/, /kk/, and /tt/, while, in NPD there were no any geminate consonant found. For further explanation see the table distribution of geminate consonants in BGD. From that table it could be seen that all of the geminate consonants of BGD have incomplete distribution. Those sounds appear in middle position only.

From 46 phonemes found in NPD and 58 phoneme found in BGD, it can be proven that there are 3 phonological evidences that separate NPD and BGD in terms of its phonological aspect.

Table 15
Vowel Phoneme /ɔ/  Vowel Phonemes /ʌ/

<table>
<thead>
<tr>
<th>BAHASA</th>
<th>ENGLISH</th>
<th>NPD</th>
<th>BGD</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘bawang putih’</td>
<td>‘garlic’</td>
<td>[kɔsunɔ]</td>
<td>[kɔsunʌ]</td>
</tr>
<tr>
<td>‘meja’</td>
<td>‘table’</td>
<td>[mejɔ]</td>
<td>[mejʌ]</td>
</tr>
<tr>
<td>‘bahu’</td>
<td>‘shoulder’</td>
<td>[palɔ]</td>
<td>[palʌ]</td>
</tr>
</tbody>
</table>

In NPD, vowel phoneme /ɔ/ in the final position becomes vowel /ʌ/ in BGD final position. The word [kɔsunɔ], [mejɔ] and [palɔ] become [kɔsunʌ], [mejʌ] and [palʌ] in BGD.
Table 16
Diphthong \( / \underline{AE} / \) Vowel Phoneme / \( \underline{e} / \) Vowel phoneme /\( \underline{AE}/ \) in BGD becomes vowel phoneme /\( e/ \) in NPD. For example:

<table>
<thead>
<tr>
<th>BAHASA</th>
<th>ENGLISH</th>
<th>BGD</th>
<th>NPD</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘ikan’</td>
<td>‘fish’</td>
<td>[bae]</td>
<td>[be]</td>
</tr>
<tr>
<td>‘sirih’</td>
<td>‘battle vine’</td>
<td>[basae]</td>
<td>[base]</td>
</tr>
<tr>
<td>‘sate’</td>
<td>‘sate’</td>
<td>[satae]</td>
<td>[sate]</td>
</tr>
</tbody>
</table>

In BGD diphthong /\( \underline{AE}/ \) in the final position becomes Vowel phonemes /\( e/ \) in the final position. The word [bae] ‘fish’, [basae] ‘battle vine’ and [satae] ‘sate’ become [be], [bae], [sate] in NPD.

Table 17
Consonant Phoneme Nasal Sound /m/, /n/, and /\( \eta / \) Silent Phonemes

Consonant phoneme nasal sound /m/, /n/, and /\( \eta / \) in BGD becomes silent phoneme in NPD. For example:

<table>
<thead>
<tr>
<th>BAHASA</th>
<th>ENGLISH</th>
<th>NPD</th>
<th>BGD</th>
</tr>
</thead>
<tbody>
<tr>
<td>‘sayap’</td>
<td>‘wing’</td>
<td>[kapId]</td>
<td>[kampId]</td>
</tr>
<tr>
<td>‘terdampar’</td>
<td>‘Stranded’</td>
<td>[kaplh]</td>
<td>[kamplh]</td>
</tr>
<tr>
<td>‘menjinjing’</td>
<td>‘to carry in hand’</td>
<td>[netɛn]</td>
<td>[nentɛn]</td>
</tr>
<tr>
<td>‘menikah’</td>
<td>‘get marry’</td>
<td>[ŋtɛn]</td>
<td>[ŋtɛnten]</td>
</tr>
<tr>
<td>‘Banting’</td>
<td>‘Lambaste’</td>
<td>[mɑntIga]</td>
<td>[mɑntIgaŋ]</td>
</tr>
<tr>
<td>‘berkembang’</td>
<td>‘expanding’</td>
<td>[ŋ̄dɛnaŋ]</td>
<td>[ŋ̄dɛnaŋ]</td>
</tr>
</tbody>
</table>

In BGD, consonant phonemes nasal sound /m/, /n/, and /\( \eta / \) in the middle position which appeared before voiceless stop /p/, /t/ and /k/ become silent phoneme or unspoken sound in NPD. It also happened with phonemes /\( \eta / \) that appears in the final position in BGD. The word [kampId] ‘wing’, [kamplh] ‘Stranded’, [nentɛn] ‘to carry in hand’, [ŋtɛnten] ‘get marry’, [mɑntIgaŋ] ‘Lambaste’ and [ŋ̄dɛnaŋ] ‘expanding’ become [kapId], [kaplh], [netɛn], [ŋtɛnten], [mɑntIga] and [ŋ̄dɛna] in NPD

CONCLUSION

Based on the result of the study, the researcher conclude that there were 6 vowel phonemes that was found by the researcher in NPD and BGD, there were some vowel phonemes which had complete and incomplete distribution. In NPD there were three vowel phonemes which had complete distribution. Meanwhile, in BGD also had
four vowel phonemes complete distribution, but those vowels were not the same vowels.

The differences of dipthong distribution between NPD and BGD. In NPD, Phonemes /ʌɔ/, /iʌ/, /ʌʊ/ and /uʌ/ are found in the middle position. Phoneme /ʌi/ is only found in the middle and final position. Phoneme /ʌʊ/, /ʌʌ/, /ʌɛ/ and /iu/ are appear in the final position. While, in BGD Phoneme /ʌɛ/, and /ʌu/ appear in final position only. Phoneme /iʌ/, /uʌ/, /i/ , /ʌɔ and /ʌʊ/ only appear in middle position. Phoneme /ai/, /ia/, /ua/ appears in middle and final position. Phoneme /, /u/ in NPD only appears in middle position, while in BGD appears in middle and final position. Phoneme /ai/ in NPD appears in middle and final position, while in BGD appears in final position and middle position.

The geminate vowel phonemes: /ʊʊ/, /ɔɔ/, /ɛɛ/, /ʌʌ/, and /II/ are only found in NPD, while geminate vowel phoneme /ɔɔ/ is only found in BGD. There were nine consonant clusters found in BGD. It can be classified into: Four l-blends : /kl/, /pl/, /bl/, and /ml/, and five r-blends: /tr/, /pr/, /br/,/cr/, and /kr/. While, in NPD the researcher found only six consonant clusters. It can be classified into: Three l-blends : /kl/, /pl/, and /bl/ , and three r-blends: /kr/, /tr/ and /br/.

In BGD the researcher found sixty consonant cluster. It can be classified into : Seven l-blends : /jl/, /bl/, /kl/, /sl/, /tl/, /cl/, and /ml/. Three n-blends : /nd/, /nt/,and /nc/. Two m-blends :/mp/ and /mb/. Four r-blends : /kr/, /br/, /jr/ and /tr/.

The consonant clusters /jl/, /sl/, /tl/, /cl/, /ml/, /nd/, /nt/, /nc/, /mp/, /mb/, and /jr/only found in BGD, while in BGD there were no any consonont cluster /pl/ , found.
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Gender Representation in Student Textbooks in the Context of Democracy Practice: a Critical Discourse Analysis

I Nyoman Yasa
Ganesha University of Education, State University of Malang
Indonesia
keswa.kayana@yahoo.com

Roekhan
State University of Malang
Indonesia

ABSTRACT
Violence against female students in Indonesia has become an extraordinary event. The announcement was made by the President of Indonesia, Djoko Widodo, in the press release of the Pro-RRI Malang, on May 10, 2016, at 10 WIB. Child abuse, especially sexual abuse toward female students commonly done by their male friend. In the context of socio-cultural-cognitive theory, the behavior of the students (male) reflect the students' knowledge. Knowledge was formed not only merely in form of the acquisition, but it is the interaction between students and teachers (teaching materials, textbooks, media, etc.). Textbooks play a very significant role in shaping the world view about the role of women and men in the social life. This paper aims to describe (1) the gender representation in the teaching material in Indonesian student textbooks at Junior High School of class VII and Class VIII and (2) gender representation in the teaching material in Indonesian student textbooks at Junior High School of class VII and Class VIII in the context of democratization and humanization Education Practice. This study is a review of the literature study, and the subjects were Indonesian student textbooks at Junior High School, especially class VII and VIII. The results showed that (1) gender bias dominates the teaching material in Indonesian student textbooks at Junior High School of class VII and Class VIII and (2) democratization and humanization practices have not been up look at the teaching material in the textbook.

KEYWORDS: Gender, Teaching Materials, Democracy of Education
Violence on female students has become an outstanding incident in Indonesia. The statement was expressed by the Indonesian president, Djoko Widodo, in a press statement of Pro RRI-Malang, on May 10, 2016, at 10 am.

Violence toward children, especially sexual violence for female students are more often undertaken by her friends (boys). In the context of the socio-culture theory, violence made by students commonly reflect their knowledge. Their knowledge formed through interaction between students and teachers (teaching matter, media, and others), it is not just acquisition. In this context, the main factor, learning and social interaction are seen as learning mediation. The socio-cultural theory gives priority to the influence of learning to mind, mental development, and learning practice. This theory is called ZPD (Zone of Proximal Development). In Vygotsky’s ZPD (in Ajideh, 2012: 103), cognitive development of children covers stage of coaching and stages without coaching.

A coaching process has significant role is teaching material on textbook teachers. Byrne (in Hamdan, 2010: 22) stated that student’s textbook plays significant role in shaping the world view of the role of women and men in social life. Uren (in Hamdan, 2010: 23) shows that the author of books describe most women in traditional role, such as cooking, washing, and so on, while men engage in more challenging and interesting role. Porreca (in Hamdan, 2010: 23) said that women in the United States are less featured in text and illustrations in English as a foreign language (EFL) books.

There is limited research on gender and textbook in Indonesia while the number of violence against women (female students) is increasing over the years. Students are exposed to their learning materials, so school as a center of learning about democracy and the values of humanism, should choose materials that do not contain gender bias, so that students can learn about gender equality. A study of Dobson (2010) shows that
in school women still got low position/ranking: they are not counted or not invited to participate. It has happened since they are at the age of pre-school (Dobson, 2010:1). Gender-biased teaching materials can encourage male students to dominate female students, while class (learning) must be shaped and created in a more democratic situation.

This paper explores the representation of gender in Indonesian student textbooks for Junior High School of class VII and Class VIII. The phrase, sentence, and illustration on the Indonesia Text books are believed to be language functioned to convey an ideology. Learning language is viewed as constructing knowledge and interaction between students and teachers (Birjandi in Ajideh, 2012: 110). In this case, text book is regarded as a Discourse. Gender representation which is found in text books is analyzed according to the principles of Critical Discourse Analysis, and Democracy of education by John Dewey. In the views of John Dewey, democracy is a view of life, not only a good government system (Dewey, 2004 iv). Democracy in school and learning is not only seen as planting values or the formation of justice behavior, but democracy should focus on freedom to behave to accomplish full of meaning of self for each individual (students) (Dewey, 2004: iv). Students can learn about the importance of self-awareness and humanism (Rachmahana, 2008: 99).

John Dewey introduced the concept of pragmatism. He emphasized that these human beings are independent, creative, and dynamic. Besides, human beings have social ability to cooperate with others (Englund, 2000: 308). According to Dewey, humans have a reasonable ability. Hence, they are capable of overcoming problems that threaten the self and their environment. John Dewey stated that school has to make three functions that democracy realized. They are (1) schools have to create environment simplified of culture complex; (2) school should eliminate bad or trifling
aspects including tensions from the past, and choose aspects best for students to grow; and (3) school should create a balanced social environment and to ensure that each individual get a chance to release from the limitation from the individual’s social group, like home.

RESEARCH METHOD

This paper used a critical qualitative approach with critical discourse analysis design. The data were analyzed by using Fairclough model. The data were viewed as textual, the production and reproductive text, and social practical text.

FINDINGS AND DISCUSSION

The Condition of the Teaching Material on the Text Books of the Junior High School

This paper analyzes teaching material Indonesian student textbooks for Junior High School of class VII and Class VIII. The textbooks were published by Kemdikbud (Ministry of Education and Culture) in 2014 to support the 2013 curriculum. The book is written by two authors (men). The teaching material of Indonesian student textbooks for Junior High School of Class VII and Class VIII can be described as follows.

Indonesian student textbook of Class VII

Indonesian student textbooks at Junior High School of class VII contains 226 pages. Gender representation on the books of the Indonesian student textbooks at Junior High School of class VII can be observed in the texts and illustrations. The texts are in the form of a word, phrase, and sentences. The texts and pictures are integrated.

On page 5 of textbook the topic is about report. The text says “Planting Mangroves” and a photograph of four female students planting mangroves. They are wearing red shirt and shorts.
On page 14 there is a text that reads “Each Thursday after school, Sinta does dancing and singing” and “A week ago, Sinta planted jasmine, but it died for having attacked by insects “. However, on page 15 there is a sentence, “Jasmine that Edo planted is always watered so it grows well and blossoms quickly.” The two sentences represent gender bias. Man is always better compared to women. Edo is successful in tending flowers. He waters the plant regularly, so the flowers grow well. On the other hand, Sinta’ Jasmine withered because of insect attacks. Sinta is described as unlucky for her plant died. Different from Edo, Sinta is described as not diligent enough in tending the flowers, so insects attack them. In this context, Sinta (a female student) is described as not as successful as Edo (a male student). Failure is a symbol of weakness (inferiority) and success is a symbol of superiority. Based on van Dijk (2000: 49), the two statements about Sinta and Edo are a form of polarizing contrast. Contrast is part of form ideology to declare conflict in a situation where domination exists. A discourse made by a dominant group usually conveys good things and bad things such as we worked hard, and they are lazy (van Dijk, 2000: 49).

In addition, on page 161 there is a short story. The writer presented the story of Prambanan Temple. In the story, Roro Jongrang is condemned by Bondowoso because she broke her promises. In this context, male students and female students receive the story of the greatness of Bondowoso in building a temple and his power to condemn women. Bondowoso is positioned as the strong party who won the competition, while Roro Jonggrang is positioned as the lost party, weak, and unable to keep promises. Planting ideology by a dominant group dominant can be done in the form of a story, example, and illustration. Van Dijk (2000: 49) said that the stories used as a premise to say that his group is true or good and other groups are disreputable or wrong. Stories like this shows a racist discourse.
All sentences and picture in the Indonesian student textbooks for Junior High School of Class VII represent gender bias. Such teaching materials can potentially control the mind of students and sustain an ideology in the students. Patriarchic ideology encourages male students and discourage female students. The student can hold on to these concepts as a common ground (a tern by van Dijk) until later when they join the society.

**Indonesian student textbooks for Junior High School of Class VIII**

Indonesian student textbooks for Junior High School of class VII and Class VIII is called *Indonesian Language the Knowledge*. This book was published by Kemendikbud in 2014. This book consists of outside cover+ VIV + 1-222 page.

A number of texts (a sentence and illustration) contain biographies. There are three female community leaders shown, namely (1) Girl Scavengers, (2) Women Aged Dusk, and (3) Susi Susanti. Meanwhile, there are six male figures, namely (1) B.J. Mr. Habibie, (2) Bung Karno, (3) Ki Hajar Dewantara, (4) Ws Rendra, (5) men playing kite, and (6) men at a meeting. The number of profiles is unbalanced. In this context, men as the first (firstness) and women as the second by the writer. There is imbalance the number of women and men used in this textbook. Women are shown in a less favorable image. For example, although the words *scavengers* and *high performance* are used, the word *scavengers* still imply a negative value that is *bad* for the girl. It might be better if the girls are described as *creative* or with other words that show a positive image.

On page 136 there is the title *Should Wait for 17 Years Old to Get Driver’s License*. The text describes that female students make violations. The women are bikers who are not wearing helmet and others are the police. The text aims to describe existing rules. But, if it is associated with the picture of women dressing as school
students who are not wearing helmets and also female police, the text forms a meaning that female students question and break the rules. Items text and an image of such become a part of knowledge that forms knowledge students as a disclaimer. The male students may construct a thought that women by breaking the rules. Meanwhile, the female students who read the material might feel inferior, feel guilty, and build an idea that they are a rule offenders.

In last pages, there are three text and pictures, The Actor of Sang Pemimpi Novel/film and Laskar Pelangi Novel/film as well as text Grandmother and a Piece of bread (Emak dan Sepotong Roti). The three text and this picture are not balanced. Two texts and pictures on Emak and dan Sepotong Roti (Grandmother and a Piece of bread) show awful activity. These women are struggling women who are old and poor. While Sang Pemimpi and Laskar Pelangi describe children who can struggle and have fun, it is questionable why the writer does not tell a story of a strong girl successful in her struggle, like the characters in Sang Pemimpi Novel/film and Laskar Pelangi Novel/film. The texts and images build knowledge for male students and female students; male students will construct himself as the party that is strong, fun, adventurous, while female students construct themselves as the party that is inferior, pathetic, and doing less interesting activity.

Based on this data, it can be concluded that women are described as the second and inferior party, and men are described as the first and superior. As it has been stated before, teaching material has a particularly important role for students in increasing their knowledge. Inequality of men and women in the text is part from knowledge constructed by them. In the sight of the cognitive psychology, the knowledge construct becomes knowledge embedded in their unconscious or long term memory (LTM). Knowledge in LTM will be used when the students grow up. Sexual violence toward
children in school is one form of embodiment activity of LTM of this knowledge in Indonesia as the LTM contains patriarchal ideology in which women construct themselves as the second class.

**Textbook of Junior High School in Conjunction with the Application of Democracy in Education**

The Indonesian student textbooks for Junior High School of class VII and Class VIII show inequality between men and women (male and female students). Men are described as being more dominant than women. Man is categorized as firstness and women becomes a follower of male (the second sex). That construction cannot be separated from the ideology of writer or dominant group, and the ideology is taught to the students (both male and female in class). Gender bias is the text and pictures signifies discrimination. This discrimination is started from a prejudice (Banks, James, 2003: 20). Prejudice is negative behavior towards the target group (Dividio & Amp; Gaertner in Banks, James A, 2003: 20). Discrimination cannot be separated from stereotype, prejudice, and discrimination itself (Stephan & Amp; Stephan in Banks, James A, 2003: 20). The existence of boy as firstness is in line with the findings Birjandi (2012) when he conducted a study on English textbooks for high school in Iran. Birjadi (2012: 139) said that women in Iran are still described as household workers and teachers, although they have other skills.

In the view of democracy, Indonesian student textbooks for Junior High School of class VII and Class VIII have not yet made justice to women. Female students are positioned in a wrong position. Though it is not spoken, the inferiority is affecting themselves. The injustice becomes knowledge pent up or constructed in long-term memory (LTM) of the students. In other words, the teaching material of Indonesian for Junior High School of Class VII and Class VIII is a discourse having interrelation
with social cognition. Van Dijk (2004: 20) claimed that there was a reciprocal relation between discourses with social cognition. Discourse form social cognitive in the community first by constructing their knowledge, and then by constructing their behavior or customs, which in turn will construct their ideology. The image of male is constructed in community as social cognition as part of knowledge. Then it becomes a custom of behavior and eventually it becomes ideology: men are strong, superior, dominant, while women are weak, inferior, and as the other (the second sex). Gender bias in Indonesian textbooks for Junior High School of class VII and Class VIII cannot be separated from Indonesian culture which adheres to patriarchy. Petrie (2005: 113) said that violence that happens is rooted in a culture of male domination. In Indonesia, system of patriarchy dominates domestic relations. Women are guardian of the home and male is the family head.

Gender bias shows the absence of democratization and humanisms’ in class if observed in greater depth. Dewey (2004: iv) said that in the context of schools and learning in class, democracy is not just seen as the formation of value conduct but the created meaning in students’ mind. Teaching materials should focus on mental education, understanding and liberating students, appreciation, and fairness.

In view of humanism, important lessons stressed awareness of self (Rachmahana, 2008: 99). In addition, education has objective to help students to develop (Hangestiningsih, dkk: 2015: 1). In this case, education is trying to humanize man. The students expect comfort, growing up without burden, developing social skills and moral in himself (Gage and Berliner in Preacher, 2013: 46). If it is associated with gender bias, teaching material in Indonesian student textbooks for Junior High School of class VII and Class VIII will make students feel uncomfortable.
CONCLUSION

Based on the discussion above, there are some important points which can be drawn as conclusions.

1) It is important for school principal to see gender equality in the class.

2) It is essential for the author (including teachers) to do analysis about gender equality that will be referred to by the students.

3) Teaching materials in the text of Indonesian student textbooks for Junior High School of class VII and Class VIII represent gender bias. Gender bias is observed in the texts and pictures in the book.

4) Teaching material in Indonesian student textbooks for Junior High School of class VII and Class VIII textbook of Students Junior grade VII and VIII does not show democracy and humanism in education.

REFERENCES


The Identity Construction of Cosmopolitan Women in Two Novels of Supernova Series Written by Dewi Lestari

Ida Farida Sachmadi
Faculty of Arts, Universitas Padjadjaran, Bandung, West Java, Indonesia
e-mail: i.farida@unpad.ac.id

ABSTRACT
This paper discusses how the identity of cosmopolitan women is constructed in two novels of Supernova series written by Dewi Lestari. The novels being studied are Supernova: Ksatria, Putri, dan Bintang Jatuh and Supernova: Petir. I analyse the actions of the female characters by using two out of the five codes offered by Roland Barthes: the proairetic code and the cultural code. The proairetic code allows us to unearth the actions of characters in a novel, meanwhile the cultural code enables us to go beyond the text and confirm or challenge a certain culture or what is regarded as common knowledge. The culture which is highlighted is the one related with women identity in Indonesian family, which explanation refers to two sources about family in Indonesia. Meanwhile, the cosmopolitan issue is taken from Yasraf Amir Piliang’s essays about hyperglobalization. This study shows that the two novels try to present the identity construction of cosmopolitan women by challenging the common knowledge of women identity in Indonesia.

KEY WORDS: cosmopolitan women, identity construction, Supernova, proairetic code, cultural code

There is a lot of research on Supernova series which executed by students both of under and postgraduate program or by lecturers of Literature Study. In this paper, I analyse the characters as well, but more focus on how the female characters construct their identity. The analysis shows that their identity is typical of cosmopolitan society, and from the study of the actions and the views of the female characters, I can say that they try to challenge what Indonesian people think of women in general.
RESEARCH METHOD

To analyse the identity construction on the female characters, I refer to the explanation in *Questioning Identity: Gender, Class, Ethnicity* (2004), edited by Kath Woodward. Meanwhile, to unearth how the novels show this, I apply the way Roland Barthes study the narrative structure of *Sarrasine*, which he wrote in *S/Z*. Then, I take the explanation of cosmopolitan society from essays written by Yasraf Amir Piliang, especially when he talks about globalization; meanwhile, to identify the characteristic of Indonesian family I will refer to the concept of family according to Indonesia government.

Everybody needs an identity, so people can identify him or her to be someone different from others. Identity is different from personality; we can have similar personality traits without doing it in purpose, but we have to be active to make our identity the same with one particular group we choose. However, not only we make our own identity which is called *agency*, but there is also *structure*, the forces beyond our control that shape our identity (Woodward: 6). Identity can change; we can change our identity as we like, but it must be confirmed by other people around us. Woodward summarize the characteristics of identity:

1) It links how I see myself and how others see me.
2) It links the individual and the social.
3) It is marked by similarity and difference.
4) It involves some active engagement on our part and a tension between human agency and social structures.
5) There are single and multiple identities.
6) Identities can be seen as fixed or fluid and changing. (Woodward: 11-12)
We construct our identity by imagining ourselves to be a member of a particular group. Then, we form it by interacting with people and perform our identity to them for example with our appearance, clothes, gestures. We do it intentionally, but sometimes we reveal some information about ourselves unintentionally. The unintentional performances relates to our unconscious mind, which can be explained with the psychoanalysis theory invented by Sigmund Freud. Our childhood experience can give impacts to our identity so we can say that identity is constructed by the past and through the present. Identity is also formed from “a series of conflicts and of different identifications” (Woodward: 17). Our identity is also shaped by organizations of society, such as class, gender, and ethnicity. This can cause tension between the individual and the social and between the agency and the structure of society (Woodward: 22).

The two of Supernova series show the identity construction of the characters, but I only focus on the female characters. I find their identity construction by applying Roland Barthes’ theory in analysing the narrative structure of a text. Barthes stated that there are five codes, which he identified in Balzac’s short story, Sarrasine. The first is called the proairetic code, which uncover indications of actions; the second is the hermeneutic code, which show enigmas providing narrative suspense; the third is the cultural code, where you can relate to references beyond the text; the fourth is the semic code, in which you link it to theme especially from the analysis of the characters; the fifth is the symbolic code, which consists of contrasts and pairings to find theme (Wolfreys, 1999: 39-40).

The word ‘cosmopolitan’ comes from Greek, consisting of two words: cosmos, a universal order, and polis, a society’s variable order (Ribeiro, 19). In the Merriam Webster’s Learner’s Dictionary, cosmopolitan means a person who has lived in and
knows many parts of the world. However, through information technology nowadays, we do not have to live in foreign countries to be a cosmopolitan; by accessing internet, we can go through the border of a country and watch her society practicing their culture, economic, politic and other orders.

Piliang wrote his analysis on the 20th century society, one of which is discussing hyperglobalization. The term ‘hyper’ is adopted from Jean Braudillard, where he argues that discourse of social-culture develops towards hypermodernity, the condition when everything grows faster and leads to an extreme point (Piliang, 2011: 175). Piliang says that now globalization moves to the condition where people do something not for their needs anymore but for their prestige, class social, and other symbolic signs in society. This goes faster and faster because of information technology, telecommunication, television, and internet. People of global capitalism are made to compete in their life style so they change it in high velocity (Piliang, 2011: 208).

These two novels from Supernova series also present family issues. According to the Indonesian government regulation, the purpose of making a family is to create happiness to members of the family, which means it stands on legal marriage, can meet proper physical and mental needs, obeys God’s rules, has good relationship among the members of the family and between the family and people in its neighborhood. It is also stated that there are eight functions of a family; a family must be able to bring up religion, social-culture, love and caring, protection, reproduction, socializing and education, economy, and environmental development (cited from BKKBN 1992 by Herien Puspitawati, 2012: 2).

Friedman (1988 as cited by Ginintasari) sates that the structure of family consists of:
1) Father, who has roles as a breadwinner, protector, savior, householder, member of his social group and neighborhood.

2) Mother, who has roles as a housekeeper, babysitter, member of her social group and neighborhood, and can be a secondary breadwinner.

3) Children, who have a role as the ones being grown up in their physic, mental, social and spiritual potency. (Ginintasari, repository upi)

FINDINGS AND DISCUSSION

Two main female characters in Supernova: Ksatria, Putri, dan Bintang Jatuh have some similarities and differences. The first is Rana, a disconcerted wife and the second is Diva, a top model. Both of them seek for freedom as a woman, a wife, and a child in a different way. By challenging the traditional and modern way of a family in bringing up their children in the early 21\(^{th}\) century, they try to build their own identity as a woman in the cosmopolitan world. To show this, I am going to analysis the actions of these female characters and then relate them to Indonesian culture about women and family.

Rana feels restless in her marriage with a good offspring for she feels she gets no freedom from the marriage. She gets married in a young age and she says it is because of their parents’ demand.

”[Ferre:] Ada alasan khusus [menikah]?”


She admits that her marriage in a young age is not her and her husband’s decision, but their parents’. The reason is the common one among parents in Indonesia: to avoid
adultery, not because of the couple’s love as Rana believes. She also only thinks the beauty of a marriage before her wedding.

Rana tak menceritakan bagian di mana ia benar-benar mabuk cinta. Mabuk akan imaji cinta yang terwujud dalam bahtera rumah tangga pasangan muda, rumah milik bersama di real estat baru, kredit modil ditanggung berdua, mendorong kereta belanja sambil bergandengan tangan di supermarket, berdebat soal deterjen merek apa, mie instan apa, dan sambal botol keluaran pabrik mana. (2001: 31)

Rana is trapped in her belief of the common knowledge in her culture about the meaning of making a family. Making a family means avoiding adultery, besides having a soulmate to do a lot of beautiful things and to release any stressful thinking, as she says: “Dengan pekerjaan yang rawan stress, masa kamu tidak ingi punya seseorang yang bisa bikin bikin kamu nyaman? Seseorang yang memasakkan kamu makan malam, diajak ke bioskop ...,” (32).

However, she begins to be restless when she needs something deeper, which is not merely knowledge indoctrinated to her mind, but something she can feel with her heart. She knows that a marriage is a commitment which she must respect in any condition, including when she meets her husband’s weakness: ”Rana menghela nafas. ”Banyak sisi yang ikut muncul, sisi yang sebenarnya pasti ada, tapi tidak pernah diharapkan. Nah, di sanalah gunanya komitmen.” (32). The sentence ‘Rana menghela nafas’ (She sighed) shows that she understands what she is speaking but she cannot admit it. Also when she says: “‘Cinta kan butuh pengorbanan,’ tukas Rana pelan.” (32). The sentence ‘tukas Rana pelan’ (She retorted in a low voice) tells us that she is doubtful with her own statement. Moreover, her lover shoots a question which mutes her totally: “Lalu idiot mana yang menulis: love shall set you free?! Tadinya saya
pikir, cinta seharusnya adalah tiket menuju kebebasan, bukan pengorbanan. Agaknya konsep itu terlalu utopis, ya?” (33).

Rana knows her identity as a wife, but she is questioning it when she meets Ferre, a new friend falling in love with her, and then realizes that her relationship with her husband is insipid. Before, she only lives as a wife as the common knowledge tells her to be, not because her mind and her heart understands and feels it. Therefore, she thinks that her marriage takes her freedom away: she just acts what her parents and parents-in-law and her tradition teaches her. She feels she is not herself anymore.

Then, she tries to take some actions to find her own identity at present. The first one is she tries to trace back her life; she recalls her memory to see who she is. After graduating from college, she feels free: “Setelah lima tahun mengonsumsi ilmu teknik industri yang sama sekali tak diinginkannya itu, ia akhirnya terbebas dari utang pada orang tua, ...” (37). Here she shows that she has an identity as an obedient daughter, but it is formed by her parents; it is not an identity she wants. In her twenty years of age, she marries a man chosen (again) by her parents and people around her:


She only follows the voice in her surrounding, especially her parents’ will; she obeys them both intentionally and unintentionally. It also happens when she is recalling her teenage life: “... ada jejak-jejak kesalahan yang tak pernah terungkap: mengapa ia harus ikut begitu banyak les tambahan? ... Mengapa ia harus les menari Bali? Mengapa ia harus ikut klub renang ...” (38). In a family as a daughter, her life is
controlled by her parents: she never has freedom to choose what is the best for herself. After tracing her past life, she begins to realize what she has lost in her life “Sekarang ia tahu apa yang sekitanya hilang ...” (40). She never forms her identity by her will; she never uses her agency to make it, she only obeys what the structure (her culture) orders her to do.

From the explanation above, I can say that Rana’s childhood has formed her identity, but when she faces a conflict she begins to question her identity and tries to change it. She wants to get her freedom, an idea aroused by her new friend, Ferre, a single, handsome, and rich managing director of a famous company in Jakarta. Ferre has lived abroad since his junior-high age until graduating from college. He is the cosmopolitan man and he brings different mindset to Rana’s beliefs. Rana is aware of that as she once says “‘Buat seseorang yang dari SMP sudah pergi sekolah ke San Fransisco, mungkin [tradisi menikah muda] jadi hal baru.’” (31).

Ferre assures Rana that she can fight against her tradition to set her free from all other people’s will. He believes that Rana has a free will to choose to be Arwin’s wife or leave this man and marries with himself: “[Ferre:] ... saya bisa melihat kamu memilikinya. Kekuatan untuk mendobrak. Membebaskan diri kamu sendiri.” (85), but Rana knows her limited space: “Mendobrak apa? Moralitas? Norma sosial? Kita hidup di dalamnya, Re. Saya cuma ingin mencoba realistis ...” (85). This conflict makes her tired; after making a love affair with Ferre for a long time, she begins to feel uncomfortable. She wants to be free from her husband whom she does not love, but she also feels not free with Ferre for she is afraid of her parents’ and relatives’ blames on her.

Another action Rana takes in finding her own identity is talking to her mother. She tries to find confirmation of her feeling towards her husband. She begins with a
question “‘Aku cuma mau tanya ... selama Ibu menikah dengan Bapak, pernahkah sekali saja Ibu merasa jenuh, atau seperti ada yang salah, seperti ada yang kurang ...’” (128). Her mother, however, cannot understand her because mothers act in accordance with what their tradition tells them to do: “‘Apanya yang kurang dengan Arwin? Baik, tanggung jawab, saleh, pekerjaannya bagus, dari keluarga baik-baik ...’” (129). She never asks her daughter what Rana thinks and feels towards her son-in-law. She does not give her daughter a freedom to speak and act by her own will.

From her conversation with her mother, she finally finds what is wrong with her, a woman and a wife:


Rana thinks that a woman will get a new identity when she gets married and lost her own identity as a woman. She does not want it: “Akan ada saatnya diriku lebur dalam identitas baru. ... Rana mana yang sebenarnya kuinginkan terus hidup? Masih belum terlambatkah?” (130). By presenting this female character’s conflict in finding her identity and supported with the male character’s awareness of a true relationship, this novel is questioning the substance of marriage institution:

Lalu cinta seperti apa yang orang-orang itu miliki? Yang konon menjadi dasar sebuah komitmen institusi mahamegah bernama Pernikahan? Mengapa mereka begitu bernafsu menguasai satu sama lain, seperti sekumpulan tunawisma berebutan lahan dan dengan membabi-buta berlomba untuk
menancapkan plang tanda hak miliknya asing-masing? Bisakah cinta yang sedemikian agung hidup terkapling-kapling? Berarti apa artinya semua itu?...

(2001: 132)

This plot ends with a happy-ending event. Rana turns back to her husband since she realizes that she finds freedom in his love. Arwin loves her sincerely and ready to do anything to make her happy although he has to give her up to Ferre. He applies what Rana’s mother advice her: “Akan ada satu masa ketika kebahagiaanmu pribadi tidak lagi berarti banyak.” (130). Rana feels that loving her own husband is much safer and more comfortable than making a love affair. She has tried to challenge her tradition, but she has to admit that the tradition, as a matter of fact, makes her happy. She takes back her identity as a wife, but with a new concept: that love of a married couple set themselves free.

The second female character is Diva, a super model and also an expensive whore. She only will make love with a man paying $5000 for it. She takes this action because she has some ideas about freedom as a woman and a child in a family. She has a particular reason for being a whore: “..., kita sama-sama berdagang. Komoditasnya saja beda. Apa yang kamu perdagangkan buat saya tidak seharusnya dijual. Pikiran saya harus dibuat merdeka. Toh, berdagang pun saya tidak sembarang ...

(2001: 57). She argues that she is only a merchant by selling her body to be used by any man, but nobody can buy her mind. By having no boyfriend or husband, she thinks she has her freedom: “..., saya tetap tidak terikat atau tergantung pada siapapun. Tidak ada yang menghidupi saya, saya bukan peliharaan orang, dan bukan peliharaan perusahaan. Saya enterpreneur murni.” (100). She does not want to get married or to be loyal to one man only because it makes her think she is ‘peliharaan orang’. She wants to be free as a woman: does whatever she likes. This condition is
the opposite of Rana’s, whom unintentionally obeys her parents and people in her surrounding.

Diva also does another action to show her idea of freedom. She protests towards the way modern mothers of metropolitan bring up their children, since these mothers dictate their own will to their children. In a children fashion show, she speaks her dislike of what these mothers do to their children: make them little adults. These young children wear clothes which she thinks are not suitable for them: “Diva meamandangi kaki-kaki kecil mereka. Rata-rata memakai sepatu boots hak tinggi, rok supermini, tank top, dan jaket bermotif kulit binatang. Bahkan sekecil mereka sudah berdandan seperti tukang jagal.” (59). These mothers also have taught their children to walk on the catwalk like flirty women. Diva is angry to them for she believes that children must have played toys or child games in their freewill, not forced to be artificial adults.

When the time to call the winners comes, she gets onto the catwalk and advices all children there by saying:

She teaches freedom both to the children and their mothers: children have their own life, do not force them to obey what the mothers want them to be. It is the same as what Rana frantically tries to find: her own identity as a child.

From her actions, Diva builds her identity as a free woman in a cosmopolitan world. Almost in the end of the novel, she is discovered to be *Supernova*, a consultant in virtual world teaching people about how to solve problems in their life. She falls in love with Ferre, and vice versa, but to keep holding her idea about freedom, she chooses to leave him and her house and her country. She travels around the world, and this action shows her identity as a free woman in the cosmopolitan world.

In the next novel *Petir*, there are also two main female characters: Watti and Electra Wijaya. Watti, the older sister, marries a moslem and moves to Papua from Bandung. Electra stays in Bandung and tries to find a job for herself. She is the narrator, and through the analysis of her actions, I can show how this character builds her own identity as a cosmopolitan woman.

Different from the previous novel, *Petir* does not give many preaches. This novel tells a story without comments or explanation about a certain topic. The novel is more like a comedy for the events narrated by the main characters are humorous. Nevertheless, from what the female character’s actions, I try to uncover an idea hidden in the story.

After their father passed away and Watti stays in Tembagapura, Electra lives alone in her large house she inherits from her father. She enjoys being alone and always feels disturbed if her elder sister called by phone from Papua. When Watti tries to persuade her to marry one of her friends or to move with her to Tembagapura, Electra always tries to give any reason to refuse all her sister’s offers. She does not feel lonely, she loves being free from her sister and all her relatives. Without too many friends, the
main female character shows that being alone for a woman is allright. She construct her own identity to be a free woman, not depend on anybody: sister, friend, or husband-to-be.

She always refuses any effort of her sister to help her. Watti openly is willing to help her by sending her money: “Watti sudah berkali-kali memancing-mancing: Tra, kamu kalau butuh uang ngomong! Aku bisa kasih, kok. Cukup untuk biaya kamu sehari-hari,” but Etra is far from doubtful to refuse it: “Tegas-tegas aku menolak: Ngga usah, Watt. Saya bisa cari duit sendiri. Makasih.” (46). Once Watti asks her to meet Napoleon, a rich friend of hers, Electra gives many reasons to reject the offer (2010: 68-71). She tries hard to find her own job, not depend on other people, although she has got to go through some silly ways. She thinks being a housewife will take away her freedom: “Kepalaku panas. Bukan! Bukan saleh! Dia kaya! Kang Atam [Watti’s husband] itu orang kaya dan punya kerjaan tetap, dan kalian semua membosankan! Mau-mau nya dikurung di sangkar emas padahal diperah kayak sapi! ...” (2011: 46). Explicitly, she says she does not want to put in a cage, a place you cannot go freely. She refuses totally when her sister advises her to find a rich boyfriend and then live with his support: “Sudah, deh, Tra. Cari pacar yang oke yang baik, yang bisa menghidupi kamu. Beres...” (47). In Indonesian culture, a wife does not have to go to work because it is the obligation of a husband, but Electra, being a modern woman, prefers finding a job for herself and earns her own money.

There are several issues the narrator wants to convey about the idea of living in a cosmopolitan world. First is about capitalism. Several people come to rent Etra’s big house. The first is a woman, ibu Siska, who wants to open a baby shop because she thinks that is a big business. Etra does not like it because for her it is unfair to exploit mothers:
“Konsumen yang paling enak buat diporotin itu ibu-ibu hamil, belum lagi kalau belanja sama mami atau mertuanya, wah bisa segala dibeli. Matanya [Ibu Siska] mengerjap-ngrejap (uang-uang-uang!).”


(2010: 43)

Here, the novel is criticizing capitalism, in which the doers make use of other people in a low capital to give the highest benefit for them. The second coming to Etra’s house is a Pak Hedrawan with his boss. They want to make the house as the office of MLM (multi level marketing), but Etra refuses it all at once. She does not like this kind of marketing because she will do nothing but from her downline, she will get much money. She calls the money ‘Gaji Buta’, because she get it without working.

Her ex-servant also turns to this kind of business: MLM. However, this kind of person has been influenced by global capitalism, where—as Piliang says—they do not buy things for their needs but for their prestige or status. Yayah, the ex-servant, and her friend buys things they do not exactly need: TV 14 inch and VCD player, wigs, cigarette, etc. (58).

With various efforts, Electra eventually can find a suitable job for herself. She opens a computer rental in her large house. Together with an experienced computer rental businessman, she gains success in her own hard work. She invest her house to the business, then she can sit without doing nothing important she gets much money. It is interesting to notice that the business is related with connecting people to others.
in different countries: cosmopolitan world. Electra provides facilities for other people to become cosmopolitan citizens.

CONCLUSION

The main characters in these two novels pursue freedom as a woman in different ways. They built their identity as a free woman. They do not want to be a wife or a ‘mere’ wife; they try to be an independent woman. This identity is not common in Indonesian traditional culture, where a wife should stay at home, brings up her children, and earns money as a secondary breadwinner. All female characters in these novels have no children, and they earn money as ambitious as the male characters. In conclusion, these novels are offering this kind of identity of a cosmopolitan woman.

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Introducing Blendspace for English Language Teaching (ELT)

Ida Puji Lestari
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
idapujilestari@ub.ac.id

ABSTRACT
Teaching and learning is part of educational process in getting information and knowledge. It can be done formal and informal way. Since the traditional method used in teaching, sometimes, makes students and learners feel bored, many teachers and lecturers attempt to find solution to cope with this situation, especially in ELT. The role of teachers and lecturers as facilitators and educators encourage them to create two ways communication in teaching languages. They try to integrate the use of technology with the materials for ELT to make the teaching and learning process becomes more interesting and interactive. Based on the review of literature, a workshop for English teachers and lecturers was undertaken. The workshop involved 11 Postgraduate students who have already become English lecturers in their institutions. The presenter spent one hour presentation to introduce blendspace and asked them to connect their laptops with internet during workshop. Then, the presenter gave models or examples of two lessons presented by using blendspace. After workshop, the presenter assigned them individually to make their lesson by using blendspace application.

KEYWORD: Teaching, learning, blendspace, workshop,

In fact, technology becomes more and more popular in our daily lives. We cannot avoid the use of technology in modern era because its role influence our way of thinking and support the information that is rapidly growth day by day, especially in education field. It has been stated in the textbooks (e.g., Arnó Macià, E 2012; Alvine, 2000; Bates, 2005; Dudeney 2012) that technology, education, and language are interlinked one to another. Related to innovation to learn technology in ELT, one of the English textbook writers states that “In this early part of the 21st century the
range of technologies available for use in language learning and teaching has become very diverse and the ways that they are being used in classrooms all over the world have become central to language practice,” (Moterram, 2013: 5).

It is also supported by the study that is conducted by Sabzian and Gilakjani (2013). They reveal the benefits of the incorporation of technology into the classroom, elaborate successful technology integration into the classroom, discuss factors contributing to teachers use of technology, teachers use of learning theories, examine constructivist perspective, and investigate constructivism as a structure of educational technology. In conclusion, the technology utilized in the classrooms based on the constructivist method, students are engaged in activities that they can structure the instruction to satisfy various levels and methods of learning. They also can extend the variety of resources which are presented to students. This allows the technology to be more than one method of offering information. Technology then becomes the method through which information is depicted and realized.

Other research done in ICT that is connected with language teaching(e.g., Judson, E. 2006; Liu, M., & Huo, H. (2007); Bates, 2005; Sabzian, Fauziah and Gilakjani, A.P. 2013), they state the beneficial impact of using technology in language teaching classroom towards students. Therefore, the writer or the present researcher attempt to insert the use of ICT in English Language Teaching as the solution in creating an interesting situation because some students feel bored with traditional or conventional teaching method.

A lot of applications in internet that can help teachers in finding alternative media to deliver the lessons for their students. One of the alternatives is Blendspace. It is an internet-based technology application and it is an easy-to-use platform for creating multimedia lessons that kids can access online by using a drag-and-drop
interface. We can organize videos, text, links, images, and quizzes into cubes, then organize them to create lessons, or "canvases," for our students to complete independently. Content can be pulled from YouTube, Google, Flickr, and other online sources, as well as your own computer, Dropbox, or Google Drive.

In other words, Blenspace is a tool which purpose is to facilitate the creation of classroom material in a digital way, in case your school has all the facilities to use technological devices this can be a new way of making more interesting class, and in case the school do not have the facilities then we can apply our idea by using Facebook to distribute the links which later can be used for our students as a guide at the time of evaluating them.

Based on the review of literature, a workshop for English teachers and lecturers was undertaken. The workshop involved 11 Postgraduate students who have already become English lecturers in their institutions. The presenter spent one hour presentation to introduce blendspace and asked them to connect their laptops with internet during workshop. Then, the presenter gave models or examples of two lessons presented by using blendspace. After workshop, the presenter assigned them individually to make their lesson by using blendspace application.

**WORKSHOP PROCEDURE**

The project was aimed to provide teachers with the importance of the blendspace as internet-based media. The workshop was developed by using five stages. They are Begin with the End in Mind, Craft the Driving Question, Plan the Assessment, Map the Project and Manage the Process.

**Begin with the End in Mind**

The project was intended to make available materials that can be used to teach English by using blendspace.
Craft the Driving Question

The driving questions that were used to guide the implementation of the material development project were stated as follows:

1) What is Blendspace?
2) How can English be taught by using blendspace?

Plan the Assessment

The aim of the materials development project was informed to the assessment. The assessment was determined on the basis of the completion of the individual project conducted by each of the students. Each of students had to do a worksheet related on blendspace and submit their report via online on www.blendspace.com.

Map the Project

To ensure that the project can be achieved, the project was divided into smaller tasks, which include:

1) Conducting workshop to see demo on how to use blendspace
2) Doing worksheet on Blendspace
3) Determining the titles of the individual project;
4) Planning the individual project in the form of outline;
5) Writing a lesson plan before teaching and setting the time allotment
6) Practicing by using blendspace
7) Presenting the result in front of the class and submit

Manage the Process

In order to achieve the aim, the project assignment was managed a fully-controlled fashion:

- First of all, in one of the class sessions, the group of S3 English teachers were given explanation about the workshop and have account to get internet access.
• When the titles were confirmed, the teachers were ask to develop course outline or lesson plan of what they are going to teacher, e.g. poetry, drama, or other lesson.

• The participants of the workshop o Blendspace were asked to do worksheet.

• Then, the teachers were asked to develop practice their lesson plan by using blendspace as the medium in teaching their lessons.

• Asking the teacher to have presentation in front of the class as a kind of micro teaching. The final product of a lesson can be seen online on www.blendspace.com.

CONCLUSION

The workshop equips English teachers with another internet-based application for the teaching of EFL by using blendspace. It is very easy internet-based application to teach English in several minutes without having some difficult preparations. However, these teachers may get some insight from the workshop and how materials are developed and presenting by using ICT media as the alternative ways in delivering their lessons so that they can prepare their own materials which conform to the needs of the group of students. It is expected that both English teachers and EFL students can take the advantage of using the internet-based application for indoor or outdoor teaching learning activity, so that they can learning English more effectively.

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Slametan in Javanese House Construction

Drs. Indri Djanarko, M.H.
Pancasila and Ethics Lecturer in Dr. Soetomo University Surabaya

Rommel Utungga Pasopati, S. Hub. Int.
Graduate Student of Driyarkara School of Philosophy Jakarta

ABSTRACT

Today, instant products support property business to be popular even though it may eliminate local wisdom. Meanwhile, traditional Javanese people build houses in complex ways by appreciating steps of its constructions. The appreciation is called *slametan* to make symbolic accordance and interactions between human beings, *Gusti* or God, and nature. *Slametan* usually is completed with *ubo rampe* that consists of ceremonial foods and utensils. The ceremony will be followed with praying and eating together which symbolize vertical and horizontal relationships. *Slametan* in Javanese house construction contains three steps; groundbreaking ceremony to indicate beginning of construction, top roof installment or *munggah molo* for protection of people inside, and first settlement of the house to bless people who will live inside. Those steps symbolize cosmological, contextual, mythical, cultural, and social aspects in harmonic life of Javanese people. Cosmological aspect states that people should consider wholeness of surrounding world beside their own selves. In contextual aspect, house construction is special event that should be appreciated and celebrated among nature and human beings. Mythical aspect indicates belief to conform to element of nature both internal bodies and minds and external natural surroundings. Cultural aspect shows *slametan* as a habitual event to appreciate, thank, and live together with nature without destroying it. Social aspect examines openness to others in order to avoid egoism. In conclusion, *slametan* in house construction is based on Javanese people's cosmological belief of nature. This activity is done to conform people to others; human beings, *Gusti* as entity beyond them, and nature.

KEYWORDS: cosmology, house construction, Javanese culture, *slametan*

It is widely known that people face globalization era today with rapid modernization consequently. This also means incoming foreign values to contest local values (Barker, 2014:110). While globalization consists of instant idea about everything, local values still keep its complexity among people's lives. This also comes
to house issues related to properties business. As long as a building is a house, whether apartment, flat, or boarding house is enough for people without knowing how it is built. People start to ignore meaning of home in the house in their instant thought.

Today, instant products support property business to be popular even though it may eliminate local wisdom. People just buy houses in modern cities but traditional people build it primitively. Buying houses indeed reflects instant, popular, and simple thoughts while building houses relates to complex, traditional, and ceremonial thoughts. Besides, taking a house examines final thing on result rather than building houses that relates to process (Barker, 2014:111). This final thing is also known as business thing rather than building house as social aspect. Modern people see house as house stock to be regularly sold and bought but traditional ones keep house as home by understanding its complexity in its values for family members. The difference between house and home is deep meaning that may come to those who live in it (Pugiarto, 1993:20).

In addition, modern people buy houses by their richness in material aspects while traditional ones see richness of houses in its values. This article would like to expose how traditional people, especially Javanese people, appreciate their values in house construction. They do not just buy houses but they own the land and then build a house through several steps that are full of symbolic values as related with their cultural habits. These symbolic values could be seen in slametan as a ceremony that is completed with special utensils.

**SLAMETAN IN JAVANESE PEOPLE’S LIFE**

*Slametan* is an event in Javanese wisdom or *kejawen*, which walks together with modern religions in philosophical ways (Santosa, 2012:252). Javanese people to celebrate, to note, or even to commemorate special events usually do that event. It is
because Javanese people always appreciate any special event in their life including day of birth, blessing for children, marriage rituals, rice harvest, and decease of people, or even house construction, which shows many marks in life. That word comes from *slamet* that means fortune or *sugeng so* that it is done to bless any event to be fortunate in life of people (Pugiarto, 1993:18). The fortune is marked by special utensils called *ubo rampe* that symbolizes importance of dynamic in everyday life.

*Slametan* consists of some actions; socialization, praying together, and eating together. These actions relate to both material (food and utensils) and spiritual aspects (praying) of life (Saboe in Sutrisno, 1985:144). In socialization, people used to talk each other in many topics. The main idea is to have interactive dialogues among other people. This aspect also relates to appreciating attendance of people and the dialogues itself. In praying together, this aspect appreciates relationships among God, human beings, and human nature. By praying together, people thank spiritual manifestations for fortune beside praying for people whom *slametan* is held (Santosa, 2012:18). The surroundings include vertical and horizontal relationships in concordances and interactions in life. In eating together, this action is strengthening people's relationships with each other. Togetherness in having fortune is the main idea here by eating special food provided in *slametan*. This is usually done after praying as a symbol for thanking people who have come to *slametan* and blessing goodness to everyone's life experience (Santosa, 2012:253).

**SLAMETAN IN STEPS OF JAVANESE HOUSE CONSTRUCTION**

The writers of this article have interviewed an old man named Mbah Mijo who lives in Sangkal village in Bantul to ask much information about *slametan*. He is known as a person who knows steps and *ubo rampe* as special utensils in *slametan*. He is used to give advices to others about Javanese way of life because he lives for a long
time in Yogyakarta. The information then will be listed in this following sub chapter to show steps, special utensils, and meanings of *slametan* especially to examine house construction or *mbangun omah*.

In the **first step**, groundbreaking ceremony is done by putting first foundation of the house. This event is called *bedhah bumi, pawitan,* or *peletakan batu pertama*. Since it is the first start, a good day is needed as symbol of fortune for the owner of the house. The good day, which is called *dinten ingkang sae utawa utomo*, could be determined from birthday in *pasaran* calendar called as *netu* or *neton*. This *neton* could be looked from the owner's family such as father's, mother's, or even children's. Beside that good day, it is also nice to avoid bad day such as the days of family's decease named *geblak, which may be commemorated*, but not to be celebrated. Good month, described as *wulan ingkang sae*, should also be chosen by avoiding bad months such as *suro, ruwah,* or *mulud*. Javanese people believe these months should be avoided because of any bad issue named *sukerta* or *sengkala* that may come.

Afterward, the owner of the house should prepare some utensils asserted as *ubo rampe*. An important part is flowers seen in its aesthetic, philosophical, and spiritual values. Flowers symbolically mean sincere, truthful, peaceful, sacred, and pure heart from human beings to God. This utensil is also used to pray for God's blessing whilst house construction. The aroma of the flowers (*wangine kembang*) means nice scent that spreads (*ngalir* or *sumrambah*) to all the way of the heart (*ngresep ing ati*). The flowers also should be taken in fresh, bloomed, clean, complete, unstolen, and unused condition. Moreover, the flowers should not be taken from graveyard soil but nice one.

The flowers needed are four specific garden flowers (*kembang setaman*) such as white champaca (*cempaka putih* or *kanthil*), jasmine (*melati* or *mlathi*), rose (*mawar*), and canangiun or ylang flower (*kenanga*). First, white champaca or *kanthil*
comes from Javanese words *kanthi laku* that means human beings should have high effort to reach what they want. This word could also be found in *Serat Wedhatama* by Mangkunegara IV that stated "*ngelmu iku kalakone kanthi laku, lekase kalawan kas*" which means human beings in finding knowledge should always have sincere focus so that what he will find is good for himself and everyone near him (Santosa, 2012:109-110). *Kanthil* also comes from the word *kumanthil* which means always been brought, remembered, and commemorated. This word implicitly reminds people to always remember God as their Supreme Creator because they have limits, faults, and flaws in everything. Remembering God is also altered with *eling* followed with *waspada* means to be aware of surrounding (Pugiarto, 1993:24-25). Both *eling* and *waspada* are widely understood in *Serat Kalatidha* by Ranggawarsita. Second, jasmine flower means pure conscience taken from Javanese words *rasa melad saka jroning ati*. White color in jasmine symbolizes paternity in power that gives strength to human beings. What is said by mouth should be same with what is felt by heart so that body and mind be in peaceful concordance (Pugiarto, 1993:19). This concordance is to avoid bad dualism, as seen in the hypocrites, between body and mind and to make them walk in the same direction (*loro-loroning atunggil*).

As third, rose flower or *mawar* comes from Javanese word combination in *mawi arsa* and *awar-awar ben tawar*. *Mawi arsa* means strong effort should defeat any failure to reach something. Human beings should always have persistence and consistence in their hearts. *Awar-awar* means honesty, modest, and respect as seen in bareness without any cover at all while *tawar* means strength, sacredness, and no intention as understood in clear, clean, and tasteless water. Red color in rose means maternity that give birth and protection as examined in motherland too. Fourth, canangiun or ylang flower (*kenanga*) relates to *keneng-a* which means nobleness of
the predecessors and *kenang-en ing angga* that asserts reminder of nice things as exemplary for young people in later time.

Fifth, beside flowers, *tumpeng* rice in mountain-like form should be provided and made from white or yellow (turmeric-colored) rice. *Tumpeng* is acronym of *yen metu sing mempeng* that means any human should have strong intentions in reaching everything in life (Magnis-Suseno, 1984:89). The mountain-like form indicates Indonesian mountainous topographic and a place where spirits of predecessors live. This pointing-form also means human beings' intention to God as mentioned in the top and up beyond people. Sixth, a complete banana or *gedhang setangkep* is also needed as a symbol of nice and complete livestock. *Gedhang* comes from *digawe kadang* means people should well consider familiarities (*kekadhangan* or *paseduluran*). It also relates to *pitedah* or *pituduhe gesang* as guidances in life.

In next seventh, some boiled eggs are in the menu to remind people of their histories. Eighth, oval-like rice called *sega golong* is made from white rice meaning *golong-gilig* as owner's whole intention to build a house. Ninth, seven dishes and vegetables from traditional market should be provided in uncut but cooked condition to symbolize long life blessing for family of the house. Tenth, *bumbu urap* or *bumbu gudhangan* made from grated young coconut cooked in spicy or sweet taste. This *bumbu* means a source which could unite diverse conditions. Other eleventh dish includes *pala gumantung* of fresh fruits such as papaya, mangosteen, snake fruit, and *duku*. Twelfth, boiled *pala kapendhem* such as sweet potato, cassava, peanuts, and yam. Thirteenth, watery fruit named *pala kasimpar* are provided such as watermelon, melon, and cantaloupe to symbolize diversities in food.

Other cooking is also prepared; cooked sticky rice or *ketan* that comes from Arabian word *khotan* meaning fault and Javanese word *kraketan* meaning closeness.
This *ketan* intends to remind of their fault and to forgive other's fault to tighten relationships as fourteenth utensil. *Kolak* which consists of cooked banana, sweet potato, and sweet coconut milk, comes from Arabian word *Khaliq* means God so this food symbolizes nice relationships between Supreme Creator and his creations in fifteenth utensil. *Apem* made from rice flour comes from Arabian word *afwan* means forgiveness so that this food remind people to always ask forgiveness to God and other human beings as well for sixteenth utensil. Seventeenth, *Rujak Degan*, made from assorted fresh fruit and sliced young coconut, is provided to symbolize *iloi legawa* as willingness in life to accept anything that may come. Eighteenth, some money is prepared in a closed envelope to be taken by religious preacher. Nineteenth, burning incense is needed to bring in nice smell, to help concentration in praying, to symbolize relations between human beings and God, and to awaken sacred praying condition.

After everything is prepared and the day has been chosen, *slametan* will be done from burning incense before praying, praying together based on each religious view, until eating *tumpeng* together. This process will be done together by the owner, people who help the construction, religious preacher, and invited neighbors (Santosa, 2012:18). Any left food will be given to other people to spread fortune too. After this part is done, house construction could be started and continued until *munggah molo* event begins.

**Second step** is not different from the first one but added some utensils. Installing roof or *munggah molo* or *pasang blandar* is important for Javanese people since it symbolically ask God's blessing for next step of the construction and after it would finish later. In this event, choosing day and *ubo rampe* are also needed. In this *munggah molo* event, any utensil in *slametan* shows relations between the house, the family, God, and surroundings.
The utensils are more complex than before. First, tebu wulung is a kind of sugar cane. *Tebu* is derived from *anteping kalbu* meaning persistent heart and *wulung* means excellence. Fortune heart is the purpose in presence of that sugar cane. Second, a bundle of rice to symbolize prosperity that may come to house and people inside. Third, a complete banana of *gedhang raja* with its trunk and stem as symbol for one only house construction, for father to be leader and king who govern well in the family, and whole unity among family members. Fourth, Indonesian flag to assert nationalism. Fifth, ivory palm or *kelapa gading* that means honesty and persistence of family members. Its yellow color in the palm examines prosperity or *kamulyan*. Sixth, agathí leaves or *godhong turi* that shows openness in the family in any advice that may come. Seventh, *daun awar-awar* or *godhong awer-awer* as a symbol for freehearted people. Eighth, spear grass or *godhong alang-alang* as a symbol that this life will always face obstacles and people have to be ready for it. Ninth, leaves of snake fruit or *godhong salak* that comes from *selak* means immediate action so that any problems should always be immediately done without any delay. Tenth, leaves of banyan tree or *godhong ringin* as a symbol for protection and cool or *eyup* situation.

Eleventh, green chirayta leaves or *godhong sambiroto* as a symbol that everyone has to be ready to face any handicap in life. Twelfth, tiger's claw leaves or *godhong dadap serep* that relates to *asrep* or cool condition and *sumerep* or knowing situation so that people could use knowledge in choosing what is good and bad. Thirteenth, *apa-apa* tree in hoping fortune or *slamet* without any bad thing that may happen. Fourteenth, leaves of breadfruit or *godhong kluwih* that relates to *luwih* and *linuwih* mean more better things as bringing in goodness to the house. Fifteenth, *godhong koro* comes from Javanese word *sikara* means bad deeds so that this leave means to avoid bad aspect in house construction and its settlement afterward.
Sixteenth, white cotton or *kapas putih* means pure intention and its light weight means willingness to help others. Seventeenth, golden needle or *dom mas* as a symbol for peace condition or *tentrem* that may be situated in the house.

Those seventeen utensils are provided in keeping nice concordance between human beings, nature beings, and God. Those things are also related to green nature in cool and nice condition or *ijo royo-royo*. Slametan in this *munggah molo* event is meant to ask God's blessing for the house especially for protection and shelter from bad things that may come. As usual, slametan contains several steps from praying until eating together. The purpose is to spread fortune among people and to avoid bad physical or spiritual intentions (Santosa, 2012:69).

In the **third step**, before first settlement of the house, cleaning or *tetebah* needs to be done to put away bad intentions from inside or outside of the house. Utensils in this slametan are the same with first and second step but the difference is on the intentions. Slametan is meant to pray together in owner's religion so that it may conform to spiritual view (Mulder in Sutrisno, 1985:160). This event would like to ask for better protection of the house. Besides, by inviting other people, this slametan will also tell them about new house and neighbor near them. By eating together, this event is completed with syukuran or *kenduri* as symbol for thanking God and other human beings as a symbol that the owner has succeeded in building the house (Santosa, 2012:17).

This tetebah event reflects both physical and non-physical issues of house and family inside. In physical aspect, asking neighbors to come means nice intentions to live in a new place. This is also nice for foundation of the house since it can not be built unless got many helps from other people. Other people may also keep the house so that nice interactions could always happen among the family and others. In non-
physical aspect, spiritual things between human beings, nature beings, and God are important to be kept together. Many bad and unseen things should be kept away from the house and it could only be done by praying or *ngaturaken pandonga slamet* to Supreme Being (Pugiarto, 1993:19). It is also nice for shelter and protection as it is the main purpose of the house. For people inside it, non-physical aspect also includes peace, nice, and tidy condition that may come together with people's life alongside with great blessing of God.

**SYMBOLIC MEANINGS OF SLAMETAN**

Having *slametan* in house construction is not without reason at all. Javanese people do it because they appreciate any kind of commemoration in life. Special events are remembered through praying and eating together with neighbors and families to remind people of peaceful condition that needs to be realized from time to time (Santosa, 2012:92). There is also fortune to be prayed to God as His blessing. Besides, *slametan* also means to keep traditions to be longing in society and as cultural inheritance for next generation. It is because *slametan* is not just about a feast but meaningful event that contains values of life. Everything in *slametan* such as choosing good day and *ubo rampe* reflects symbolic and implicit meanings rather than explicit ones. It is what people believe in everyday life of their cultural ideas.

Those symbolic meanings relate to cosmological, contextual, mythical, cultural, and social aspects. In cosmological aspect, there is a close relationship between human as small world or micro cosmos called as *jagad cilik* and universe as big world or cosmos described as *jagad gedhe* (Hadiwijono in Sutrisno, 1985:5). That relationship is interactive so that what people do will affect the world and in reverse. Body and mind should always be in balance with the whole universe or *manunggal* (Pugiarto, 1993:33) as seen in *slametan* as appreciation of that relationship (Magnis-
Suseno, 1984:89). In aspect of *jagad cilik*, understanding own acts could oversee self as independent part that may have strong effort to reach anything. Meanwhile, *jagad cilik* is also limited to others’ deeds so that any freedom should always come together with respect to *jagad gedhe*. In aspect of *jagad gedhe*, universe has its own order that include human beings, nature beings, and God himself. This order should be known and understood so that any deed may not disturb the harmony and balance described as *keselarasan* (Pugiarto, 1993:36-37). Human beings should never exploit nature beings just for himself by acting as God. *Jagad cilik* is actually just a small part of the universe but that part is important for harmonious universe so that awareness needs to be asserted anywhere and anytime. Knowing and understanding relations between *jagad cilik* and *jagad gedhe* could bring in peaceful heart or *katentremaning ati* to human beings (Magnis-Suseno, 1984:216).

Contextual aspect relates to what is lived and understood by people in everyday life among their surroundings (Smith and Riley, 2009:11). These people know that they do not just live alone but also with others. *Slametan* is seen in view of contextual side of events and commemoration of interactions among people. The events are so special that may reflect the context of life. What Javanese people in slametan or any other ethical event understands only relates to their everyday life since there is no one universal view for everything (Magnis-Suseno and Reksosusilo in Sutrisno, 1985:17). This saying also indicates that anyone including Javanese people should know contextual aspect of culture in where they stand.

Mythical aspect then examines any kind of thing that could not be seen by bare eyes. It is not ghost but spiritual as well as metaphysical things that could only be understood by cultivating mind or *olah rasa* (Pugiarto, 1993:43). *Slametan* defines beliefs of anything that is beyond people. This could be divided into three things but
could not be separated in instance. One is about religious view of people. It is known that *slametan* and its utensils are not in contrast with any religious view since it is also followed by praying to God. It is like acculturation of beliefs between religion and local culture without trying to diminish each other. Two is about local belief that still relates to animism. Javanese people believe in souls that possess spiritual essence supernaturally while any utensil in *slametan* represents goodness and kindness in life. These souls need to be appreciated but not to be obeyed or even worshipped at all. These kinds are in equal positions to human beings which are creations of Supreme Being or God or *Gusti*. This appreciation is important to see deeper relationship between internal and external aspects of human beings so that they may consider everything in their deeds. Three is about concordance of natural elements among human and nature beings. Since both human and nature are God's creations, they share same elements in way of *slamet* (Magnis-Suseno, 1984:89). If human beings would like to have good life, they have to share it too with nature beings. In subjectism, it is known that human is center of the world but not in Javanese view, which examines universe as a whole. By closing eyes and listen to the sound of nature, human beings could feel their unity with natural wide. Both religions and animism talk about the concordance that goes beyond bodily things to higher ground. Mythical understanding is wider than merely doctrines because it teaches people to open their inner eyes to feel anything that may be far or near from them.

Cultural aspect relates to fixed and dynamic structures of people (Smith and Riley, 2009:2). In fixed side, cultural aspect is understood only to specific place and people. *Slametan* is only known in Javanese culture as a tradition that has been told and practiced in decades. Today, some people do not completely prepare *ubo rampe* for *slametan* but its purpose to ask God's blessing by praying and to invite other people
in eating together is still the same to slanet or fortune for people. Dynamic aspect of people is related to slametan as habit in asking and giving fortune. This habitual event reflects acts of appreciating, thanking, and living together with nature. Peace, harmony, and conformity are the purposes of this habit. This habit recognizes both natural systems in the universe as well as human's actions in everyday life so that those sides may walk together in appropriate conditions.

Social aspect of slametan examines interactions among people (Mulder in Sutrisno, 1985:160). By inviting others to the event including families and neighbors, the house owner open that house to be attended by people. This could bring better possibilities rather than keeping everything in closed conditions. Slametan indicates that people could not live alone but with others. Helping each other is not about a must but an opportunity to practice kindness with others (Pugiarto, 1993:28). By doing this, bad intentions such as sayings or deeds could be avoided because persons have dialogues to each other interactively. Besides, slametan also reflects dialogues among people which is intersubjective in appreciating others as equal as own self and also interpersonal in knowing and understanding what others and society have in cultural understandings.

CONCLUSION

Slametan is an event held to build harmony between human beings, nature entities, and God. Human beings and nature entities are horizontal surroundings of people while God or Pangeran is beyond of them. Javanese people believe that nature should always be appreciated including in house construction event. Living among nature is such a destiny but appreciating and conforming to it is a choice. Slametan means to bring in people into collective aspects of universe in their life. This collective one also includes proper appreciation to the process rather than easily enjoy products
as results. *Slametan* that is full of cosmological until social values, as stated above, spare people to stop from their daily activities to reflect about their inner and outer world.

This event could propose better understanding with religion and traditional belief besides contrasting it in good or bad aspects. As seen in concordance between human and nature beings, doctrines of religions are coming together with traditions in everyday life. This togetherness could be seen in how people behave and act in everyday life. *Slametan* does not mean to worship ancient souls instead of God. People just need to appreciate every entity that they may live side by side. Ignoring what is mythical and cosmological actually also rejects God's existence because He states Himself in those two understandings. In mythical aspect, God is seen in what He creates but not merely the creations itself. In cosmological aspect, God is universe containing diversities; so universal but also particular as well. To eliminate a side between religion or cultural tradition will just omit richness of human beings in how they live in harmony between doctrines and practices.

Besides, richness of values in traditional way actually reflects meaningful condition. This side is very different from modern way that is only related to consumptions without knowing how it is made. For example, many children in modern cities do not know how rice field and its plant seem because they just eat it. Meanwhile, traditional people know their surroundings very well. They play, live, and work in there so that they know what kind of utensils used in many traditional rituals. While modern people could only use items, traditional people use things by living the meanings in traditions. It can be said that modern and traditional ways are still relevant to each other in their existence of living together.
REFERENCES

Phatic Communion Analyses as the Portrayal of the Real Life Communication in Letters to Juliet Movie

Istiqomah Wulandari
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
Istiqomahwulandari@gmail.com

Dwinta Rizky Adinia
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
inta.dwinta@gmail.com

ABSTRACT
Many occurrences in daily life have long been the interesting topics for movie makers to transform them to the big screen. Thus, many movies were made to depict the real life events as well as its’ style of communication. Here the style of communication in the movie is the researchers concern. To see if movie can portrait phatic communion along the scenes to that of the real life. One kind of communication aspects is phatic communion. Phatic communion applied in daily communication. Phatic communion is a simple utterance to break the silence and to maintain the “smoothness” of communication. This study intends to investigate phatic communion used by the main characters in Letters to Juliet movie. A drama by Lise Friedman and Ceil Friedman, which chronicles the phenomenon of unanswered letter writing to the loved one, inspired by Shakespeare’s most famous romantic heroine Juliet. There were two aimed in this study. The first was to find out the types of phatic communion that is used by the main characters in Letters to Juliet movie and the second was to find out the possible reasons the main characters of Letters to Juliet movie used phatic communion in such communication. This study used qualitative approach. The researchers used three steps. First, the researchers classified the utterances performed by the main characters which include the types of phatic communion based on Aitchison’s theory. Second, the researchers categorized the utterances which include the types of phatic communion and classified them and presented them into a table form. The Last, the researchers analyzed the possible reasons of the main characters used such phatic communion. This study reveals that there were 194 utterances to meet the types of phatic communion based on Aitchison’s theory. It divided into four types; 46 utterances of ritual words that are exchanged when people meet, 70 utterances of standard topic of conversation, 53 utterances of supportive chat and 25 utterances of meaningless or misunderstood words. Moreover the reason certain types of phatic communion used by the main characters were to break the silence, and to strike up the relationship with others. Both phatic communion types chosen and possible reasons reflected the phatic communion applied in the real life daily conversation.

KEYWORDS: Phatic communion, Movie, Letters to Juliet Movie.
People communicate in everyday life do not realize that actually within their talks they perform what a linguist has proposed as a type of Phatic Communion. Phatic communion usually does by human in their communication as a part of their natural conversations. This utterance which is simple form but can break the silence or discomfort happens in conversation. Moreover, it is also can be used as the prolog in communication. The utterances such, ‘hello’ or ‘how are you?’ are the common examples of phatic which are common in such communication. The using of phatic communion itself is very useful to build a good relationship among the speakers. According to Malinowski (1923, cited in Wardhaugh 2006 p.286), “phatic communion is a type of speech in which ties of union are created by a mere exchange of word”. It means that phatic communion has an important function in maintaining and establishing social relationship among the people. In phatic, it is also shown that the function of language is not just conveying the real information, but it is also used for making a good solidarity among the speakers in life.

Aitchison (1996) develops his idea about phatic communion in his book entitled “The seeds of Speech”. He classifies phatic into four types there are ritual words that are exchanged when people meet, standard topic of conversation, supportive chat, and meaningless words or misunderstood words. Thus, the researchers are interested in conducting this study with movie as the object of the study. Movie is a series of moving pictures recorded with sound that tells a story, shown at the cinema or movie theater (www.oxforddictonaries.com). The story that shows at movie itself is usually adapted from the phenomenon that happens in real life. On the other words, movie is a reflection of human’s daily life. Many movies were made to depict the real life events as well as its’ style of communication.
Therefore, there are so many phenomenon of phatic communion that can be found in movie. In this study, the researcher chooses to study the phenomenon of phatic communion in *Letters to Juliet* movie to see if this movie can portrait phatic communion along the scenes to that of the real life. There were two aims in this study. The first was to find out the types of phatic communion that is used by the main characters in *Letters to Juliet* movie and the second was to find out the possible reasons the main characters of *Letters to Juliet* movie used phatic communion in such communication.

*Letters to Juliet* movie is chosen by the researchers as the object in this study. This movie was the final work of director Gary Winick which realized on May 14, 2010. A Drama by Lise Friedman and Ceil Friedman, which chronicles the phenomenon of unanswered letter writing to the loved one, inspired by Shakespeare's most famous romantic heroine Juliet. It tells about an old woman who tries to find her first love. The problem is starts when a young girl replied an old letter and it spirits an old woman (the owner of the letter) to find her first love.

The researchers interested in conducting research in phatic communion since it has important role in maintaining solidarity in social interaction. By using phatic in communication, it is not just can break the silence but it is also used as the opening or the ending in conversation. Moreover, the chosen *Letters to Juliet* movie as the object were based on the following reasons. First, the genre of this movie is romantic drama, and life itself is drama in every sense. Drama genre allows the characters in the movie to have more talks compared to let’s say an action genre movie. Therefore the possibility to examine the talks which contain phatic communion in a drama movie is wider. Based on the story itself this romantic drama shows the sweet story when an old woman has a big spirit and determination to find her first love though they live
separately in far different places and have not met each other for about 50 years. The journey of finding the lost loved ones begin when she believes that love has no expiry date.

The second reason, this movie shows some characters who have not known each other before. They have different social background including age, status, gender, culture which influenced them to use certain style of communication. The characters in the movie of course do not realized that they actually applied particular type of communication so called phatic communion, since the talks was a part of movie script that depict a natural setting of communication. Instead this is the part of the researchers’ aims to identify any type of phatic used by those main characters.

**REVIEW OF RELATED LITERATURE**

The phatic’ function, is the most important in sociolinguistic perspective since it conveys an affective or social message than the referential one (Holmes, 2012). Phatic communion is one type of speech that has function in establishing solidarity among the people. The phrase ‘phatic communion’ is actually closely associated with ritualized aspects of social interaction. The utterance such as “hi”, “how are you?” are shows the expression of phatic in communication. Thus, the function of phatic itself is not just to convey information but it rather than to fulfill the social function. Moreover, Aitchison (1996) develops his idea about phatic communion in his book entitled “The seeds of Speech”. In his book, he divides the types of phatic communion into four ways. The first is ritual words that are exchanged when people meet which are including greeting such as ‘hi’ and ‘how are you?’. The second is standard topic of conversation which the standard topic that people usually use as phatic such as talking about weather or time. The third is supportive chat. It includes the form of complement, repetition, both self-repetition and other-repetition in aimed to express someone’s feelings in
empathy and solidarity. The last is meaningless words or misunderstood words. Here, meaningless or misunderstood words are used as phatic to make the conversation keep going.

**METHODOLOGY**

The researchers used qualitative approach as the design of the research, since the data in the form of utterances spoken by the main characters in *Letters to Juliet* movie. In this study, the researchers were the main instrument in collecting the data. The data were the utterances which contained phatic communion performed by the main characters in the movie. The researchers decided to analyze 10% of the data since the number of the data that found in this study was more than a hundred as it is proposed by Arikunto (2008) on how to get the sample selection.

**FINDINGS AND DISCUSSION**

The researchers categorized the entire main characters dialogues in *Letters to Juliet* movie. After analyzing the data, the researchers found 194 utterances, which can be classified into four types, there were 46 utterances of ritual words that are exchange when people meet, 70 utterances of standard topic of conversation, 53 utterances of supportive chat and the last 25 utterances of meaningless or misunderstood words. The Aitchison’s (1996) theory was used to analyze the phatic communion, which classifies phatic communion into four types they are ritual words that are exchanged when people meet, standard topic of conversation, supportive chat, and meaningless or misunderstood words.

All types of phatic communion proposed by Aitchison were found throughout the talks in *Letters to Juliet* scenes. This table represents the findings, however not all the findings are going to be analyzed for this paper. There will only be the representations of each type of phatic communion.
### Table 1
**Phatic Communion in *Letters to Juliet* Movie**

<table>
<thead>
<tr>
<th>No.</th>
<th>Datum</th>
<th>Utterances</th>
<th>Types of Phatic Communion</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td>RW</td>
<td>ST</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
<td>Sophie: “Victor, Victor, can I just say something? We’re living in 1-2 hours and you haven’t packed for Verona.”</td>
<td>√</td>
</tr>
<tr>
<td>2</td>
<td>9</td>
<td>Victor: “At all. Yeah, that’s right, that’s right. Yeah, I get to carried away. Do we clean this up?”</td>
<td>√</td>
</tr>
<tr>
<td>3</td>
<td>13</td>
<td>Victor: “Sophia! Sophia! wherefore art thou, my sweet Sophia? I love this place. I love. Right?I have to show you the most beautiful..”</td>
<td>√</td>
</tr>
<tr>
<td>4</td>
<td>26</td>
<td>Victor: “Really?”</td>
<td>√</td>
</tr>
<tr>
<td>5</td>
<td>43</td>
<td>Victor: “Hey, hey, hey, hey. You know 120 kilometers each away and I’m still beating you?”</td>
<td>√</td>
</tr>
<tr>
<td>6</td>
<td>45</td>
<td>Victor: “What yeah what? I mean how was Verona? How was it without me? empty? half-empty? completely empty?”</td>
<td>√</td>
</tr>
<tr>
<td>7</td>
<td>60</td>
<td>Victor: “Okay. Just say no, just say no, and I won’t really do it, really. I mean, I’m dying to do it, but I won’t.”</td>
<td>√</td>
</tr>
<tr>
<td>8</td>
<td>76</td>
<td>Victor: “Good. I’m glad.”</td>
<td>√</td>
</tr>
<tr>
<td>9</td>
<td>77</td>
<td>Sophie: “How was Angelina?”</td>
<td>√</td>
</tr>
<tr>
<td>10</td>
<td>80</td>
<td>Victor: “Yeah. Yeah, I think I can learn a lot from her. But, no, no, no, you first, sorry. no, just real quick. I just... Mmm-mmm?”</td>
<td>√</td>
</tr>
<tr>
<td>11</td>
<td>91</td>
<td>Charlie: “Excuse me. I’m sorry to interrupt, but are you the Secretaries of Juliet?”</td>
<td>√</td>
</tr>
<tr>
<td>13</td>
<td>128</td>
<td>Claire: “Okay, darling. Have a good sleep.”</td>
<td>√</td>
</tr>
<tr>
<td>No.</td>
<td>Datum</td>
<td>Utterances</td>
<td>Types of Phatic Communion</td>
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</tr>
<tr>
<td>14.</td>
<td>139.</td>
<td>Claire: “Well, he thinks it's a big mistake. Sophie, my dear. Good night. Thank you so much.”</td>
<td>√</td>
</tr>
<tr>
<td>15.</td>
<td>146</td>
<td>Charlie: “Come with us? What about this fiancé of yours? You're in the city of love and you want to come with us?”</td>
<td>√</td>
</tr>
<tr>
<td>16.</td>
<td>157.</td>
<td>Claire: “I'd love to have you with us.”</td>
<td>√</td>
</tr>
<tr>
<td>17.</td>
<td>176.</td>
<td>Claire: “Wow.”</td>
<td>√</td>
</tr>
<tr>
<td>19.</td>
<td>209.</td>
<td>Charlie: “You're very welcome. Right. Well. Should we hit the sack? Sorry. I guess I... Well, as much as I'd love to sit here and drink the whole bottle of Caparzo.”</td>
<td>√</td>
</tr>
<tr>
<td>20.</td>
<td>215.</td>
<td>Charlie: “Yes, well, I don't know what it is, but you seem to bring out the very worst in me. Somehow it’s my fault. All of this is your fault. You wrote that blasted letter. Nonetheless, may I walk you to your room?”</td>
<td>√</td>
</tr>
<tr>
<td>22.</td>
<td>258.</td>
<td>Sophie: “Is she okay? I mean, does she need anything?”</td>
<td>√</td>
</tr>
<tr>
<td>23.</td>
<td>267.</td>
<td>Sophie: “I'm sorry. God, I'm sorry.”</td>
<td>√</td>
</tr>
<tr>
<td>24.</td>
<td>313.</td>
<td>Sophie: “Mmm.”</td>
<td>√</td>
</tr>
<tr>
<td>26.</td>
<td>317.</td>
<td>Claire: “Yes. Of course. So, where's Charlie? We'll give you a drive there straight away.”</td>
<td>√</td>
</tr>
<tr>
<td>27.</td>
<td>321.</td>
<td>Claire: “And you're leaving? An angel brought you to me. Thank you. Thank you. I'll be eternally grateful. Thank you.”</td>
<td>√</td>
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<tr>
<td>No.</td>
<td>Datum</td>
<td>Utterances</td>
<td>Types of Phatic Communion</td>
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<td></td>
<td></td>
<td></td>
<td>RW</td>
</tr>
<tr>
<td>30.</td>
<td>331.</td>
<td>Victor: “Hey, how's your day been?”</td>
<td>√</td>
</tr>
<tr>
<td>33.</td>
<td>347.</td>
<td>Victor: “Saturday? This Saturday? Yeah?”</td>
<td></td>
</tr>
<tr>
<td>35.</td>
<td>373.</td>
<td>Sophie: “I hope so. How is... How's our great Lorenzo? Is he as amazing as ever?”</td>
<td></td>
</tr>
<tr>
<td>36.</td>
<td>375.</td>
<td>Victor: “Yeah?”</td>
<td>√</td>
</tr>
<tr>
<td>37.</td>
<td>378.</td>
<td>Charlie: “It’s great to see you.”</td>
<td>√</td>
</tr>
</tbody>
</table>

Note:
RW: Ritual Words that are exchanged when people meet
ST: Standard Topic of Conversation
SC: Supportive Chat
MW: Meaningless or Misunderstood Word

**Ritual Words that are Exchange when People Meet**

Ritual words that are exchanged when people meet, is one type of phatic communion based on Aitchison (1996) theory. Phatic that is concluded to this type is any kind of greeting. It can create the situation among the people better. It is because greeting is not just said to break the silence, but it is also used as the opening or ending in such communication. In *Letters to Juliet* movie, the researchers found some examples of this type, such as:

**Datum 13**

**Victor:** “Sophia! Sophia! wherefore art thou, my sweet Sophia? I love this place. I love. Right? I have to show you the most beautiful..”

In the utterance above showed that Victor called Sophie. This utterance was one type of phatic communion in Ritual words that are exchanged when people meet.
since it included greeting. The greeting in this utterance showed when Victor called Sophia’s name. He tried to attract her attention by calling the name at first, before he opened the conversation. Moreover, he continued his conversation by saying “wherefore art thou, my sweet Sophia?”. He said it with smile with happy face while he hugged Sophie to make the situation comfortable for both sides. Here, that question was not the real question that was needed the real answer since it just said as greeting (phatic). Here, phatic is used by Victor to build the good atmosphere among the counterpart as the opening to begin a conversation.

Datum 43

Victor: “Hey, hey, hey, hey, hey. You know 120 kilometers each away and I’m still beating you?”

The utterance that uttered by Victor above belongs to one types of phatic communion called ritual words that are exchanged when people meet. In this case, Victor tried to greet by saying Hello. By saying “Hey, hey, hey, hey” repeatedly at first, he tried to break the silence and to get the listener’s attention. He said it with smile, and acted as if he is interested to ask the listener in order to create the good atmosphere among the speakers. It continued with saying “You know 120 kilometers each away and I’m still beating you?”. That question was not really to ask, because here Victor just tried to greet the listeners by showing his attention. Here phatic is used to build the good atmosphere among the speakers and the listeners.

Datum 91

Charlie: “Excuse me. I’m sorry to interrupt, but are you the Secretaries of Juliet?”

Here, Charlie wanted to get the attention from the listeners by using phatic at first. He tried to greet and get attention from the listeners by first saying “Excuse me”.

His face looks smile. He was also nodding his head in order to appreciate the listeners since they have not met each other before. Here, phatic is used to make the situation among the speakers better by greeting at first. He continued his speech by saying “I’m sorry for interrupt,” to avoid being awkward, because he did not know the listeners before. In this case, phatic is used for greeting as the opening before he opened the conversation.

**Standard Topic of Conversation**

Standard Topic of Conversation is one type of phatic communion. It usually happens when the speaker who wants to break the silence in many situations. The topic that being discussed for these situations is very standard. Talking about time, weather, relatives or health are the most common example. Besides, this type of phatic also opens the social channel which makes the conversation continue to the other following topics. There are some cases related to this type of phatic that was found in movie entitled *Letters to Juliet*.

**Datum 77**

**Sophie: “How was Angelina?”**

Phatic that spoken by Sophie was the standard topic of conversation. According to the explanation before, standard topic of conversation is mostly talking about health (someone condition). Here, it showed when she talked about Angelina’s condition by asking “How was Angelina?”. The function itself was to make the situation among the speakers better by showing she cares about someone’s condition. Moreover, it is also completed with Sophie’s concern expression toward Angelina’s condition. Furthermore, asking someone’s condition can bring their relationship closer.
Datum 117


In this case, Claire did one types of phatic called standard topic of conversation. At first, she tried to ask about a letter from Juliet and continued by thanking. She said “Letter? From Juliet? Goodness! Thank you” in order to open the conversation by referring to a particular letter. After asking about the letter and saying thanks to the listener, she did the standard topic of conversation by being curious on how Sophie found her by saying “But however did you find us?”. Claire’s expression looked happy and curious when she was looking at Sophie. This question uttered by Claire in order to make the situation better.

Datum 215

Charlie: “Yes, well, I don't know what it is, but you seem to bring out the very worst in me. Somehow it's my fault. All of this is your fault. You wrote that blasted letter. Nonetheless, may I walk you to your room?

The utterance above belongs to one type of phatic communion called standard topic of conversation. It happened since the utterance showed phatic which discussed the standard topic in conversation by offering something. Here, phatic was shown from the last utterance. After discussing something, Charlie tried to offer to escort the listener to her room. His expression showed that he kept eye contact with the listener completed with his smile and moved his hand to welcome the listener. Furthermore, offering something is one of the standard topics to discuss. Doing this phatic and completed with his expressions, here phatic is used in aimed to build a good atmosphere among them.
Datum 258

Sophie: “Is she okay? I mean, does she need anything?”

The utterance that given by Sophie above is one type of phatic called standard topic of conversation. The topic that uttered by Sophie above is discussing about someone’s condition. It can be seen from the utterance “Is she okay?”. It showed that she asked about someone condition. It continued by saying “I mean, does she need anything?” to complete her conversation. She was keeping eye contact at the listener to show that she concerned with sombody’s condition. Thus, it showed that phatic was applied here with the purpose to build a closer the relationship among the speakers.

Supportive Chat

In this type of phatic, supportive chat carries not much information. It commonly occurs in the form of complement, empathy or solidarity, and repetition. In the movie, this type of phatic communion was found. For example as follows:

Datum 76

Victor: “Good. I’m glad.”

According to what have said by Victor, phatic that was used belongs to one type of phatic communion called supportive chat. In this case, victor tried to show his feelings to the listener by saying “Good. I’m glad”. According to this statement there was no significant information given, since the purpose was simply to show his feelings in order to strike up the solidarity. Moreover, it was also supported by his happy face as he was truly glad responding the listener statement.

Datum 80

Victor: “Yeah. Yeah, I think I can learn a lot from her. But, no, no, no, you first, sorry. No, just real quick. I just... Mmm-mmm?”
The utterance spoken by Victor above belongs to one types of phatic communion called supportive chat. Since the utterance above showed solidarity to other. In this case, it seemed that Victor wanted to share something. He just started it, but he did not finish it. His expression looked confused as if he regret earlier. He also moved his hand to please the listener. He said “But, no, no, you first, sorry.no, just real quick. I just... Mmm-mmm?” to show his solidarity with others. Thus, it could promote a good atmosphere among the speakers.

Datum 157

Claire: “I'd love to have you with us.”

The utterance by Claire above belongs to one type of phatic called supportive chat. She tried to show her solidarity to the listener. It showed from her utterances “I'd love to have you with us.”. Her expression showed that she was happy with her smiles in order to show that she accepted the listener. It used to make the situation comfortable. Furthermore, it could also strike up the solidarity with others.

Datum 178

Claire: “That sounds fun.”

The utterance above belongs to one type of phatic communion called supportive chat. In this case, there was no new information given by speaker. The purpose was just to show her comment (as a complement) to the listener, rather than silence. Moreover, it was used as a sign that she was interested to what the listener had said.

Datum 267

Sophie: “I'm sorry. God, I'm sorry.”

The utterance that given by Sophie above is one type of phatic called supportive chat. She said “I'm sorry. God, I'm sorry.” to apologize to the listener.
This apologize was used in order to show her empathy to the listener. It was completed with her expression of regretting toward the thing that his listener might feel. She tried to apologize by keeping eye contact while speaking, hold her hands in front of her chest. Furthermore, apologizing was proposed to show Sophie’s concern and to maintain a good relationship among the speakers.

**Meaningless words or Misunderstood Words**

Meaningless words or Misunderstood Words is one type of phatic communion. The function of this type of phatic is not just to break the silence that happens in such conversation, but also keep the conversation going. In this movie, it happens in some of the following data:

**Datum 26**

Victor: “Really?”

The question that was given by Victor above was just for giving a comment rather than clarifying for the truth. But it was rather a form of phatic communion. Moreover, his expression was excited. This utterance was meaningless because there was no definite meaning from the utterance. The purpose was just to make the conversation keep going (complete the conversation) rather just being silence.

**Datum 176**

Claire: “Wow.”

In this case, Claire gave her expression upon the listener’s saying. By saying “Wow,” she tried to use phatic in conversation to show her interest. She was enthusiastic by raising her eyebrows and gawked to the listener. In this case, there was no definite or important meaning of her response, because it proposed to give a response as a sign that she listened to what the listener had said.
Datum 375

Victor: “Yeah?”

Phatic that used by Victor above belongs to one type of phatic called meaningless word. There was no definitely meaning of his response rather than just phatic. By saying “Yeah?”, he did not really want to ask question, but it rather than phatic which did not need required the true answer. His expression showed that he concerned to the listener’s saying. Furthermore, phatic that is used by Victor had a function to maintain the conversation to run smoothly.

The Possible Reasons for Certain Types of Phatic Communion Used by the Main Characters in *Letters to Juliet* Movie

Employing certain types of phatic communion, the characters may have certain reasons. In the first type of phatic which is known as the ritual words that are exchanged when people meet, there were some possible reasons that made the characters used phatic in such conversations. The first, it is because by using this type of phatic it could break the silence that happens in such conversation. The second, this types of phatic is used because it could be the opening or ending in such conversation. The last reason, this phatic is used because it could build the good atmosphere among the speakers. It was showed on datum 13 when Victor said “Sophia! Sophia! wherefore art thou, my sweet Sophia? I love this place. I love. Right? I have to show you the most beautiful..”. It proposed to greet Sophie by calling her name first, and continue by saying “wherefore art thou, my sweet Sophia?” to make the situation friendly. The first type of phatic communion was the most dominant types found throughout the movie. It included the type of phatic which were commonly discussed such as talks about health, condition, time, or offering something and etc.
For the second types of phatic called standard topic of conversation. This type is used by the main characters to make the conversation go through to the other topics so silence can be avoided. Besides, it is used because it could strike up their relationship with others. It showed on datum 43 “Victor: “What yeah what? I mean how was Verona? How was it without me? empty? half-empty? completely empty?” Here, phatic that uttered by Victor is included standard topic in conversation. In this case, he tried to make the conversation keep going and continued to the other topics. The second dominant type of phatic in this study was supportive chat. Supportive chat can be in the form of compliments, empathy and solidarity, apologizing and repetition. For example, in this movie, the data number 157, showed that Claire wants to show her solidarity by saying “I’d love to have you with us” in order to make the situation comfortable. Moreover, on the data number 267 Sophie did this type of phatic by apologized to the audience in aimed to make the relationship better. She said “I’m sorry. God. I’m sorry.” when she knew that her new friend’s father passed away. She said sorry at twice, because it would be the sensitive things and because she has not met the audience before. So, she decided to apologize to her friend. Moreover, her expression also support her phatic. She looked regretly by staring at the audience eyes while speaking; hold her hands in front of her chest. According to this type of phatic, showing empathy can build the good relationship among them though they have not met and known each other before.

In the third type of phatic which is called as supportive chat, there were also some reasons that influence the main characters to use it. The first reason, it used as a tool for showing concern or solidarity through others. By showing empathy or solidarity it means that they care with others. The second reason why this type is used by the main characters is because it could build the relationship among them better. It
showed on the data 157 and 267. On the data 157, Claire said “I'd love to have you with us.”. Here phatic is used to show her feelings, and strike up the solidarity to the listener. On data 267, Sophie said “I'm sorry. God, I'm sorry.” for showing her empathy to the listener by giving apologize. Furthermore, phatic is used to build a good atmosphere during the conversation.

In the fourth type of phatic this is known as meaningless or misunderstood words. The main purpose was to maintaining the conversation runs well. There are some possible reasons why the characters used them in such conversation. In example from datum 313, Sophie said “Mmm..”. The first reason is that she wanted to maintain and keep the conversation going. By using this type of phatic, she wanted to make the conversation runs well rather than just remain silence. She said “Mmm” to give a sign that she learned what the listener said. Furthermore, the reason of using this phatic in conversation was to maintain mutual understanding within the conversation. In this movie, for example the data number 176, phatic communion that uttered by Claire was included by this type. His utterance “wow!” was meaningless or had not specific meaning. This expression given by him in order to appreciate his fiancée speech or to give a sign that he was excited or interested with what she said.

The researchers revealed that those main characters of Letters to Juliet movie used all the types of phatic communion. Those main characters performed certain types of phatic communion in their utterances in order to break the silence even happened in such communication. It also used by the main characters in aimed to maintain social relationship with others. Using phatic communion in communication has an important function in social life. Phatic communion itself is a simple utterance but can break the silence that happens in communication. It is reflected not only from the utterance, but also from the expression or gesture that people used to complete phatic performance
in communication. It can strike up the solidarity with others and share mutual understanding to the context. It is one of sociolinguistics perspective, since it related with how the function of languages in relation to society. Nevertheless, this study showed how phatic communions are well applied throughout the communication by the main characters in *Letters to Juliet* movie. Thus it indicates that this movie could portray how the real communication style of that of the real life.

**CONCLUSION**

The researchers made a conclusion that there were 194 utterances which contained phatic communion used by the main characters in this movie. Those utterances classified into four ways, there were the ritual words there are exchanged when people meet, standard topic of conversation, supportive chat, and meaningless or misunderstood words. There were some reasons the main characters in *Letters to Juliet* movie used certain types of phatic. It was to break the silence in such conversation, and built the good atmosphere or relationship with others. Furthermore, their expression and gestures also supported their phatic performance. Moreover, in relation to the theory of phatic communion proposed by Aitchison (1996) supported the researchers to analyze the data. There was relation between the theory and this study. All of the types of phatic communion were found in *Letters to Juliet* movie and applied by the main characters in *Letters to Juliet* movie.

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The Rise of New Petit Bourgeois in Indorunners Chapter Surabaya

Lastiko Endi Rahmantyo
Universitas Airlangga, Faculty of Humanities
Dharmawangsa Dalam Selatan, Surabaya, Indonesia
lastikoendi@fib.unair.ac.id

ABSTRACT
Running in Indonesia has begun to spread since the beginning of 2013, accompanied by a decline in the prestige of cycling at the same time. Several sponsors who often hold running competitions captured these hypes. During that year, there is at least one or even more running competitions held by the sponsor in a month. By the development of running in Indonesia, there were some running communities initiated by individual running activists. One of the running communities in Indonesia is Indorunners, which originally established in Jakarta and then spread in various cities in Indonesia, including Surabaya. It is called as Indorunners Chapter Surabaya (IRS), which was established in 2012. With its regular events such as Sunday Morning Run and Thursday Night Run, IRS has nearly 1,000 members spread across Surabaya. Over time, amateur runners who are members of the IRS created a social class that is different from other sports community. The purpose of this study is to see the representation of a class that emerged in IRS. Researchers applied the theory of Distinction by Pierre Bourdieau and consumerism by Michael Featherstone. The method conducted is qualitative method by conducting interviews with key informants and observations. This study shows that social class represented by amateur runners in IRS community is included in the new petite bourgeoisie. The representation can be seen from the consumption patterns, interactions, and self-expression of IRS' members.

KEYWORDS: Indorunners running community, new petit bourgeois, distinction, consumerism.

Sports trends, both in the world or in Indonesia, depend on the market and consumers who practice them. In 2010-2012, cycling became a popular sport, marked by the increasing number of bicycle sales in Indonesia, the hectic condition of city
parks full of bikers, many fun bike competitions that was held by several parties, the implementation of the Car Free Day and the establishment of bike lanes in several major cities in Indonesia. Those conditions similar to cycling heyday in around 80s. Over time, this trend of cycling began to decline in the early 2013. In accordance to the decline in cycling as popular sport at the time, came running as new trend in sports in Indonesia.

Running is a sport that does not require big investment like basketball or soccer. It only requires stamina and shoes for running, even if you do not have shoes, runners can run in barefoot. The simplicity of running became the idea of establishing one of the largest running communities in Indonesia, *Indorunners*. *Indorunners* first established on December 12, 2009 by a media worker named Reza Puspo in Jakarta. This community was founded to spread "the running virus," while making educational discourse to see that running is a healthy lifestyle. Until 2014, *Indorunners* has already spread its wings in various cities in Indonesia like Aceh, Jakarta, Bandung, Surabaya, Tangerang, Padang, Lampung, Kediri, Pontianak, Balikpapan, Bali, Yogyakarta, Medan, Makassar, Manado. In addition, *Indorunners* members have spread outside Indonesia like in Singapore, Canberra, San Francisco, Berlin, Bucharest, and Las Vegas (Anggraningrum, Pradekso, Setyabudi, & Lailiyah, 2014). In online domain, the number of members in social media either Facebook or Twitter reached 23,000 members. This community targets the members in the social media to reach 2.2 million members, or about 1% of the population of Indonesia.

Media played a big role in the development of *Indorunners* as a running community in Indonesia. *Indorunners* awarded as the healthiest community in 2012 by Magazine Girl and AREA Magazine and by FreeMagz and Nutrifood in 2013. In addition to these awards, there is also a movie entitled "Ayo Lari" which was inspired...
Widyaloka Auditorium, Universitas Brawijaya, Jl. Veteran, Malang, 29 October 2016

by Indorunners. It was released in theaters on March 2014. Media coverage of Indorunners is massive in both printed and digital media. The publication has made this community establish itself as the largest running community in Indonesia.

Indorunners named its branches in other cities outside Jakarta as chapter, for example, Indorunners chapter Surabaya. As the second largest city in Indonesia, researchers took the members of the Indorunners chapter Surabaya as the object of the research. The researcher assumed that the members of Indorunners chapter Surabaya are the second largest number after Jakarta. The number of members of Indorunners chapter Surabaya has reached more than 250 people. They have a regular agenda such as Tuesday/Thursday Night and Sunday Morning Run.

Running has become a lifestyle that is increasingly popular, especially with the emergence of Indorunners which can be regarded as the vessel for the running fans. As a lifestyle, running will also be a part of the identity of the runners. Furthermore, lifestyles cannot be separated from consumption. This is because conscious or not, our establishment is built through the consumption activity. Either consumption patterns purchase a certain brand, type or specific models and types of accessories can signify our identity. In running activity, consumption pattern can be seen from the purchase of running shoes, running apparel such as costume and other supporting accessories. The consumption pattern may also indicate the members’ social class on the community and it is also a differentiator (distinction) from members and even from other community.

Issue to be discussed in this study is the pattern of consumption that is done by the Indorunners members’ chapter Surabaya in connection to running as a lifestyle. From the pattern of consumption, the researchers wanted to see how far the form of
consumption patterns can shape the identity of the members and may even act as differentiator with other members or with other community.

**Distinction**

Sport is a fragment of culture. By looking at the pattern of the existing sports, researchers can give an idea of the culture of a nation. Olympics is a real example. Olympic that is identical with Greece is the initial trigger of the global sporting contest. The development of sports does not only appear in the form of development in its game, but also developments in the form of consumption of the sport doers in which at first only focused on how to improve their performance to other consumptions such as sport apparels and sports cards, that based on research does not bring any significant performance improvement. Some sociologists claim that changes in consumption patterns are caused by the harmonious relationship between sport, media and advertising. Television is suspected to be the most significant medium in the increasing sport consumptions (Horne, 2006).

In line with the development of the sport, as a culture that involves media and advertising, it had already become an object of consumption with diverse consumption patterns. This can be seen as a *distinction*, where the consumption diversity led by many ways and factors. One distinctive characteristic in sports is in the participatory experience from the audience. Bourdieu in Horne stated that these differences bring the sport as a "practice" and as a "spectacle" (Horne, 2006).

In *distinction*, income is not the main factor affecting a lifestyle, but according to Bourdieu, the main factor is *taste*. Selection of individual taste or group is highly influenced by disseminated *habitus*. For some people, this *taste* will form a distinctive lifestyle (Bourdieu in Patterson, 2006). On the other hand, object selected by a particular taste for consumption must also be different. This difference is also
influenced by the meaning of which is owned by the object. Of course, the object of a
taste does not have its own meaning, but meaning that you have will always come from
the meaning given by the owners’ taste, which generally has greater power than others
(Horne, 2006). This also applies to sport. No matter how good a sport is, if not in line
with the social and cultural meaning or habitus owners, and then the sport will not be
accepted. So it is apparent that the taste of an object, including sport, cannot be
separated from the political interests of the power of the owner.

Running as a lifestyle can be demonstrated through a variety of things such as
routine run, or special events where there are objects or goods that characterize
Indorunners as lifestyle runners. The activities include the use of specific shoes for
running, accessories, and apparel. Objects that may be required to show their identity
will be very likely obtained through the consumption activity. This is because the sport
is not meant as just a sport but as a lifestyle (Wheaton, 2004) demonstrated through
clothing, stuff, accessories, and appearance obtained through the consumption based
on each taste (Featherstone, 2007).

Consumption Pattern

In Indonesia context, the idea of consumption has been different post the New
Order Era. After its fall in 1998, Indonesia suffered from the Economic Crisis in the
same year. Economic Crisis in Indonesia brought a new phenomenon that was beyond
the crisis itself. The rapid expansion of consumption, especially changing the idea from
“consumption based on necessity” to “consumption based on desire” or in other word
consumption which produces feelings of pleasure and comfort (Aiko, 2015). One
cannot take the blame for this growing phenomenon other than the “middle class” or
can be said as “new middle class.” The position of middle class has changed since mid-
1980s, from government officials, military personnel, Chinese traders to educated staff
of large companies, professionals such as lawyers, accountants, and entrepreneurs (ibid).

The new consumption trend has led the new middle class to perform the idea of buying stuff to fulfill their desire.

Consumerism as social practice affected the life of all people, enticing them to surround themselves with all kinds of “discretionary” consumption goods that symbolize “modernity” and urban lifestyles. Thus, with the emergence of the new middle class, rules of social integration changed in Indonesia. Consumption practices as constituting a “lifestyle” were gaining greater significance as marks of social rank, in contrast to socio-economic criteria of classification (Gerke, 2000).

This great shift of social class has caused a group of people who do not have the significant purchasing power to follow consumption pattern of the middle class. Aiko addresses those people as the “pseudo” middle classes (Aiko, 2015). This pseudo middle classes follow the pattern of the new petite bourgeoisie, who stand apart from the old petite bourgeoisie and the working class in its attraction for the most naïve aristocratic qualities (style, distinction, refinement) in the pursuit of expressive and liberated lifestyles (Featherstone, 2007). They have specific characteristics as mentioned below:

The new petit bourgeoisie has a sense of ease and confidence in his body; the petit bourgeois is uneasy with his body, constantly self-consciously checking, watching and correcting himself … The new petit bourgeois is a pretender, aspiring to more than he is, who adopts an investment orientation to life; he possesses little economic or cultural capital and therefore must acquire it. The
new petit bourgeois therefore adopts a learning mode to life; he is consciously educating himself in the field of taste, style, lifestyle (Featherstone, 2007).

Thus, the pseudo middle class’ lifestyles is correlated with the nature of new petite bourgeoisies, and therefore it applies to the idea of the combination between sport and lifestyle and its followers.

RESEARCH METHOD

The research method applied was qualitative method, while the data was obtained from interviews and observations.

Data Source

Primary data in this research were interviews with key informants and the results of observations. While the secondary data source is in the form of textbooks, articles related to sports and identity, and the news in the media about Indorunners.

Technique of Data Collection

Interview

Purposive sampling was conducted in the interviews. Indorunners does not have a formal organizational structure; therefore, the researchers only interviewed the head, the public relation, and the members who regularly follow the regular running schedule.

Based on the criteria, the researcher has interviewed four informants. Interviews were conducted only once on each informant. To maintain the confidentiality of informants, the researchers decided to use coding for the key informants and informant. Interviews were conducted for approximately 45 minutes on each informant. Further details about key informants are as follows:

1) RP, Female, 33 years old, interview date May 21, 2015, two years with Indorunners.
2) RF, male, 30 years old, interview date June 11, 2015, two years with *Indorunners*.

3) PA, female, 22 years old, interview date May 21, 2015, two years with *Indorunners*.

4) CP, Male, 30 years old, interview date October 7, 2015, two years with *Indorunners*.

From the questions, the researcher wanted to find out how the informants make meaning of running as a lifestyle. Researcher was also trying to discover how consumption can be used as a marker of their identity as a runner. Finally, the researcher wanted to find a *distinction* between *Indorunners* and other running community.

**Observation**

Observations were carried out on a routine running schedule, on Tuesday / Thursday Night and Sunday Morning Run. Observations have been done twice: on Sunday in the Car Free Day Darmo on March 8, 2015 and Thursday at Delta Skate Park on June 11, 2015 at 20:00.

**FINDINGS AND DISCUSSION**

*Indorunners* Surabaya was established in 2012 when an avid running fan named Chris Paul initiated this idea with his three friends. Not long after the initial establishment, especially after the launch of *Indorunners* Surabaya Facebook Page, its members increased drastically to thousands of members around Surabaya. This increasing number of members did not lead *Indorunners* to force rules for all the members, instead its followed the regular running schedules that was made before. The members decided to have their running schedule on Tuesday/Thursday night and Sunday morning. Night was chosen considering most of the members are white-collared employees who usually finish their work in the afternoon. In their running
activities, runners are divided into several roles. Captain and marshal are the key person on each running activity. Its job is to create and guide running routes, while marshal’s job is to make sure that no runners left behind, its position is always on the back line.

Interesting facts about Indorunners Surabaya are the division of members based on age and location. In most community, all members are united into one community, but in Indorunners case, it is not the same. Members who live in western part of Surabaya created their own nickname for their school of runners SUWER stands for Surabaya West Runners, while for those who live in eastern part of Surabaya founded SUMER stands for Surabaya MERR Runners. MERR is a famous bridge connecting parts of eastern part of Surabaya. Meanwhile, based on their age, members whose age under 25s creates a different running community named KENDOS (Kentol Mbledos). Kentol Mbledos is a Javanese language, which has a meaning of thighs that explode, referring to their running activities. Although they create their own running communities, but they still consider themselves as part of Indorunners.

Running races is important for the runners to construct their identities. Although Indorunners members consider themselves as amateur runners, but in order to show achievements in running, they tend to follow running races. Before following a race, members do have some special preparations in order to finish the race. The preparations can be in a form of creating their own training method until upgrading their running gears. Here, the idea of petite bourgeoisie appears in the development of Indorunners members.

Characteristics of the petite bourgeoisie are treating the body as a marker, not as an instrument. Therefore, this class is a pretender, who dreams beyond his capabilities, investing in their lives, they also have a small economic capital, so that
they feel the need to raise capital. This class is consciously learning in the areas of
taste, style, and lifestyle. Individuals who are on the petite bourgeoisie is trying to
maximize and try sensations available, try expression, searching for identity,
presentation, and appearance. That makes this class as ‘natural’ consumers
(Featherstone, 2007).

Runners’ consumption pattern marks the idea of petite bourgeois within them. What is meant by consumption is not just limited to the consumption of goods, but also the consumption of information. The pattern of consumption is done to get higher status among other members. Status in this sense is not interpreted in a narrow meaning only on the social or economic status, but also the symbolic status of Indorunners members.

Consumption of information that is often done by Indorunners members is about how to improve the ability to run. This activity was usually done while they were resting after running. Apart from talking on how to improve their ability to run, both in running or breathing techniques, they also talk about how to reduce the risk of injury. Distribution of such information can also be seen as a way for members to improve their status, both in terms of the contributors or recipients of information. The contributors are normally experienced amateur runners, but sometimes athletes/running, coach who happens to join in the community also distributes the information. The contributor will be considered as someone who 'knows' the pros and cons of running so indirectly it would increase their symbolic status. Finally, the recipients, if successfully practiced the knowledge, they will improve the ability to run that led to the improvement of social status in the community.

The other consumption patterns that can be seen from the Indorunners members are when they upgrade their running gears (apparels, footwear, watches,
socks, T-shirts, etc.). Although at first they did not tend to upgrade the gears, but while they are in the community, they tend to upgrade. At first, they did not assume that the running gears are important, but as time goes by, some of them consider that upgrading the gears is a must thing to do if they want to improve performance, either psychologically or physically.

Dengan pakaian dryfit yang saya beli, itu bener-bener kerasa. Wah ini pengen gila-gilaan, ngerasa pede, ngerasa wah diliat orang, keren, larinya harus jago.

Terus pas lari di gunung, bawa hydro bag, ngelewatin pendaki, wah kaya sombong gitu. (wawancara dengan CP, November 2015).

With the dry fit clothes that I bought, it was really affecting. I felt awesome, confident, and cool. While running in the mountains, carrying hydro bag, passing the climbers, I felt a bit arrogant. (Interview with CP, November 2015).

There is a pattern that is significantly associated with the consumption patterns of the petite bourgeoisie, with little economic capital can get something which value exceeds the costs. Before running is considered as a lifestyle, some members bought original running gears with a very low price.

Dulu 2013, orang belum tau sepatu newton. Tapi saya tau itu merek keren. Teknologinya yang ada klip depannya, jadi depannya kaya ada haknya. Waktu itu harganya sekitar 1,8 juta. Nah saya beli yang bocoran dari pabrik Indonesia, itu dapet sekitar, mereka masih belum tau harga sepatu, jadi mereka label itu sekitar 250 ribu (wawancara dengan CP, November 2015).

Tapi semakin dalam lagi di Indo-runners tambah nemu yang nggak mahal karena sepatu merk Nike belinya di Warehouse, new balance di Warehouse, yg harusnya 700 berapa jadi 400 (wawancara dengan RP, 2015).
Bisa dapate info murah tapi apik. Jadi ada kayak sepatu itu, harga di counter bisa sampe 2 juta. Di temen-temen itu bisa dapet 700 (ribu)....(wawancara dengan RF, 2015)

In 2013, people did not know the Newton brand. But I knew that it was an expensive brand. The technology was the front clips, like heels in front of the shoes. At that time, it cost about IDR 1.800.000. Well, I bought that from its factory in Indonesia (leaked version), it cost around IDR 250.000 (interview with CP, November 2015).

The longer being in Indorunners, I did not find expensive gears. I bought Nike in the Warehouse (name of a sport apparels store in Indonesia), New Balance in the Warehouse, which discounted from IDR 700.000 to IDR 400.000 (interview with RP, 2015).

(In Indorunners) we can get a lot of information on discounted gears. Like in official counter, the price is IDR 2.000.000, while in my friends it can get the same item for IDR 700.000 (Interview with RF, 2015).

Such consumption patterns indicate that Indorunners members are included in the petite bourgeoisie that is trying to raise capital in the areas of taste, style, and lifestyle (Featherstone, 2007).

In addition to the upgrade of the running gears, Indorunners members also struggle in their own way to upgrade the ability to run better.

Sebagai runner, kita bukan hanya melawan diri sendiri, tetapi juga melihat runner lain sebagai pemicu untuk terus lebih baik. Biasanya dengan melihat catatan waktu di race. Ikut Indorunners untuk media latihan untuk bisa ikut race, tapi bukan sebagai training plan untuk liat catatan waktu. Tapi wadah
untuk orang-orang yang pengen tau lari dan belajar olah raga lari (wawancara dengan CP, 2015).

As a runner, we are not only challenge ourselves, but also see another runner as the trigger to be better, which usually can be seen in race record time. The reason to join Indorunners is for training media and to be able to join the race, but not as a training plan to challenge the racing time. Indorunners is the vessel for those who want to know and learn the running (interview with CP, 2015).

Before competing in a race, members usually prepare themselves first, because the race has become a place to demonstrate the result of their exercises. Indorunners is a place to practice for members who really want to make an achievement in running, even though they realize that it is impossible to compete with athletes. This was revealed by the CP,


"the target for amateur runners and athletes are different, since the training is also different. So the target will never be the same because amateur runners will never be able to match the athletes"(interview 2015).

In addition to CP, RF also revealed that the gadget upgrade was also influential in improving his running quality. Gadget was more to measure results of the exercise (interview 2015).

As said by Featherstone, the petite bourgeois identifies their selves through lifestyle of intellect and strives to spread the ideas of the intellect to a wider audience (2007), it also applies to the lifestyle of Indorunners members. The intellects lifestyle meant here is seen on how an amateur runner who never get official exercise like an
athlete must be able to design his own training method to improve their performance. The exercise method is often obtained from the internet and thus adopted with the needs and capabilities of amateur runners. After their capabilities increase, the members will share their experience to other members.

**Indorunners**’ pinnacle of their achievement is when they get endorsements from sponsors. By getting it, it will directly improve their social status, at least in the community. In addition, as a marker of the petite bourgeoisie, it is a sign that the runner is an individual who is popular and was followed by other Indorunners members. For sponsors, it is one of the strategies to increase the consumption from a community.

**CONCLUSION**

With approximately more than 1,000 members, **Indorunners** Surabaya established itself as the largest running community in Surabaya. Like any other community, although all those 1,000 members registered themselves as **Indorunners** members, but they are not always join **Indorunners** regular schedules. To maintain the egalitarian hierarchy in **Indorunners**, it does not have the structured organization in its management system. Within its own distinctive management system, **Indorunners** has managed to maintain the members’ harmony. As egalitarian as it is, there is still an act of seniority within the community. The seniors, the members who joined **Indorunners** longer than the others, are claimed as unofficial ‘leaders’. These leaders are the people who give lesson to the juniors to run better.

The notion of be better in running is important in a community, especially in a community in which achievement is needed to raise the social class. In running, the idea of achievement can be in a form of finishing/winning official running races. Considering their amateur status as a runner, the members are creating their own method to be able to finish the race. This process of creating method is a process of
collaboration between members; it usually starts from the seniors who give tips and tricks on how to survive in running races. This information consumption is one of the characteristics of petit bourgeois, apart from other consumptions done by the members.

Running gears are also being the marker of social class in *Indorunners*. Social class in *Indorunners* is not always seen as an advance in wealth matters. It is also seen in a form of achievement done by the members. If a member has won/finished a race, therefore, they will have the burden to maintain that achievement. In order to maintain the achievement, there is a need to upgrade their running gears to be more advance and better. They claim that by wearing upgraded gears, it will improve their capability in running. Consuming upgraded running gears is one of the notions of petite bourgeois who are not confident with themselves and are always moving forward to gain more respects.

In conclusion, the distinctive characteristics created by *Indorunners* are unique. They have managed to strive as a community with thousands of members. It is difficult to maintain the togetherness and solidarity among members, but *Indorunners* has proved that in order to maintain them, *Indorunners* has to be flexible in enforcing the rules within this community. The idea of egalitarian leadership is needed in the case of *Indorunners*. Finally, for further research, the case of *Indorunners* in other cities in Indonesia may serve another finding, which may be interesting to look at.

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Local Language in Globalization Era: Can It Survive?

Lely Silia Wardhani
Universitas Negeri Malang
Malang, East Java, Indonesia
lely.wardhani@gmail.com

ABSTRACT
Language is recognized as an important identity of a nation. In a country which has diverse culture, such as Indonesia, language is considered as the specialty of culture diversion. Additionally, language is considered as one of the affected aspects in globalization. English as a global language and Indonesian as the national language have been taught to students since they enroll in primary schools in Indonesia. The intensive use of Indonesian in formal education and the increasing status of English as a global language have been viewed as a potential cause of local language extinction. This paper will discuss the critical position of local languages and offer ways to maximize the use of local languages in globalization era.

KEYWORDS: local language, globalization, language extinction

Language is one of the tools used for communication and interaction between people in different countries and regions. To communicate daily, one of the tools most commonly used is the language, both in spoken and written forms. By using the language, people can adapt to the customs, attitude, manners of society, and at the same time dealing with all forms of society easily.

Leech (1974 cited in Arokoyo, 2008) states that language has at least five functions in a society. These functions are expressive, phatic, informational, aesthetic, and directive. Expressive means that language is able to be used to express the language users’ feelings and attitudes. In other words, this function could give a clear image for the personality of the language users. Phatic represents that language is used
for general purposes of social interaction. An expression such as “Hello, how are you?” is the example of phatic. Another function is informational. It focuses on the use of language for delivering message and or to give new information. Further, Leech (1974 in Arokoyo 2008) mentions that aesthetic represents the use of language for the sake of the linguistic artifact itself, and for no purpose. This aesthetic function can have at least as much to do with conceptual as with affective meaning. The last function is directive which means the language is used as the purpose to influence the behavior or attitudes of others. The examples of this function are commands and requests.

Indonesia is well-known as one of the countries which has many local languages. The local languages coexist with Indonesian as well as foreign languages. It means through the languages exist in Indonesia a social relation happens. The relation can, however, affect the use of one language to others. Furthermore, the strong language or the language used more on the social interaction is able to survive, on the other hand another language in the society may not survive.

It should be realized that the development of other languages in Indonesia affects the position of local languages, particularly in social communication and contact. It has some side effects, such as the symptoms of borrowing language, the creation of a new language, or even at worst, the beginning of language extinction. There are some pieces of writing regarding language extinction. One of them is discussed by Darwis (2011) on the workshop of *Pelestarian Bahasa Daerah Bugis Makassar*. In his article, he discussed the opportunities and challenges which are faced by the local language, especially Bugis and Makasar languages, in globalization era. Another piece of writing was written by Eckert et, al. On their paper entitled “Is English a ‘Killer Language’? The Globalization of a Code,” they discuss the position of English as global language towards the other languages especially in Papua New
Guinea and German language. In addition, Lyngsnes (2013) conducted a study related to the Southern Sami language learning in Norway. The results of the study show that Southern Sami language learning in school offers very limited access to a Southern Sami language community due to the small number of pupils and teachers, lack of learning materials and most importantly the overall lack of language arenas for Southern Sami language.

THE POSITION OF LOCAL LANGUAGES IN GLOBALIZATION ERA

The position of Indonesian is regulated on the law of the constitution of 1945 in chapter XV section 36 which states that the national language is Indonesian. Nonetheless, Indonesian is generally known as a second language which is mastered after the mother language. Mother language refers to the first language learned by children. In this case, it is the local language taught by mothers to be mastered by their children.

Indonesian is taught formally from elementary school to high school levels. Considering that Indonesia is a country that has a wide range of local languages, the Indonesian serves as a means of unifying of various ethnic groups and different socio-cultural background. Not only as the language used as a communication tool between people from various background or local language, Indonesian also plays role as the official language used in formal and academic settings.

In terms of foreign languages, English is known as the most dominant foreign language taught in Indonesia. Although English is not used in a daily conversation, it is considered to be the most important foreign language to be learned and mastered in Indonesian schools and universities. According to Cahyono (2010), English is one of the most widely used languages and it is an important means communication in the
global world. No wonder English is usually taught to Indonesian students from elementary school level, even in big cities it is formally taught since kindergarten.

Halim (1976 cited in Lauder, 2008) argues that English has some official functions in Indonesia, such as means of communication among nations, means of development supporter of Indonesian language to become modern language, and means of science and technology transfer for national development. Some researchers state that the use of English in Indonesia has potentially been serving a number of important purposes (Dardjowidjojo, 2003, Huda, 2000, Renandya, 2000, Simatupang, 1999 cited in Lauder, 2008). First, it is a means of international communication in practically all fields or walks of life. Secondly, English is seen as a medium through which scientific knowledge and new technologies can be accessed and implemented with a view to succeeding in the global marketplace. Another purpose is that English is treated as a source of vocabulary for the development and modernization of Indonesian. Lastly, English is considered as a way to get to know native speakers of English, their language, culture and literature, or as a means of expanding one’s intellectual horizons.

Indonesia is the world’s fourth most populous country and has more than 500 ethnic groups, each with its own language (Purwadi & Muljoatmodjo, 2000 in Welch, 2011). In other words, Indonesia is recognized as a country which has large numbers variety of local languages. However, the increasing cases of urbanization and population movements, the dominance of the official language of a country in many aspects such as economic and educational sectors, as well as the recognition of the position of the official languages are feared to be the factors that causes the extinction of local languages. Not only the use of Indonesian as official language, but also English
and other foreign languages which have to be learned for dealing with the globalization era are feared to be the cause of the extinction of local languages in Indonesia.

Darwis (2011) mentions that there are three main reasons which cause the shifting of a national language (i.e., Indonesian) to be a local language or a first language learned by children. First, the pluralistic language used in society which makes a national language is the only means of communication to bridge language differences. Then, families moving to a new environment which has a different local language are ‘forced’ to use the national language to communicate with others. One of parents who come from a different race is also considered as a reason of the shifting of a local language. Furthermore, the use of Indonesian in young learners’ formal education, such as in kindergarten, is also another reason of the language shift. In kindergarten teachers use Indonesian as a medium of instruction instead of using the local language. Therefore, the parents need to prepare their children to relatively master Indonesian language as a first language before their children enter kindergartens.

Grimes (2000) suggests that there are six symptoms that mark language extinction in the future. The first symptom is the drastic decreasing number of active speakers of a local language in a society. Another symptom is the reduction of disciplinary field of learning local languages. Then, young speakers who neglect the use of local language as their first language is considered as the symptom of the extinction of local language. The effort to handling ethnic identity without using local language and the position of the people who become the passive users (understanding the language without the ability to speak) of local language also marked as the language extinction syndrome. The last symptom is the increasing number of local languages dialects extinction.
HOW TO STRENGTHEN THE LOCAL LANGUAGES?

Based on language facts discussed above, it can be concluded that local languages in Indonesia potentially face language extinction. There are, however, several ways to maintain the use of local languages and prevent them from the extinction. The first is to teach the local language to young learners, not only introducing the local language in the setting of social interactions, but also in a formal setting of teaching and learning process at schools. Local languages can be taught from kindergarten to senior high school levels. In this case, the teachers and curriculum designers have to balance the number of hours of studying the local language with the number of hours used to learn Indonesian and other foreign languages.

Promoting the use of local language through local culture is a good way to avoid local language extinction. Conducting cultural shows which promote the use of the local language not only to native speakers of the local language, but also to foreign speakers could be one of good efforts to maintain the local language. In East Java, for instance, local people often conduct cultural shows in the forms of local costume carnivals, traditional dance performances, puppet shows, drama performances (e.g., *ludruk, wayang wong*), and other traditional/local culture performances.

Shows in television and radio can also be used as a media to introduce and maintain the existence of local languages. Laksono (2004) states that various broadcasts using local language as a broadcasting language is considered positive because of several reasons. First, it motivates people to use a local language. Secondly, it potentially revives and redevelops the use of local language which might result in new ways of using local terms through anecdotes, dialogs, and other spoken forms. Another positive side is that the use of the local language can be mixed with the official
language in broadcasting a TV or radio program which eventually sustains the spirit of unity in diversity.

The last thing that can be done to maintain the use of local language is by doing language documentation. For instance, linguists can create a dictionary of local language to Indonesian or vice versa (e.g., the dictionary of Madurese-Indonesian, the dictionary of Indonesian-Sundanese, etc). Along with making dictionaries, authors and writers should be encouraged to create story books which promote the use of local languages in accordance with the origin of local stories. The Javanese folklore, Keong Mas, can be written in Javanese or Lutung Kasarung in Sundanese.

CONCLUSION

One of the effects of globalization is the threat to the existence of local language. The intensive use of Indonesian as the national language and English as a foreign language can be a potential threat to the extinction of local languages in Indonesia if it is not managed accordingly. There are, however, some alternative ways need to do to prevent the extinction of local languages, such as teaching local languages in formal settings, holding cultural shows associated with the use of local languages, having a television and radio program which is broadcasted by using local languages, and conducting language documentation.

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Promoting Character Education through Children’s Literature

Lilik Uzlifatul Jannah
Universitas Islam Lamongan
lilik_uj@yahoo.com

ABSTRACT
This study is urgently developed to provide new insights of teaching English for young learners, particularly by incorporating the moral values of character education. Referring to the elementary students’ need on “represented” materials for English instruction which cover authenticity and the demand of need analysis, this study is conducted. Further topic-based writing as the basis material are chosen since, this materials are suitable with the need of the elementary students at primary or beginner level of learning. The materials are needed since the students should be well introduced with English as foreign language they require to master. In other words, the elementary students’ interest in English will be determined by their first impression in English at school instruction, particularly with the materials (books) as the supplementary instruction in their classroom. The English instruction which is conducted in the elementary classroom using theme-based instruction aimed to achieve the following objectives: first, to raise the students at the beginner level interest and to reduce their fear of learning English. Second, to enhance the children’s basis in English including the four language skills, grammar and vocabulary. Finally, to provide a comfort and ‘friendly’ experience for the children to learn and practice their English.

KEYWORDS: character, education, young learners, children’s literature

HOW CHILDREN LEARN LANGUAGE
To make the teaching of English for young Learners is successful and effective; some considerations should be taken into account. The basic consideration has to be the priority is related to the psychological aspects. In language learning, understanding the psychological development theories proposed by some theorists will help teacher develop teaching strategies appropriately. In addition, the psychological orientation is very effective to know how young children learn which finally lead to the better
The prominent psychologists whose big contributions on the understanding the cognitive potential and capabilities children bring into the learning setting are Piaget, Vygotsky, and Bruner. McCloskey (2002), clearly described his knowledge of the each psychologist concerning with their view on children. The French psychologist Jean Piaget (1970) gave us a view of the child as scientist, as the active learner accomplishing developmental milestones along a predictable continuum by conducting experiments on the environment. He sees thought as deriving from action. Thought is action internalized and carried out in the mind of the learner. He also describes categories of cognitive development: assimilation, in which the child takes in new experiences without any transformation in the way the information is processed; and accommodation, in which the child adjusts to features of the environment in some way. Initially assimilation and accommodations occur as behavior, shown by what children do; but eventually assimilation and accommodation become more clearly thinking processes. Another of Piaget’s important contributions was his description of a series of stages through which children’s thinking progresses, from the sensory motor stage—in which an infant interacts physically with the environment, building a set of ideas about how things work in reality—through the formal operations stage, in which preadolescents and adolescents can think abstractly and logically.

Another psychologist is Lev Vygotsky (1962), the Russian theorist. He contributes a view that gives much more importance to language and to the role of others in the child’s world on child learning. He addresses the early speech of infants
and its development into language, and discusses the differences between outward talk and what is actually happening in the child’s mind. He sees the child’s learning as developing through interaction with more knowledgeable others, who mediate learning by talking while playing, reading stories, and asking questions. With the help of adults, children can do more than they can do on their own. He developed a concept called the *zone of proximal development* (ZPD), which is what the child can nearly do, but cannot do alone. Mediation gradually moves this ZPD outward as the learner is able to do more and more independently.

The other one is Jerome Bruner (Wood, Bruner & Ross, 1976 in McCloskey (2002) also places strong emphasis on the role language plays in children’s cognitive growth and explores the nature of mediation. He offers the label of “scaffolding” for the all-important talk that adults use to mediate the world for children, and to support them in solving problems. In Bruner’s research with North American mothers and children, parents who supported children by scaffolding tuned into the needs of children and adjusted to make tasks more difficult as the children became more capable. Bruner also places emphasis on the value of formats and routines, features of events that permit scaffolding to occur. He described the routine of parents reading bedtime stories to their children from babyhood onwards. At first they share a large picture story and turn the pages together, naming pictures in the book.

Understanding of the psychological stages of child is important for young learners’ teacher to execute the teaching learning process. It is assumed that adopting the development of psychology in the field of education philosophy makes teaching and learning very effective and scientific (Patel and Jain 2008).
WHAT IS CHARACTER EDUCATION?

Character education is described as curriculum specifically developed to teach children about the quality and traits of good character. One means in which children can learn about good character is through the pages of high quality children’s literature. Good character education is simply good education. It helps solve behavioral problems and improve academic achievement. Comprehensive character education addresses many tough issues in education while developing a positive school climate. It can be effective in any schools have transformer their school cultures; reduce discipline referrals, increased academic achievement for all learners, developed global citizens, and improved job satisfaction and retention among teachers.

Character education includes and complements a broad range of educational approaches such as whole child education, service learning, social emotional learning and civic education. All share a commitment to helping young people become responsible, caring and contributing citizens. Since students spend so much time in school, our school offer critically important opportunity to ensure that all student get support and help they need to reach their full potential. School that embrace character education become people want to be because they bring out the bets in everyone. To be effective in school character education must involve everyone-school staff, parent, student, and community members-and is part of every school day. It must be interrogated into the curriculum as well school culture. When this happen and school communities unite around developing character, school see amazing result.

Character education describes curriculum developed to teach children about essential traits needed to build good character. It is a deliberate effort to develop noble character and cultivate core virtues that are worthy for the individual and society as a whole. It requires careful, calculated planning for success (Prestwick, 2004; Tyra,
2012). It deals with teaching students to develop the ability to decide how to behave in an appropriate manner in various social situations with the purpose of developing individuals who are capable of understanding moral values and who choose to do the right thing. Hoge (2002) defines character education as any overt or conscious attempt to effect the development of desirable individual traits or qualities. Although a number of definitions and interpretations of character education are found in the literature, the content of programs typically align with the core principles and values of generosity, kindness, honesty, tolerance, trust, integrity, loyalty, fairness, freedom, equality, and respect of and for diversity (Bohlin, Farmer, & Ryan, 2001; Brooks, 2001). Government recommend implementing a character education curriculum in the Junior and senior school years which includes the aforementioned traits to help students become responsible, respectful, contributing members of our democratic society.

The benefits of character education are multifaceted going beyond the apparent outcomes of being a good person and responsible citizen. Ryan (1999) found that instruction centered on character development helped improve students’ academic achievement and communication skills thus promoting a stronger sense of independence and self-confidence. He suggested these outcomes of character education lead to the creation of trusting learning environments where students feel good about themselves and others.

Schools have an important role to play in the development of children’s social and emotional growth. Teacher should find ways to infuse the curriculum with character building (McElmeel, 2002). Schools with successful character education programs expected less absenteeism, fewer discipline problems, decreased referrals for misbehavior, a lower dropout rate, and higher performance scores on standardized achievement tests (Wynne & Ryan, 1997).
Character education appears to provide students and teachers with many benefits in the classroom setting and beyond. One way to bring character education into a crowded curriculum is to make it part of the literacy program by embedding character lessons in reading and language arts instruction encouraging older children to read on their own, and discussing the books with children will help them absorb and develop the values of strong character. An acquaintance with and an understanding of literary characters is one of the first ways a young child has of making sense of what it is to be human.

**WHY DO CHILDREN READ LITERATURE?**

We all come to know more clearly who and what we are while reaching out, imaginatively, for what we might become. As the child dwells in and wonders at the lives lived in story, she comes to know both herself and the world and begins to see that world as something over which she, as a character in life, might exercise some control. The events of story are a means of exploration of the world, helping her to confirm, to illuminate, and to extend her own life experiences, in ways that give her power over them. Story gives public form to private meanings and thus helps those who receive its messages to reach out to other human beings in the world, knowing that they share some of the same concerns and feelings. Informational narratives are also important forms of children's literature and ways for young people to understand and appreciate their world and those who share it with them.

**Character Trait**

Good literature with character development themes has the power to develop, shape, and reinforces dispositions essential for instilling in students important core ethical values. Creating character themed lessons that combine high quality appropriate children’s literature with character education. Expertise in character
education ranked character traits and recommended the following character traits essential to include in a literacy-based character development curriculum: (1) caring, compassion, kindness, and empathy, (2) citizenship, (3) courage, (4) fairness, (5) honesty and trustworthiness, (6) integrity, (7) leadership, (8) perseverance in establishing and attaining goals, (9) respect, (10) responsibility, and (11) teamwork and cooperation.

Caring and kindness is manifested through helping others unconditionally and expecting nothing in return. It means a person has empathy for and shows compassion to others. A caring individual is one who is concerned about or interested in another person, animal, or situation. Individuals who possess this trait identify with and are concerned about others' feelings and needs. Be understanding and tolerant of different points of view and beliefs. Children who learn empathy, caring and compassion mature into adults who realize their actions affect others in both positive and negative ways. They understand that if they do something that is not in the best interest of another, they can cause that person unhappiness or pain. The books annotated in these lists were examined to ascertain which contain content suitable for inclusion in a character development program.

The research-based literacy activities are designed to promote and reinforce positive character traits and teach students specific life skills.

**The Steps in the Process are as Follows:**

1. The teacher will share the topic with the whole or small group.

   The teacher read aloud two stories *sangkuriang* and *malin kundang* in front of the class. The two stories are ancient Indonesian stories. The *Sangkuriang* story from West Java and *malin kundang* from West Sumatra. Folktales are stories which have been passed down generation to generation through many years in the oral tradition.
The authors are unknown, but the stories hold universal truth and timeless appeal and often address and reflect the values of a group of people.

The first story: Sangkuriang

A long time ago, lived Dayang sumbi. She had a son, his name was Sangkuriang. Because of disobedience, Dayang sumbi cast away Sangkuriang. After many years in exile, Sangkuriang met a beautiful girl, and wanted to marry her. But he didn’t know that girl was Dayang Sumbing. But she realize that he was Sangkuriang before wedding day. So, she wanted to prevent the marriage, she asked Sangkuriang to build a dam on the river and a large boat to cross the river before sunrise. When Dayang Sumbi knew that his tasks almost completed, she asked her workers to spread silk clothes east of city to impression sunrise. Sangkuriang was fooled, and upon believing that he had failed, kicked the dam and the unfinished boat, resulting in severe flooding and the creation of Tangkuban Perahu from the hull of the boat.

The second story: Malin kundang

Long time ago, in a small village near the beach in West Sumatera, lived a woman and her son, Malin Kundang. Malin Kundang's father had passed away when he was a baby, and he had to live hard with his mother. Malin Kundang was a healthy, diligent and strong child. He usually went to the sea to catch fish, and brought it to his mother, or sold it in the town.

One day, when Malin Kundang was sailing as usual, he saw a merchant's ship which was being raided by a small band of pirates. With his brave and power, Malin Kundang defeated the pirates. The merchant was so happy and asked Malin Kundang to sail with him. Malin Kundang agreed.

Many years later, Malin Kundang became a wealthy merchant, with a huge ship, loads of trading goods, many ship crews, and a beautiful wife. In his journey, his
A ship landed on a beach. The villagers recognized him, and the news ran fast in the town: Malin Kundang became a rich man and now he is here. His mother, in deep sadness after years of loneliness, ran to the beach to meet her beloved son again.

When the mother came, Malin Kundang, in front of his well-dressed wife and his crews, denied to meet that old, poor and dirty woman. For three times she begged Malin Kundang and for three times yelled at him. At last Malin Kundang said to her "Enough, old woman! I have never had a mother like you, a dirty and ugly peasant!"

Then he ordered his crews to set sail. Enraged, she cursed Malin Kundang that he would turn into a stone if he didn't apologize. Malin Kundang just laughed and set sail. In the quiet sea, suddenly a thunderstorm came. His huge ship was wrecked and it was too late for Malin Kundang to apologize. He was thrown by the wave out of his ship, fell on a small island, and suddenly turned into stone.

The teacher also gives the paper story to each student. The teacher will ask students to share their ideas about how the characters in the story showed. How is the character in both stories.

2. They will participate in a group activity, students will take turns sharing their feelings and idea about the topic under study. Only one person will speak at a time and others are listening and waiting for their turn. Each group has opportunity to do so. In this strategy there is no right or wrong answers – just lots of sharing and discussing the topic in a trusting environment. Students are assured that what they say will be heard and accepted without criticism from their teacher or peers. Classmates are asked to listen in nonjudgmental manner to the speaker. Students who do not choose to share are informed ahead of time that silence is an acceptable response. No one is pressured at any time to contribute, instead students respond "pass."
3. As each event is recalled, the teacher must coach students to avoid comments that put down others, such as I do not think anyone will agree with your idea…, or words like good or excellent are also forms of judgment. Teacher will emphasize the importance of showing others kindness no matter their status or position in life.

4. After this discussion, the teacher will hold another discussion about being kind to people regardless of their relative affluence or poverty, focusing that every person, regardless of their position in life, should be treated with kindness.

CONCLUSION

Literature is another way in promoting character education for children both inside or outside classroom setting. Literature is a means of exploration of the world, helping her to confirm, to illuminate, and to extend her own life experiences, in ways that give her power over them. Literature gives public form to private meanings and thus helps those who receive its messages to reach out to other human beings in the world. Learning and getting good character through fun activity.

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The Sustainability of Traditional Packaging of Snacks and Beverages against Modernity

Listia Natadjaja
Petra Christian University, Faculty of Art and Design
Surabaya, East Java, Indonesia
listia@petra.ac.id

Elisabeth Christine Yuwono
Petra Christian University, Faculty of Art and Design
Surabaya, East Java, Indonesia
xine_yr@petra.ac.id

ABSTRACT
In this global era, we notice that the modern material begins to replace traditional packaging of snacks and beverages with natural material. This study wants to examine the condition of traditional packaging of snacks and beverages and how modernity influencing decision to use the existing packaging. This study focuses on traditional packaging of snacks and beverages that exist in the northern coast of East Java, especially Gresik, Lamongan and Tuban. This is a qualitative descriptive research using survey, observation and deep interviews as its method. We classify the various functions of natural materials for snacks and beverages packaging namely as primary, alternative and additional packaging. Producers use packaging made from natural material as a function that cannot be replaced by modern packaging, such as material affect typical aroma of the product, provide a flavor according to the materials used, give specific traditional characteristic which being attached to products and make the product more durable. Along with the development of more modern era, natural materials getting more difficult to obtain because there is no more land to plant these materials, it makes the material price more expensive. Besides, modern practical packaging offers packaging with a more convenience and neat appearance. But it turns out that there are a variety of factors besides economic, such as social, cultural, and political that makes producers keep using natural materials and maintain traditional appearances in their products.

KEYWORDS: sustainability, traditional, packaging, snacks and beverages, modernity

In this modern era, the packaging that made from natural material begin to scarce, but in some areas in Indonesia there are still many snacks that are packed with
natural materials. As a country, which has a wealth of natural material, the use of natural materials especially for the packaging can be maximized. Unfortunately, many producers are starting to replace packaging materials that obtained from nature, with a more modern material such as plastic and paper. People who usually utilize the materials produced from natural surroundings, creating a unique shape, even add a design element that describes the local knowledge of their area, begin to compete with the shape, material and graphic elements that are considered more modern. This situation is exacerbated by increasingly the difficulty to find sellers of banana leaf, palm leaf, sugar palm (aren) leaf, midrib of betel (pinang) or ope, coconut leaf and others.

Among the various constraints in the use of packaging made from natural, we still notice some packaging made from natural as snack wrappers. Snacks include all kinds of cakes, often known as traditional snacks. Traditional snacks are also often included in larger categories namely traditional food. The traditional food is a food that has been entrenched in Indonesian society, and has been around since the ancestors of this archipelago (Muhilal in Sabana, 2007). According to Winarno (1999), traditional food is a food that is concentrated with local traditions. Hadisantosa in Sabana (2007) defines the traditional food as the food consumed by a specific ethnic group and region, prepared by recipes from generation to generation. The materials used are local and the food is produced in accordance with the tastes of society.

Some areas especially in the areas on the northern coast of East Java, the snacks are still using natural materials. We are interested in how and why natural materials are still being used in some of the snack in Gresik, Lamongan and Tuban. In addition to changes in the shape, material and design elements that can be visually be seen, we believe the consumption pattern changes in society is also associated with the change
of packaging used. The sustainability of traditional snacks and beverages in line with the changes in the pattern of the tradition that become modern that inevitably influence the decision to use packaging made from nature.

**RESEARCH METHOD**

This study is a qualitative research, and therefore involves an interpretation, a naturalistic approach where researchers investigate something by what it is, accept something that makes sense, and interprets a phenomenon in the meaning, which accepted (Denizen and Lincoln, 2002: 3). This study uses observations with field surveys and in-depth interviews. We use literature studies before conducting field studies and thereafter to support the data obtained in the field. These research areas are in the northern coast of East Java, especially Gresik, Tuban and Lamongan. The reason for establishing research sites in the northern coastal area are because we still can find the various traditional snacks and beverages that are packed with natural materials. Besides, this area has potential for economic development for small enterprises along the north coast. The coast area is covered by a wide variety of plants such as palm trees, sugar palm trees, and others leaves or midrib that often used by locals as a traditional snacks' wrappers. This study focus on traditional snack and beverages that use natural materials, but because of the existing of the various type of food that is packed with packaging made from nature, then we are also do a little review on the traditional food.

This research steps began with collecting data through literature study both online and offline on a variety of snacks and beverages and a variety of packaging made from natural that is still found in the northern coast of East Java. Furthermore, we conducted a survey to the sales of snacks, both in shops, markets and agents and distributors in Gresik, Lamongan and Tuban. In these areas, we purchased a number
of snacks products, made observation to different places of snacks producers that were limited to small and medium enterprises (UKM). These observations were conducted to answer the research questions about how the condition of producers that producing snacks and beverages with packaging that use natural materials. At the time of the survey, we conducted in-depth interviews with producers of producers of snacks and beverages, packaging producers and traders.

The next step was the analysis. Before analyzing, data obtained were categorized and analyzed to answer the research questions, especially about how and why they use packaging made from nature. This is important because the results will be much more focus and organized before interpreted to better explain the points of the concept (Lull, 1990: 180). Furthermore, in this research we make recommendations relating to the sustainability of the natural-based packaging material. We also learn from the literature as well as in-depth interviews with expert sources in the field of culture, culinary and packaging to complete the existing data in the field.

FINDINGS AND DISCUSSION

From Primary to Additional Packaging

Walking down the area on the north coast of East Java, we rarely find a variety of typical snacks and beverages packed with natural ingredients. We only find few of the traditional snacks that can be said as typical snacks in those areas, like pudak and jenang in Gresik, wingko in Lamongan and legen and tuak in Tuban. Some of the traditional product has no longer packaged in natural material. Plastic is the material most widely used for wrapping ranging from seafood such as anchovies, lorjuk, shrimp paste, and others. In addition to plastic, many snacks are wrapped into cardboard. Besides, mica is also a favorite packaging to wrap up some foods. Actual boundaries of typical snacks sometimes are not very clear, especially if the material used to wrap
are similar. Some snacks can still be found in other areas as well, and its packaging uses materials that are common and easy to grow in a variety of places such as banana leaves.

Among some snacks and beverages that use natural material, we classify the various functions of natural materials for snacks packaging first, the function of natural material for packaging as a primary packaging. This natural material cannot be or have not been replaced with other materials at least until these days. We find some snacks that still use natural materials as the main wrapper which are packaging of _pudak_, _lemper_ (glutinous rice filled with seasoned shredded chicken wrapped in banana leaf), _nagasari_ (traditional steamed cake made from rice flour, coconut milk and sugar, filled with slices of banana wrapped in banana leaf), _roko-roko_ (glutinous rice contains coconut smeared with coconut milk wrapped in banana leaf), corn _pudak_ wrapped in corn skin and _jenang_ (porridge). In Gresik, we focus on the _pudak_ product and _jenang jubung_. _Pudak_ is a typical food of Gresik, which hardly can be found in other areas especially with its existing packaging. _Pudak_ made from rice flour, sugar or brown sugar and coconut milk. These snacks wrapped with the "_ope_" or midrib of sugar palm as the main wrapper. Currently _pudak_ has three variants, namely: _pudak_ with white sugar, brown _pudak_ which uses brown sugar and _pudak_ with pandan flavor (Agustin, 2015). Consumer can buy _pudak_ in a chain of five to ten pieces. By using _ope_, then people know that this snack is _pudak_. _Ope_ is used as the main packaging of _pudak_ because it has many advantages, these midribs are resilient, if observed carefully there is a layer of plastic. In the manufacturing process, the base of the skin of midrib of betel must be tanned prior to separating the outer and inner shell. Then, the inner skin is utilized. According to a number of producers of _pudak_, midrib of betel has a number of advantages, such as: strong, ductile and malleable. The inside of the leaf, there is a
layer that resembles plastic. This layer which can naturally regulate the temperature of pudak because containing pores (inigresik.com, 2015). This dough of pudak should be tied when still hot, the product needs to be cooled and dried, by aerated. Because wrapped with ope, pudak should be hung. Humid ope causes the growth of fungi, by hanging pudak then it is faster to dry. Pudak could not be stacked because the texture is soft and easily deformed. By hanging, the taste and quality can be maintained (Suharsih, 2016). In addition, we can easily recognise the hanging chain of pudak as a typical snack in Gresik. Regarding the efforts to replace the existing packaging with modern packaging, one of the pudak producers had tried to wrap pudak with teak leaves that used as bakcang wrappers but it was broken, the similar situation happens when she used banana leaf and palm leaf. Not all those leaves could be sewn. While the benefits of this ope is because there is a plastic membrane and pores, so pudak do not perishable. Nowadays, there is no ope in Gresik, producers have to buy ope in Jember, Malang Selatan or Blitar (Suharsih, 2016). Until now, we have never notice pudak packed with packaging other than ope in Gresik.

Another typical product is jenang jubung in Gresik. Jubung is white brownish sleeve, which made of midrib of betel. Jenang jubung in Gresik is also typical snacks, made of black glutinous and white sticky rice, sugar and coconut milk contained in small containers made of midrib of betel and sprinkled with sesame seeds on the top. This jenang is usually wrapped with woven bamboo contain of five jenang or in modern packaging like cardboard or mica plastic which contain six to eight jenang. (Agustin, 2015). Jenang products can be found in many areas, but what distinguishes jenang from Gresik and other areas is the use of ope as a container of jenang. There are various ope finishing process like sewn and staples. Ope that is stapled reflect something faster in packaging process. Unfortunately, staples can be harmful to
consumers if swallowed and can also make a corrosion on the product. *Ope* is used as primary packaging, but *jenang* should be wrapped again. Some choice of packaging materials used by producers, are basket of woven bamboo, cardboard or mica. Still there are producers who survive using baskets of woven bamboo. Woven baskets also contained pores which serves to reduce the moisture, so *jenang* is not easy moldy, especially the one with the sesame which can not last long. If sesame fried too dry, it will be charred, whereas if not dried, the sesame frying process will be raw, it is necessary for *jubung* to stay dry. The main constraint on the use of baskets is easy moldy and packaging cannot be stored for too long (Suharsih, 2016). Once, producers replaced the baskets with boxes and it turned out there were protests from consumers because the product smells like cardboard. According to the consumer, *jenang jubung* is more beautiful when using woven baskets especially served for the dish.

The second classification of packaging with natural material is as a main wrapper but other materials or which we refer to as alternative packaging, like wrapping *krawu* rice and palm sugar, can replace them. Midrib of palm and banana leaves is a material suitable for maintaining the aroma and flavor of the snacks. Then the use of these materials is difficult to be replaced with unnatural material (Agustin, 2015). Many of *krawu* rice is now wrapped in brown wrapping paper, but some producers still use banana leaves as the base of side dishes, it's still able to give a unique flavor to the *krawu* rice. To keep an impression of the traditional food, there is a producer who prints pictures banana leaves in brown wrapping paper. In Tuban we find palm sugar wrapped in palm leaves, palm sugar usually only wrapped with plastic. Wrapping the palm sugar with palm leaves makes the impression of a more traditional, although palm sugar has not been the typical souvenir from Tuban.
The typical drinks that are still using natural materials but have been replaced by jerrycan or now the plastic bottles are *legen* and *tuak*. Plastic bottles actually accommodate the needs of *legen* and *tuak* to be brought as souvenirs, but most of the producers choose secondhand plastic bottles which cheaper. Yet according to packaging experts, the use of bottles is not efficient because the producers have to wash, scrub and dry. Not to mention the chemical reaction that occur because rubbing or also dirt that still attached. Then the use of a new plastic bottle is more efficient in terms of time and effort even if it costs a little bit more expensive (Julianti, 2016).

Actually, farmers, traders and consumers even until these days, they are still use bamboo as a container of *legen* and *tuak* and to hold the palm water droplets, they named it *bethek*. Some of the society in Tuban has habit of drinking *tuak* once or two times a day, they still use bamboo instead of glasses, they named it *centhak*. Tuban traders formerly having *ongkek* for the distribution of *legen* and *tuak*, which carried and sold around. Unfortunately, *ongkek* does no longer exist; we can only see the miniature of *ongkek* as souvenir of Tuban. The use of bamboo in fact has the advantage where bamboo material can withstand the heat of the sun when the sugar palm droplets accommodated. As the heat retaining, bamboo can reduce the oxidation of sugar palm water into alcohol. Besides, bamboo can maintain a sense of *legen* to stay sweet, fresh, and not easily sour. Tuban farmers believe that bamboo can make their contents remain cool and not easily changed because of the temperature outside, maintaining the distinctive flavor of *legen* and *tuak*. Besides, bamboo can make the contents inside more durable (Sarju, 2016). Bamboo plants on specific areas such as Tuban seem easy to be found at that time. Bamboo itself is easy to grow, so the bamboo should be used, so its growth does not damage other plants. It is a quick-growing, versatile, non-timber forest product whose rate of generation is unsurpassed by any other plants. No other
plant material can rival the utility of bamboo. Even in the early years, bamboo had been used in many ways; bamboo is useful for various applications at different ages, at age six to nine months’ bamboo can be used for making baskets (Adam, 2003). Because of the nature of bamboo are easy to grow, then bamboo unnecessary cultivated. Utilization of bamboo as a packaging though in a small scale can be a form of environmental preservation.

Third, natural material can be functioned as additional packaging that only serves to beautify or give the impression as a traditional product. Natural materials are often only serves as an ornament to highlight the impression of a natural or traditional. While modern packaging is often become the primary packaging such as plastic which is now a considered the most inexpensive and practical where most of snacks has been wrapped by plastic. Interestingly, we found in the field when products wrapped in dried teak leaves, then wrapped in plastic. It turns out that leaves only serve as decoration for the shrimp paste, the dried teak leaf is placed between the plastic.

In Lamongan, there is a snack called wingko that was once wrapped in banana leaves, but since paper was found, all the wingko packaging from banana leaves switch to paper packaging. Wingko is a product that can last one to two weeks is usually taken as a provision. For coastal communities whose livelihoods are fishing, formerly angler usually carries wingko on when sailing. The packaging of banana leaf cannot last long, unlike when wrapped with paper. Currently wingko with paper packaging needed not only for provision but rather to souvenirs outside community of Lamongan. Eventhough wingko is packed in paper but wingko’ producers still use a mat of banana leaves in the oven, it is intended that wingko not stick in the mold and give a typical aroma (Gondokusumo, 2016).
Traditional Packaging against Modernity

Most producers stated that they use packaging made from natural because a function of the material cannot be replaced by modern packaging, such as material affect typical aroma of the product, provide a flavor according to the materials used, make products that are packed more durable, have material functions that do not exist in modern packaging and a characteristic that becomes a tradition attached to the product.

The shift of traditional packaging to modern packaging is caused by several factors such as the modern packaged product more durable, while the products if it uses natural materials are less resilient, so it need adjustments. It is as happened in the wingko that previously using banana leaves but now put on paper. Wingko can last one to two weeks with sugar as a preservative, while banana leaves last only one to two days in good condition. The second factor is due to the need of producers for their products can be last longer and carried to another place, such as legen and tuak that purchased as souvenirs placed in jerry can and now more widely used plastic bottles. Another factor is the scarcity of materials, such as banana leaf, ope, sugar palm leaf, coconut leaf which are increasingly difficult to obtain, the more rarely sold thus become more expensive. From the producer side we see that the condition as producers is awry. On the one hand, there is the desire of producers to use natural materials to give a characteristic of the product, but on the other hand along with the development of an increasingly modern, natural materials more difficult to get because there is no more land to plant these materials, as a result of farmers, sellers and craftsmen become less so the price of the material become more expensive. Besides, modern practical packaging offers convenience packaging with a more presentable appearance.
The question is why producers keep using the natural material even though it does not exist in that area. Packaging design made from nature is highly vulnerable to be changed into the modern packaging, but there are many other factors that make producers and consumers continue to use packaging made from nature. Functionally, it turns out that natural materials have advantages and functions that cannot be replaced by other materials or the natural material have impact on the product being wrapped. Socially, people can not necessarily accept the change of packaging. Knowledge that inherent in the minds of consumers towards a product is not easily removed or changed just like that. Culturally, the use of natural material become a habit for certain society so it cannot easily replaced by modern one. Product wrapped in natural material become a characteristic of snack in that area and continues to be used for maintaining and improving the image of the area, for example to obtain *pudak*, consumers have to go to Gresik. Politically, the use of natural materials can be arranged as to keep the preservation of the environment such as bamboo. For local government, the use of natural material can give typical characteristic to the regional top product that can enhance the image of the local government. Actually, packaging made from nature can be recalled with several conditions, among others: bring back the exoticism of the material because of the scarcity of snacks wrapped with the natural material, giving myths and attach the religious system, but in this case it does not happen (Carlos, 2016).

With the shift of the use of packaging made from natural, that is said to be traditional to the modern one, this also affect the process of packaging production, distribution and consumption. The process that formerly dependent on nature that uncertain, at this time becomes more certain because of the material comes from the supply of the industry. Production of the packaging that was once limited because of
manually handmade can now be mass-produced using technology. In the past, most of the snacks were produced for own consumption or for sale in a limited circle, but now the time for consumption can be longer so the products can be sell as souvenirs. Storage of food and consumption pattern is also longer because the snacks are more durable. Distribution, which formerly had to be quick, this time, can be longer.

Meanwhile, related to packaging with natural material, more wasteful consumption pattern seen in early due to the pluck of the leaves or midribs, but it is actually also occurred in packaging made from paper. As for the use of plastics in the beginning seem do not disturb the ecosystem, but it will bring the impact of waste on the environment. When we compare the whole processing among natural materials, paper and plastic, plastic turned out to be more energy-efficient than paper but causing an environmental pollution (Julianti, 2016). It could be said that the most environmentally friendly is a natural material, but are often constrained by the scarcity of materials. Some of the materials begin to be replaced with a more modern with instant process.

CONCLUSION

The sustainability of traditional snacks and beverages packaging made from nature against modernity is not easy. The use of natural material that represent product as traditional product is getting less. Producers begin to consider and make some experiment to use modern material especially because of the difficulty to obtain the natural material in their area. Natural materials are still used when it has impact on the snacks and beverages. Producers use packaging made from natural material because it has many advantages in the product that being wrapped such as provide typical aroma and flavor to the product, give specific traditional characteristic which is known by the public and the characteristic of material make the product more durable. The
sustainability of the packaging with natural material is close to the function of the material, especially the economic factors, but it turns out that producers keep using natural material and maintain traditional appearance in their products also due to the condition of social, cultural and political.

Many parties can involve in the sustainability of the traditional snacks and beverages packaging with natural materials. The role of government can make regulation of land preservation and continue to encourage the plants that can be used as packaging. The government and private agencies is expected to order traditional snacks as the dish at the official meetings and so forth. The producers are also expected to keep using natural materials by not only consider the economic factors but also social, cultural and political factors. The society hopefully can have greater appreciation for the preservation and sustainability of natural snacks made by buying traditional snacks and beverages that are packed with natural material. In academic field, educators can support the realization of innovations in the form of shapes, designs and functions of packaging made from nature.

REFERENCES


Developing Speaking Materials Based on Traditional Javanese Games for the Students of Senior High School in Indonesia

Mentari Sekar Dewi
Islamic University of Lamongan
Lamongan, Indonesia
mentarisekardewi@gmail.com

ABSTRACT
The research aims at developing speaking materials based on traditional Javanese games for the students of Fun English Club in MAN 2 Gresik. The main purpose of this study is to help the English teachers to create fun activities in teaching English by introducing traditional Javanese games as speaking instructional games to the students. To reach the purpose of the study, the researcher employed Research and Development method (R&D) and adapted Hylands’ model. The researcher used three instruments to obtain the data such as interview, questionnaires and observation checklist. The obtained data will be classified based on the instrument used. To show the results, the researcher explained them in quantitative and qualitative approach. The results show that most of FEC students give a good response toward the developed games. In addition, the experts gave an excellent judgment to the developed materials. After finishing all the stages, the researcher finally provided a handbook for the teachers to teach speaking. The book entitled “Javanese Games for ELT” which comprises of 10 chapters and 26 traditional Javanese games which have been modified in order to be applicable in teaching speaking.

KEYWORDS: Speaking, Games, Traditional Javanese Games, English Club

In teaching and learning language process, the ability to speak is considered as the main goal for EFL learners since it is the basic for communication with English-speaking people. Furthermore, the EFL learners are not exposed to English language environment which allow them to be accustomed to speak English. Khamkhein (2010:184) defines that of all four language skills, speaking is regarded to be the most important in learning a second or foreign language. In line with the statement, Rahman
(2009:4) also states that in many situations ones’ aptitude in a language is considered to the basis on how well the learners improve their speaking skill.

However, although a number of efforts have been made to reform the English language curriculum, it is very hard to find high school students use English in their daily communication. It happens because English is regarded as a language that is not easy for both students and teachers to learn. Many students of Senior High School are still afraid of expressing their thought and idea in English. After more than twelve years studying English at school, the students still think that speaking English is difficult. The obstacles faced by the Indonesian learners are actually coming from their communication habit. They also do not get support from their environment to get used to speaking English.

It also happens to the students of Fun English Club (FEC). Although the program has 5 semesters to reveal English instruction and the activities mostly focused on ability of speaking, most of them still lack of confident to speak English with the tutors or even their friends. They are often getting tired and bored when the class is running. On the other hand, energizing the students is also one of the problems got by the teachers. Those problems happen because the class is begun after the formal school schedule. The teachers should work harder to build a fun situation during the learning process.

One solution that can help the teachers to awake the students’ motivation in teaching-learning process, especially speaking activities, is through games. Studying while playing always becomes a technique which may get the students’ interest. They are able to get a joyful atmosphere when they are in teaching-learning activities. Sanchez et al (2007:50) state that a game is considered a valuable technique, which includes three principle elements: competition, rule(s) and enjoyment, which should
be well established by a teaching-learning objective. Students usually get bored in doing tasks from the teachers which only prefer at monotonous activity. In this case, games are added as technique which is not only served as amusing activities but also as a technique to overcome the students’ boredom in doing tasks. Introducing games in language-learning class may create fun activities which can help students to have an interaction with their friends. Kiryk (2010:4) states that games are considered as fun activities that promote interaction, thinking, learning, and problem solving. Everyone believes that the main goal of teaching language is to get the students have good communicative skill. Good communicative skill is proven when students are able to express their thought and ideas. Al-Nafisah (2012:22) defines that games are activities which can increase students-talk and promote interaction among students for communicative purpose. From the statements stated by some expert, the researcher concludes that games are considered as activities which are able to apply in language-learning classroom and decrease the students’ boredom during teaching and learning activity.

The games that can be used to teach speaking are traditional Javanese games. Indonesia, especially Java, has so many wise traditional games. Introducing and playing traditional Javanese games means that we have already saved our culture. Furthermore, traditional Javanese games contain moral values which are beneficial to live in society such as learning about life, responsibility and so on. Here, the traditional Javanese games takes the position as one of local intelligence as the bridge to educate the students about the character building. It is also appropriate with the National Education System objective in Indonesia that the goals of national education are to create a person who is faithful and fears of God, is noble, healthy, knowledgeable, skilled, creative, independent, and a democratic and responsible citizen of Indonesia.
Implementing the traditional Javanese games in the instructional materials can be one of the best ways taken by the teachers to reach the objective of National Education System.

In Indonesia, one of the social-cultural conditions of its people is reflected in traditional games. These games contain traditional ways of life of Indonesian society (Setyaningrum, 2012:1). In this case, English takes its position as the main language which must be mastered by everyone. In line with the statement, Mulyadi (in Yulianti, 2012:196) also states that character building and education through traditional games is the way to develop the students’ positive character such as honesty, respecting others and teamwork. Considering those statements, the researcher will take a challenge to involve traditional Javanese games in her final product in learning activities. In this study, the researcher wants to develop the instructional speaking materials based on traditional Javanese games for the students of Fun English Club in MAN 2 Gresik.

RESEARCH METHOD

The research was conducted on March – May 2016 at MAN 2 Gresik. The school is located in Jl. Raya Metatu, Ds. Metatu, Kec. Benjeng, Kab. Gresik. The subject of this research is the students of Fun English Club in that school. All the students of Fun English Club come from the excellent classes. They are divided into four classes. Each class contains of 20-30 students. In this research, the researcher determines the sample of this research is the XI graders which are in the second semester of academic year 2015/2016.

The research design used by the researcher is classified into Educational Research and Development (R&D) that is principally designed to develop English speaking materials based of traditional Javanese games for the students of Fun English Club (FEC) in MAN 2 Gresik. R&D is an educational research in which the researcher
uses the findings to configure new products and procedures, which then are methodically field-experimented, assessed and selected until they have specific criteria of effectiveness, quality, or similar standards (Meredith, 2003:569). The researcher uses the statement as the theory which supports the conducted research.

This research is conducted based on the stages in materials development adapted from Hyland (2003). There are ten stages which will be described one by one after showing the scheme. The first stage is conducting needs survey in order to obtain lots of information related to the students’ needs, their learning needs and their expectation toward the materials, through the questionnaire. The result of the need survey helps the researcher to decide which speaking materials will be developed. This step is addressed to the students of Fun English Club in MAN 2 Gresik.

The second stage is developing speaking materials. The result of need survey is used as the basis of the development product. In this stage, the researcher will follow the five ways of organizing materials subject to Graves’ model (2000:149). They are determining the organizing principle(s), identifying the course units based on the organizing principle, sequencing the units, determining the unit content and organizing the units content and developing materials. The third stage is validating the developed materials by giving the materials to the expert. The goal of this stage is checking the materials whether there are some parts of the developed materials need to be changed or revised to fill the specific needs. After getting revision, the next stage is implementing the revised materials. The development materials will be experimented to the students. During the trial of development materials, the researcher will take the observation field-note. The result of the researchers’ observation is used as the basis of the second revision until it becomes the specific product and applicable to the students of Fun English Club.
To collect the data, the researcher uses three instruments which will be distributed to the teachers and students of Fun English Club. The instruments are questionnaires, interview guidelines and observation checklist. The obtained data in needs analysis will be presented in different ways. The interview data will be clarified descriptively, and to analyze the questionnaires and checklist result, the researcher will calculate them in the form of percentage.

**FINDINGS AND DISCUSSION**

The developed materials were formed in printed book call “Javanese Games for ELT”. The researcher listed 26 traditional Javanese games and modified them based on the chosen topics or materials. The researcher also sequenced the materials into ten chapters in one book. The division of the book is presented in Table 4.19.

Table 4.19
Division of Book Chapters

<table>
<thead>
<tr>
<th>Chapter</th>
<th>Level</th>
<th>Material focus</th>
<th>Games</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Basic</td>
<td>Introduction, Alphabet, Spelling and Numbers (Cardinal and Ordinal Numbers).</td>
<td>Boi-Boian, ABC Lima Dasar (Alphabet), Tek-Dung and Dong-Dongan.</td>
</tr>
<tr>
<td>2</td>
<td>Basic</td>
<td>Months, Dates, Days and Direction.</td>
<td>Shoe Keeper, Blind-Deaf and Dumb, Dhingklik Oglak-Aglak.</td>
</tr>
<tr>
<td>3</td>
<td>Basic</td>
<td>Time, Daily Activity, Introduction, Colors and Vocabulary</td>
<td>Maju Satu Langkah (One Step Closer), Running Marbles, Kotak Pos.</td>
</tr>
<tr>
<td>4</td>
<td>Intermediate</td>
<td>Quiz, Showing Talent and Vocabulary.</td>
<td>My Dream and Who Sits Behind?</td>
</tr>
<tr>
<td>5</td>
<td>Intermediate</td>
<td>Vocabulary Mastery, Sentence Building, Greeting and Asking Codition.</td>
<td>Cin Buto and Ci luk Baa.</td>
</tr>
<tr>
<td>6</td>
<td>Advance</td>
<td>Vocabulary, Invitation, TV Programs and Telling Identiy</td>
<td>Ular Tangga, Donal Bebek.</td>
</tr>
<tr>
<td>7</td>
<td>Advance</td>
<td>Telling a message, listening comprehension, sentence, telling story and describing.</td>
<td>Petak Jongkok, Delikan (Hide &amp; Seek), Bongkar Pasang.</td>
</tr>
<tr>
<td>8</td>
<td>Advance</td>
<td>Instruction, Look/Look Like, Describing a person, Yes/No Question.</td>
<td>Luncatan, Jamuran.</td>
</tr>
<tr>
<td>9</td>
<td>Advance</td>
<td>Interview, discussion, vocabulary and TV program.</td>
<td>Ingkling/Abakan and Mi Atas Mi Bawah.</td>
</tr>
<tr>
<td>10</td>
<td>Advance</td>
<td>Invitation, describing a Person and something.</td>
<td>Ular Naga, Cublek-Cublek Suweng and Jaring Ikan (Fish Net).</td>
</tr>
</tbody>
</table>
In every chapter, the researcher presented each game in procedural text which contained topic, level, duration of the games, objectives, materials/equipment and steps how to do the games. The researcher also put a picture below the topics. The appendices were also available in the last page of the book.

After designing the product, the researcher continued on delivering the first draft of the product to the expert. It was intended to obtain the experts’ justification about the product. Expert Validation was divided into two types, as they were instructional review and technical review design.

The instructional review was divided into three types, as they were instructional content appropriateness, instructional materials effectiveness and instructional materials feasibility. The first expert argued that the content appropriateness was categorized in Very Good scale since the mean value was 3.8 from 3.1-4. The materials effectiveness also reached 3.6 and it was categorized in Very Good scale. The first expert also gave high scores for the materials feasibility. Thus, it got 4 and it was categorized in Excellent scale.

The second expert validated the technical design of the product. The expert argued that the product obtained 3.3 score and it was considered as Very Good scale. In addition, the two experts give some suggestions which made the product more applicable. They suggested making the visual design more interesting, correcting some ill sentences and adjusting the character size to content of the book.

To know how the games worked for the students, the researcher employed the questionnaire about what games they liked and what games were helpful to improve their speaking skill. The researcher presents the result in table. The students were allowed to give checklist in every game they liked and every game which was helpful. The result can be inferred in Table 4.37.
Table 4.37
The Students’ Response about Games

<table>
<thead>
<tr>
<th>No</th>
<th>Name of Games</th>
<th>Like</th>
<th>Dislike</th>
<th>Helpful</th>
<th>Unhelpful</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ABC Lima Dasar</td>
<td>15</td>
<td>2</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>2</td>
<td>Boi-Boian</td>
<td>16</td>
<td>1</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>3</td>
<td>Dong-Dongan</td>
<td>14</td>
<td>3</td>
<td>15</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>Tek Dung</td>
<td>17</td>
<td>0</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>5</td>
<td>Ci Luk Baa</td>
<td>14</td>
<td>3</td>
<td>15</td>
<td>0</td>
</tr>
<tr>
<td>6</td>
<td>Cita-citaku (My Dream)</td>
<td>16</td>
<td>1</td>
<td>14</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Donal Behek</td>
<td>16</td>
<td>1</td>
<td>13</td>
<td>4</td>
</tr>
<tr>
<td>8</td>
<td>Dhingklik Oglak-Aglak</td>
<td>14</td>
<td>3</td>
<td>12</td>
<td>5</td>
</tr>
<tr>
<td>9</td>
<td>Cino Buto</td>
<td>17</td>
<td>0</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>10</td>
<td>Who Sits Behind?</td>
<td>13</td>
<td>4</td>
<td>17</td>
<td>0</td>
</tr>
<tr>
<td>11</td>
<td>Ular Tangga</td>
<td>17</td>
<td>0</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Blind, Deaf and Dumb</td>
<td>17</td>
<td>0</td>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>13</td>
<td>Maju Satu Langkah</td>
<td>13</td>
<td>4</td>
<td>16</td>
<td>1</td>
</tr>
</tbody>
</table>

From the Table, it could be inferred that the games they liked most were *Tek Dung*, *Cino Buto*, *Ular Tangga* and *Blind, Deaf and Dumb*. Those games gained 17 points from all the students. Then, the games which got more point as dislike were *Who Sits Behind* and *Maju Satu Langkah*.

The researcher went on analyzing the students’ response by checking the highest point. She thought that all the games were helpful. It was true since the researcher found the students noticed that the games applied were very helpful. The games which were considered as the most helpful games were ABC Lima Dasar, Boi-Boian, Tek Dung and Who Sits Behind? It was supported by the high percentage obtained in Agree and Agree Strongly scale. 58.8% of FEC students strongly agreed and 42.1% agreed that the games were fun. The researcher also found that most of FEC students wished to play the games again. It was supported by the high percentage given by the students. 53% of students wished to play the games again, 41.1% of students strongly agreed.

As mentioned in introduction, the purpose of this research is to develop speaking materials based on traditional Javanese games for the students of Fun English Club in MAN 2 Gresik. The research produced a book entitled “Javanese Games for
ELT” which was developed with Hylands’ model (2003). The games were submitted in line with the materials taught in Fun English Club. The researcher found 52.4% of FEC students agreed to have more games in their speaking class. Therefore, traditional Javanese games were modified in order to be applicable as English instructional teaching. From the teachers’ interview result, traditional Javanese games are very suitable given to FEC students since most of them had already forgot their culture.

Traditional Javanese games had become a great culture which should be perpetuated. Applying the games in teaching-learning process is one of the ways. Some games probably need some equipment but over the try-out, the researcher didn’t find difficulties in providing them. Most of all the equipment was easy to find and make. From the observation checklist, some items were not available but most of FEC students like playing the games. They gave very positive response towards the games. It indicates that the games in book “Javanese Games for ELT” are able to awake their motivation in learning English especially in speaking class.

The games were very helpful for them to improve their speaking skill. They also like most of the games tested to them. It was supported by the statement declared by Long et al (2011). They define game as an activity that can help the students relate the topic to enjoyable learning experiences and important study skills. They also define game as an activity that can make learning more memorable, fun and successful. From the display table in the findings, it can be inferred that one of the most favorite games is Cino Buto. The games’ objective was to enable the students to make a sentence based on the word mentioned by their friends. Here, the student was invited to come in the middle of the circle. Then, her/his eyes should be covered with a handkerchief. She/he should touch her/his friend and guess who. If he/she succeeds, the one who had been touched should give one word and the player should make a sentence based on
the word mentioned. The researcher also found the very helpful game is ABC Lima Dasar which is in this game the students are able to mention some words which then should be spelled.

“Javanese Games for ELT” book is suggested for the teachers as a handbook to teach speaking since most of the games are developed to help the students improve their speaking skill. In addition, the book also contains some traditional Javanese Games which are already ignored by the young generation. Thus, the book acknowledges again the Javanese culture by adding some traditional games as the instructional materials to teach speaking for senior high school students in Indonesia.

**CONCLUSION AND SUGGESTION**

After the entire of the research, the study produced a teachers’ handbook to teach speaking entitled “Javanese Games for ELT”. The researcher also concluded that all students enjoyed the games activity. The researcher believed that the developed materials and the games had been appropriate to the students. FEC students gave positive response to all the activities in “Javanese for ELT” book. They were appreciate and feeling helpful during playing traditional Javanese games in speaking class.

After experiencing the research, the researcher gave suggestions for the following object:

1. The teachers are recommended to be innovative in providing fun activities in English class. To create a joyful atmosphere, the teachers should find a way to motivate the students. One of the ways is using games. Since most of the students would rather to play games than read a textbook, the teachers may use “Javanese Games for ELT” as handbook to teach speaking. Through this book, the teachers are also expected to introduce again the original culture of Java to the students.
2. The researcher suggests to the students to always improve their speaking ability. They do not feel hesitant and afraid of speaking English anymore. There are many fun ways to practice their speaking and one of them is playing games. “Javanese Games for ELT” book contains some traditional Javanese games which have many advantages. Therefore, the students are expected to learn English more without ignoring their original culture.

3. The next researchers are recommended to develop more traditional Javanese games and apply them in English class. Since the researcher had limited time to practice the games, the next researchers are expected to do a research in sufficient time in order to get the best result. In addition, the next researchers are also expected to keep their motivation in learning and creating fun way to teach English.

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Undang-Undang R.I Nomor 20 Tahun 2003 tentang Sistem Pendidikan Nasional.
Television as a Media of Cross Cultural Understanding

Nopita Trihastutie
Widya Kartika University
Sutorejo Prima, Surabaya, Indonesia
nophia2002@yahoo.co.uk

ABSTRACT
In globalization era, television becomes an interesting discussion in the world of popular culture for its important function as a global information media. Cultural boundaries have become less so that the community’s need for cross-cultural information has been much greater. The distance is no longer absolute because of the technological advances that are able to bridge it. By applying the perspective of symbolic interaction in popular culture, methods of questionnaires survey, and focusing on the cognitive and affective aspects of the social information process, this research examines whether, to what extent, and how VOA television programs aired on local television stations in Surabaya become a media of cross-cultural understanding. The findings of the research shows that the VOA TV programs provides a lot of cross cultural understanding through social information process and cross cultural communication which includes affective focusing on attitude formation and cognitive aspect focusing on attitude change. The VOA TV programs become a media of cross-cultural understanding through their credibility and attraction as sources, delivering messages with clarity and positive argumentation, focusing on primacy and recent aspect of information, informing number of different arguments, having the effect of modality, underlining the context in which communication takes place, having influencibility, conformity, and persuadability on the receiver, and using techniques for making a person to change.

KEYWORDS: Media, Cross Cultural Understanding

In globalization era, television becomes an interesting discussion in the world of popular culture for its important function as a global information media. Cultural boundaries have become less so that the community’s need for cross-cultural information has been much greater. The distance is no longer absolute because of the technological advances that are able to bridge it. Examining the correlation between
culture and TV, Mitu (2010) states that in the last twenty years a TV program practically has two different meanings: firstly, as visual culture, TV is seen as a form of art, which offers local and foreign culture information, and secondly, TV is seen to present a culture itself.

Skornis (1965) states that television seems to have special characteristics compared to other mass media such as radio, newspapers, magazines, books and so on, because it is a combination of auditory media and images in which the contents are easy to understand, as if it occurred directly between the sender and the receiver. It can be informative, entertainment and education, or even a combination of these three elements.

As a mass communication media, according to Barker (1999), television is a source of identity that continues to grow which is understood in the standpoint of Foucault’s theory as knowledge, power, and discourse. Barker’s thought (1999) can be explained in three points: first, a television program that aired outside the boundaries of geography contributed greatly to the formation of identity in diasporas, complex, and hybrid way. Second, television presents not only stereotypes through the dominant ideology in a sustainable manner, but also means of competition for political and cultural meaning behind the program that seems neutral and objective. However, there is a process of negotiation among the television viewers with the content of television programs. Third, the need for politic cultural identity, especially in the process of re-drawing and the development of ‘new language’ in which sharing of values occurs.

Local TV viewers have big interest in foreign programs, especially Western programs. American movies and television programs dominate local TV viewers’ interest in Western programs. In television world, globalization facilitates affiliation
between foreign and local TV station, for example, the affiliation of Voice of America (VOA) based in Washington, D.C. with Jawa Post Media Televisi (JTV) based in Surabaya. Some of VOA TV programs aired in JTV such as Kampung Amerika – a five minute segment in Pojok Kampung Program using East Java dialect which presents interesting places and events in America, Warung VOA – a 30 minute program using Indonesian Language and Surabaya dialect which presents the life reality of American citizen, and Opo Inggrise – a program which presents English Learning.

TV programs with foreign contents can become a source of information for society in big city like Surabaya who tends to be Western minded. This kind of society has a great interest to know or imitate everything related to West culture. Arnett (2012 : 774) states that nowadays people develop bicultural identity which combines their local identity with global culture identity. In line with that phenomenon, this research examines whether, to what extent, and how VOA television programs aired on local television stations in Surabaya become a media of cross-cultural understanding.

RESEARCH METHOD

This research applies the perspective of symbolic interaction in popular culture, methods of questionnaires survey, and focusing on the cognitive and affective aspects of the social information process. According to White (1993 : 13), symbolic interaction is a media reception concept which is based on the premise that the producers and media users interact to produce meaning through a system of symbols called language; this can be analogous to the way in which meaning is created in personal interaction. Thus, in the context of a television program that happened was that the television program producers and viewers negotiate with each other to obtain a response; manufacturers build their identity via rating, while the viewer’s took the identity
models directly from a television or a television presents a source for identity for the viewers.

The problems to be analyzed in this research are related to two processes: social information communication from VOA programs to viewers and the viewers’ response to the programs. The interrelation and method applied to those processes can be described as follows:

![Research Design Diagram](image)

**Figure 1. Research Design**

The participants of the questionnaire were 500 people chosen in random in public places who include men and women at the age of 18-45. The instruments used in this research includes: *Observation Protocol* which applied *Content Analysis Protocol* (CAP) to collect qualitative data and *Information Process Questionnaire* (IPQ) to collect quantitative data. Both qualitative and quantitative data were collected through purposive sampling method.
Table 1
Instruments

<table>
<thead>
<tr>
<th>Method</th>
<th>Source of Data</th>
<th>Analysis</th>
<th>Research Instrument</th>
<th>Remarks</th>
</tr>
</thead>
<tbody>
<tr>
<td>Observation</td>
<td>VOA Programs aired on Local TV channel in Surabaya which include VOA di Pojok Kampung, Opo Inggrise, Warung VOA, Kampung Amerika</td>
<td>1. Sumber 2. message 3. channel 4. receiver 5. target</td>
<td>Content Analysis Protocol(CAP)</td>
<td>Adapted from Lasswell’s Communication Model (1948 in Inglehart, 1989) to make content analysis</td>
</tr>
<tr>
<td>Questionnaire</td>
<td>VOA viewers</td>
<td>Affective and Cognitive Aspect</td>
<td>Information Process Questionnaire (IPQ)</td>
<td>Adapted from Social Psychological Analysis of Cross Cultural Understanding (Inglehart, 1989)</td>
</tr>
</tbody>
</table>

Information Process Questionnaire (IPQ) used Likert scale to measure the participants’ opinion based on the operational definition determined by the researcher. IPQ consists of six statements with five options which include: Strongly disagree, disagree, neutral, agree and strongly agree. Response to positive statement has value as follows: strongly disagree = 1, disagree = 2, neutral = 3, agree = 4 and strongly agree = 5. Meanwhile response to negative statement has value as follows: strongly disagree = 5, disagree = 4, neutral = 3, agree = 2 and strongly agree = 1. Each statement of IPQ represents 1 variable to analyze affective and cognitive aspect in cross cultural understanding through television programs. The interpretation of IPQ Likert scale calculation was done based on interval percentage as follows:

Table 2
IPQ Interpretation Based on Interval Percentage

<table>
<thead>
<tr>
<th>Interval</th>
<th>Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>0% - 19.99%</td>
<td>Giving very little cross cultural understanding</td>
</tr>
<tr>
<td>20% - 39.99%</td>
<td>Giving little cross cultural understanding</td>
</tr>
<tr>
<td>40% - 59.99%</td>
<td>Giving enough cross cultural understanding</td>
</tr>
<tr>
<td>60% - 79.99%</td>
<td>Giving a lot cross cultural understanding</td>
</tr>
<tr>
<td>80% - 100%</td>
<td>Giving very much cross cultural understanding</td>
</tr>
</tbody>
</table>
**Figure 2. Data Analysis Procedure**

The result of quantitative analysis is a conclusion of whether and to what extent telecommunication process in cross-cultural understanding occurs. While the result of qualitative analysis refers to how the telecommunication in cross-cultural understanding occurs.

**FINDINGS AND DISCUSSIONS**

Based on the distribution table below, the interval percentage calculation was done to know whether and to what extent VOA TV programs become a media of cross-cultural understanding.

**Table 3**
Questionnaire Distribution Results

<table>
<thead>
<tr>
<th>Respondent</th>
<th>Score for Each Statement</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>1</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>2</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
</tr>
<tr>
<td>Till</td>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>

466
The result shows that the overall interval calculation is 68.973%, which means that VOA TV programs give a lot cross cultural understanding. While to what extent the programs become a media of cross-cultural understanding was done by calculating the interval percentage of each statement. The results are presented as follows:

Table 4
Interval Interpretation of Each Statement

<table>
<thead>
<tr>
<th>Num.</th>
<th>Statement</th>
<th>Aspect</th>
<th>Variable</th>
<th>Interval Interpretation</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Introducing knowledge and giving information, which is suitable with the situation where the viewer’s live.</td>
<td>Cognitive</td>
<td>Attitude Formation</td>
<td>71.96 % means the programs introduce a lot knowledge and give a lot information which are suitable with the situation where the viewer’s live.</td>
</tr>
<tr>
<td>2</td>
<td>Stimulating the viewers’ curiosity towards new things, which the viewers never know before regarding how life in America is.</td>
<td>Affective</td>
<td>Stimulation</td>
<td>69.8 % means the programs stimulate the viewers’ curiosity towards a lot new things which the viewers never know before regarding how life in America is.</td>
</tr>
<tr>
<td>3</td>
<td>Presenting sensitive issues and insulting the self-esteem of the viewers as Indonesians.</td>
<td>Affective</td>
<td>Ego Defense</td>
<td>65.48 % means the programs present a lot sensitive issues and insult the self-esteem of the viewers as Indonesians.</td>
</tr>
<tr>
<td>4</td>
<td>Encouraging the viewers to compare their Indonesian culture to American culture.</td>
<td>Affective</td>
<td>Identity</td>
<td>66 % means the programs give a lot encouragement to the viewers to compare their Indonesian culture to American culture.</td>
</tr>
<tr>
<td>5</td>
<td>Becoming a media for the viewers to know American culture.</td>
<td>Affective</td>
<td>Consistency</td>
<td>72.6 % means the programs become a media for the viewers to know a lot things about American culture.</td>
</tr>
<tr>
<td>6</td>
<td>Erasing bad judgment about American society and culture.</td>
<td>Cognitive</td>
<td>Attitude Change</td>
<td>68 % means the programs erase a lot bad judgment about American society and culture.</td>
</tr>
</tbody>
</table>

From the results of the content analysis which includes control analysis, content analysis, media analysis, audience analysis, and effect analysis, it can be
described how the telecommunication process of cross cultural understanding and its function as indirect experience of the VOA TV programs viewers’ attitude formation.

As a source, VOA is the General Inspectorate of American government broadcasting agency (Inspection of Voice of America’s Indonesian Service, 2011) directly supervises a reliable channel for it. According to VOA charter (www.voanews.com), long-term interests of the United States are achieved through communication with people around the world through radio, television, and internet. To be effective, VOA builds a good reputation based on three principles: first, VOA news has always been a consistent, reliable, and trustworthy source. Second, VOA represents America, not certain groups, and therefore presents a balanced and comprehensive reflection of significant American thought. Third, VOA presents the policy of the United States clearly and effectively, and also feature responsible discussions and opinions in connection with that policy.

The interesting side of VOA television programs can be seen from the way of broadcasting such as the use of Indonesian, Javanese language with Surabaya dialect, and the English language in the context of everyday life. The settings of VOA broadcasting show the real conditions that include natural atmosphere and social environment in America that are tailored to the theme of each episode of broadcasting. Specific themes have compliance with the conditions in Indonesia for example Muslim feasts.

The content of each episode features a different theme. Each theme contains a specific message, which is presented in a clear and straightforward language. Each episode presents important issues, which corresponds to the needs of the time, for example the issues of democracy, plurality, and gender equality. The issues are presented in the form of the reality of American life. It is a form of argument that is
delivered in a powerful and positive way. The programs do not stop at introducing to the world that America has the values of democracy, plurality, and gender equality. The VOA television programs become American soft power to instill the American values to the people outside the United States.

The programs convey messages effectively through verbal and non-verbal language. The non-verbal language is conveyed through the visuals. VOA presents each theme in each episode in a contextual communication method to the viewers. It affects the way of thinking of the viewers. Two things affect the effect on the viewers: VOA’s international reputation as a source of reliable information and how VOA television programs build the viewers’ self-esteem.

VOA television programs can influence the viewers by using persuasive techniques. The persuasive technique is performed using simple language, which is easy to understand, and supported by the programs that depict the current reality in which in some cases have conformity with the needs of the viewers. Through this persuasive technique, cultural values are imparted to change the thinking of viewers in the form of practical examples.

CONCLUSION

It can be concluded that the VOA television programs aired on local television station become media that give a lot of cross-cultural understanding of how to understand American society and culture. To what extent the programs provide cross-cultural understanding can be described as follows: at the lowest level, presenting sensitive issues which insult the self-esteem of Indonesian viewers; at the second level, encouraging the viewers to compare Indonesian culture with American culture; on the third level, erasing bad judgment about American society and culture; on the fourth level, stimulating the viewers’ curiosity towards new things which the viewers never
know before regarding how life in America is; on the fifth level, introducing knowledge and giving information which are suitable with the situation where the viewers live; on the sixth level, becoming a media for the viewers to know American culture. The function of VOA television programs as a media of cross-cultural understanding can be observed through the five aspects: source, message, channel, receiver, and the target.

REFERENCES


Language and Power: the Domination of English Reflected in the Names of Automotive Community

Novi Wulandari
English Department, Respati Yogyakarta University
novi.wulandari@mail.ugm.ac.id

ABSTRACT
This paper aims to describe the domination of English which is reflected in the names of automotive community, especially for those which exist in Yogyakarta. Beside known as student city, Yogyakarta is also well known of the creativity of its people. This creativity leads to the appearance of various communities, including automotive: motorcycle and car communities. These automotive communities are chosen because the quantity of both the communities and its members is numerous compared to other types of communities. All the data presented in this paper were obtained through observations of the names of motorcycle and car communities in Yogyakarta and classified based on the form and structure of the names since the domination can be seen both lexically and grammatically. Lexically, they use English words to form the names; while grammatically, some show the structure of English even when they use Indonesian or Javanese language in naming their communities. From hundreds of data related to the names of automotive communities in Yogyakarta, probably less than five percent of the communities use Indonesian or Javanese language to name their communities, while for another 95%, there is always the substance of English language within the names. Therefore, there is no doubt that English certainly has the power in the automotive world.

KEYWORDS: English Domination, Automotive Community in Yogyakarta, Lexical, Grammatical

Wardhaugh (in Nurhantoro, 2013: 29-30) claims that language and society are related, either in the way language determines society, society influences language, or both language and society influence each others. They are related in the way that the use of language(s) is determined by social aspects such age, ethnic, region, social class, occupation, education, and sex. Thus, the diversity of cultures can be seen from the different languages that people use in each community.
A language and culture of a nation cannot be separated from influences of other languages and cultures from other nations. That is why; today, perhaps there is no single language or culture that is not influenced by other languages or cultures at all, as what Folley (2001: 382) says:

“No society is truly isolated, no matter how nomadic and seemingly remote its people may be. All societies engage in relations with other societies, no matter sporadic this may be, and the type of contacts individuals may have with other societies is a major source of social inequality.

The phenomenon mentioned by Folley is also happened in Indonesia. Both Bahasa Indonesia and any mother tongues are today influencing each other and even being influenced by foreign language, especially English. English today is dominating almost all languages in the world. It can be seen from the number of its speakers which reach more than 1,500 million speakers of English as first, second, and foreign languages (Crystal, 2003). Besides its number of speakers, Wijana (2014: 57) argues that the domination of English over other languages is due to the spread of native speakers, economy, culture, and ideology. Irene (2013: 40) even claims the domination of English as “neo-colonialism power” as mentioned in the following:

“English is no longer only of concern to the people living in Britain, United States, or Australia, but it is now entrenched worldwide, as a neo-colonialism power. Neo-colonialism, which constitutes the policy where a major power uses economic or political, means to exert its influence over undeveloped nations or areas to gain control. The control over the nations could be economic, cultural, or linguistic and can be demonstrated simply by larger powers promoting their own culture in these independent nations.”
English is not only a tool of communication, but rather a tool of the countries which use it as their native language to softly colonialize other nations, especially the undeveloped ones. By the power of English language, they want the undeveloped nations; at least, regard their cultures as superior compared to those of the undeveloped nations. In this way, people of the undeveloped nations will think English is more and more important so that it seems like a must to use English in certain things of their life. The domination of English in Indonesia, for instance, can be seen through the contemporary or slang language; the main instruction language in almost all electronic devices; the brands of products and shops; the names of people, public enterprises, community; and other uses on different fields. Wijana (2014: 56-64) shows the domination of English through his research entitled “Bahasa, Kekuasaan, dan Resistansinya: Studi tentang Nama-nama Badan Usaha di Daerah Istimewa Yogyakarta”. Wijana shows the domination of foreign languages such as English, Italian, French, Chinese, Japanese, and Arabic which can be seen through the names of public enterprises in Yogyakarta. The domination covers both lexical and syntactical features.

Besides the public enterprises, the domination of foreign language especially English in Yogyakarta can also be seen through the names of communities. Widely known as a city of students, Yogyakarta becomes rich of cultures and creativities without leaving its sense of being njawani. To accommodate the variety of cultures and creativities which exist, people tend to group themselves into a community based on their interest and values. Hermawan (in Fatiasani, 2014: 32) even stresses that people who group themselves in a community tend to have a very tight relationship to

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15 A part of society which gathers based on the same feeling and interest, the need of each other, and the same region (Mustofa and Maharani in Wibowo, 2012: 12).
each other since they share the same interest, values, and purposes. This kind of strong relationship can be seen through the existence of automotive communities. Automotive community can be said as one of the biggest communities in Indonesia, including in Yogyakarta. Almost all brands of motorcycles and cars, from the oldest to the newest ones, have their own community with a great number of members: men and women, youth and adult. They also have various names which are greatly dominated by English words and structures. However, in Yogyakarta, there are also some communities which try to use or combine its name with Indonesian or Javanese language as a form of resistance toward the domination of English. Based on the description, this paper will discuss and describe about the phenomenon of English domination within the names of automotive communities in Yogyakarta, and the forms of resistance toward the domination. Data used in this paper are collected through direct observation and classified based on the lexical and grammatical influences. This study aims to show how a greater nation with a better economic, social, and political life dominates other nations with lower economic, social, and political life with its language, in this case English, as its power. Folley (2001: 383) concludes that society within a nation with lower economic, social, and political life tends to look positively toward another nation with greater economic, social, and political life. That is why; the culture of the nation is easily dominated by the other one. The effect of this domination is perhaps beyond what we think, as Crystal (2003: 16-20) states that it may lead to the difficulty of non-native speakers in doing their report or business in English so it is not impossible that they may be left behind; and even it may lead to the death of mother tongue. However, when there is domination, there is always a form as resistance. This resistance probably happened because people with a vested interest in past ways of doing things see their traditional values threatened and try to hold back
change (Leeuwen, 2005: 26-27). This phenomenon also appears in the case of the language use. This form of domination and resistance, for instance, can be seen in the names of automotive communities, especially which exist in Yogyakarta.

This paper uses qualitative method by using descriptive analysis. In the descriptive analysis, it is aimed to collect information related to the existed phenomena as what it is. Therefore, data are analyzed and presented systematically so it is easier to be understood and to be concluded (Suharsimi, 2007: 234). In addition, this paper use purposive sampling technique, that is technique in determining data used based on certain considerations (Sugiyono, 2008: 218-219). It is also useful in classifying the data.

FINDINGS AND DISCUSSION

English Domination Reflected in the Names of Automotive Community

A name is the first list of identity that a person or a group of people has. It is not only a group of words to label someone or a community. Prihadi (2015: 307) states “a name has something to do with cultural symbols, including linguistic symbol.” The name denotes a unit of well-defined culture and has a place in the field of semantics, history, and social life (Eco in Sobur, 2013: 76-77). Eco considers name as a code which is flexibly and creatively arranged according to the message one wants to deliver by taking into account the socio-cultural aspects. Name is the best way to determine the surface appearance and to guess other things that may relate to the one who owns it since it contains the essence of basic judgment as what Leeuwen (2005: 12) says “Names are important. They allow us to hold on to the generalized essence of an observation, and to compare it to that of other observations. For automotive communities which exist in Yogyakarta, their names mainly consist of the brand of motorcycles or cars which is used by their members and the region of their base. Then,
they usually have abbreviation for the names. However, based on the observation, the names of automotive communities in Yogyakarta are mostly dominated by English both lexically and grammatically.

**Lexical influence**

Here are some names of automotive communities which use English words to form their names and clearly show the domination of English itself:

1. Jogja Supra Lovers (JSL)
2. Jogja Blade Community (JBC)
3. Jogja Jazz Club (JPC)
4. Jogja Beat Riders (JBR)
5. Djogjakarta Riders Association of City Sport One (DRACS)
6. Jogja Avanza Community (JOVANCO)
7. Volkswagen Club Yogyakarta (VCY)
8. Byson Yamaha Owner Indonesia Club (BYONIC)
9. Scorpio Fighters (SF)
10. Pajero Sport Family (PSF)

The data show the names of communities which consist mainly of Yogyakarta (Jogja, Djogjakarta) as the base or region in which the communities exist, and the brands of the motorcycles or cars such as “Supra”, “Blade”, “Jazz”, “Beat”, City Sport One”, “Avanza”, “Volswagen” (data (1) to (7)). Besides those two substances, it uses words “lovers”, “community”, “club”, “riders”, “association”, “owner”(8), “fighters” (9), and “family” (10) to describe the community itself. The diction used to represent the community itself is quite interesting since they can be interpreted differently. The words “lovers” and “family” have positive connotation in meaning. There is no spooky impression like when the words “club”, “riders”, or “fighters” are used. Mostly,
automotive communities use the word “community” to make it sounds neutral. Some use the word “association” to make it sounds formal, and some use the word “owner” to show the exclusivity (exclusive identity) of the community.

**Grammatical influence**

Besides being influenced lexically, data (1) to (10) in also show the influence of English grammatically. Here are some other examples:

(11) Jogja Automotive Community (JAC)

(12) Jogja Mega Pro Club (JMPC)

(13) Jogjakarta Honda Racing Community (JHRC)

(14) Jogja Vario Community (JAVACOMM)

(15) Jogja Revo Club (JRC)

(16) Jogja Yaris Community (JYC)

(17) Jogja Fortuner Community (JFC)

(18) Jogja Altis Community (JAC)

(19) Jogja Datsun Club (JDC)

(20) Pajero Owner Community (POC)

There are also some communities which mainly use Indonesian or Javanese words but are arranged in the structure of English grammar, such as:

(21) Jogja Retrodiningrat

(22) R15timewa Yogyakarta

(23) Supra Satu Dua Lima Holic

(24) Motor Besar Club Jogja

The word “Jogja” in datum (21) is a region name in which it usually functions as a modifier and puts after the head noun—the word that controls the other words in a phrase (Miller, 2002: 3) in Bahasa Indonesia, such as “Bus Trans Jogja”. However,
in (21), it is put in front of the head noun “Retrodiningrat” which shows the structure of English language. On the other hand, the word “Yogyakarta” in datum (22) is the head noun, and the blending word “R15timewa (istimewa) which means “special” in English is the modifier. The structure in datum (22) clearly shows the English phrasal structure. Meanwhile, data (23) and (24) show a combination between Indonesian and English words, but still the way they are arranged is showing the domination of English structure.

**Resistance of Local Names toward English Domination**

When domination exists, resistance will also exist as a form of realization toward what has been owned, or it can be seen as form of fighting back the domination. In the case of English domination toward Indonesian and Javanese languages, resistance also appears to realize people about the existence of both national and local languages. This kind of resistance can be seen in several names of automotive communities. To resist the domination of English, there are several communities which name their communities fully in Bahasa Indonesia, such as:

(25) Ikatan Motor Tiger Yogyakarta (IMTY)

(26) Ikatan Motor Pro-Max (IMPX)

(27) Keluarga Peugeot Jogjakarta

(28) Jogja Punya Ninja (JPN)

(29) Motor CB Yogyakarta (MOBTA)

Data (25) and (26) use the word “ikatan” to represent the community itself. This word, semantically, has much deeper meaning rather than just a community. There is a sense of string or bond among members psychologically. This kind of bond is also shown in datum (27) which uses the word “keluarga” or “family” in English. They are not only a group of people who have the same hobbies or interests but they
are also brothers. Meanwhile, datum (28) uses the word “punya” which semantically has the same meaning as “owner” in English to show the exclusivity of the community.

There are also some communities which combine Javanese, Indonesian, and English languages within the names, such as:

(30) Paguyuban Motor Honda Yogyakarta (PMHY)

(31) Jogja Pitung Club (JPC)

(32) Hotrodiningrat

(33) Supra Mania Ngayogyakarta (SUMANTO)

(34) Karisma Riders Ngayogyakarta (KARYOTO)

The word “Paguyuban” in datum (30) comes from the word “guyub” in Javanese language which means “harmonious”. However, the word “paguyuban” itself has been adopted by Bahasa Indonesia. This word brings the sense of Javanese philosophy which always loves to live in peace and harmony. “Pitung” in datum (31) is actually not the brand of motorcycle\(^{16}\) which represents the community. “Pitung” is the name of the famous Betawi hero character that fights against the Dutch. In the movie, Pitung was riding on the motorcycle. That is why; people borrow the name to refer to the motorcycle, instead of using the original brand since it does not sound familiar to Indonesian tongue. Meanwhile, the name “Hotrodiningrat” in (32) is a blending word which is clearly influenced by the “Keraton” (palace) culture of Yogyakarta. Another interesting form of resistance can be seen from the abbreviation of the community names in (33) and (34). “Sumanto” and “Karyoto” are Javanese names which represent Javanese Culture. They represent simplicity of Javanese yet they bear a spooky sense.

\(^{16}\) C70 is the original brand
CONCLUSION

Based on the previous description, the domination of English can be clearly seen. Most of the names of automotive community use English though there are some which use Indonesian or Javanese language as a form of resistance toward English domination. This domination is basically the reflection of power had by the countries which use English as their native language. It is a form of “invisible colonialism” from those countries to implement their ideology and culture through the use of language. They want the dominated nations to regard the ideology and culture of the dominating nations as better and even the best way of life to follow. Certainly, it has something to do with social, political, and economical aspects.

English indeed has an important role in this globalization era. Admitted or not, it establishes communication among people from different countries. Thus, it is considered as the world lingua franca. However, regardless how important the English is, people should not forget their own ideology and culture since those are their identities which show their uniqueness among all people in the world. If all people are amazed with certain culture and forget their own, there will be no more unique identities. In other words, all people are the same. The notion that different cultures have different languages will no longer valid. Therefore, to prevent it to happen, no matter how hard the flow of English domination, Indonesian should keep their positive attitude toward their own language and culture. Related to the language, they must proud to use their mother tongue and national language because if they do not, it is not impossible that the languages will extinct.

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Exploring Variation and Dispositional Choice in Translation

Nur Rosita
Department of Linguistics, Osmania University, Hyderabad, India, 500007
nurrosita80@yahoo.com

ABSTRACT

Thing that has always been a primary concern in translation studies is the accurate ‘analyticity’ of the ST and its translational ‘equivalence’ in the TT by ‘exploration of contextual ‘translation’ variables [EC(T)V]’ and ‘creativity’ to make the translation accurate, clear, readable, and ‘equivalently’ experiential. This underscores the creativity and comprehensive knowledge of the translators in exploring their right and duty to provide holistic (form-function-meaning-experience integrated) translation products of various types for a wider audience that are also valid and reliable with high quality. In the case of literary translation, particularly poet, translators may be met with artifacts of the author’s creativity in the form of interesting or unusual phrases, examples, expressions, linguistic or stylistic devices (in addition to thematic development) that make the text highly unique. Here translators have the opportunity to be truly creative to capture that uniqueness of the ST; but at the same time, their translation is constrained and qualified by their dispositional knowledge of the ST and TT languages and various facets of translation theory and practice. Empirical research to test how such dispositional knowledge constrains, qualifies, and chooses different translation processes has not been undertaken so far – as far as I know. Hence, in this study, such an attempt has been made to test how dispositional knowledge affects translation of an English passage into Indonesian. Five Indonesian bachelor degree students from the Osmania University have been chosen for this pilot study to find out how their dispositional translation choices bring about variation and affect the translation process as well as the product and its experience. The findings of this study show that the translator’s preferences, knowledge and skills decide not only 1. the choice of words, sentence patterns, and overall meaning in the TT but also 2. the process as well as the product of translation; and 3. routine translation of the source texts is not always desirable and that creative choices are needed by translators to maximize ‘Optimum Translation Features’ and make the translation effective. Karmik Linguistic (Translation) Theory is used as the model for conducting this experiment.

KEYWORDS: Translation variation, dispositional choice, KLT, Optimum Translation Features
Translation is a very difficult task that can be very challenging for every translator, since languages may differ with variations in lexical terms, rules and patterns of syntax as well as semantic-pragmatic-ka:rmatic meanings (Bhuvaneswar, 2015). It is neither a new discipline nor a new activity in linguistics field. It has a very long story to come up into some debated researches. Some of researchers tried to dig the hole of translation studies in the subject of translation quality assessment (Nababan, 2004), translation competence (Angelelli, 2009), translation techniques (Molina and Albir, 2002), machine translation (Arnold, 2001), translation strategies (Schjoldager, 2008), measuring translation in many types of texts like medical text, law, scientific, religious, to the very highly technology-used like audio visual translation and still many others. All these researches have proved their deep analysis in the implication of the translation studies.

Another significant and controversial issue that cannot be ignored in translation studies is equivalence, and many different theories of the concept of equivalence have been elaborated within this field in the past sixty years. The comparison of texts in different languages also inevitably involves a theory of equivalence. Nida and Taber (2003) introduced two terms of equivalence: 1) formal equivalence that focuses attention on the message itself, in both form and content, adherence to the SL text as closely as possible in terms of language and structure and also that the TL text would be constantly compared to the SL for accuracy 2) dynamic equivalence. Then in later years, Nida distanced himself from the term "dynamic equivalence" and preferred the term "functional equivalence" that is based upon “the principle of equivalent effect” and it was emphasized on the “dynamic relationship” between message and receptor, and care is taken that “the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the
message. Later on Bhuvaneswar (2015) introduced the term ‘kaːrmik equivalence’ to capture the experientially pragmatic (kaːrmatic) effect in translation that is heavily underscored by the translator’s [traits-knowledge-habits] base called disposition by him.

Bhuvaneswar’s stress on the need for kaːrmik equivalence is supported by the empirical data that even though translators translate the same source text from L1 to L2, the produced documents vary, primarily due to individual differences, including genders, translators’ L1 and L2 aptitudes, L1 and L2 proficiencies, cultural backgrounds or learning styles. The same text can have several different translations due to the fact that translators like any other authors use creativity while translating. There is always a certain degree of variation depending on the way somebody uses language, the way of looking at the world and many other such variables that affect the so-called originality of the text. Therefore the resultant translated text is somewhat different from the original text. With these differences, how do second language translators negotiate the given texts? How do they choose words appropriate for the texts? Ultimately, what factors determine their translation? In order to answer this question, the present project would examine the differences in variation and choice among Indonesian students when translating English into Indonesia based on kaːrmik linguistics perspective.

LITERATURE REVIEW

Translation studies have been outlined since Holmes’ (1972) paper “The Name and Nature of Translation Studies” introduced and presented. It has been emerged since then as a discipline study in linguistics and translation scholars have sought to go beyond the translation studies in order to establish a more systematic and methodical approach to study translation problem and phenomena. While this has
certainly been pivotal in making translation studies the rich and complex field it is today. Since it was born, translation is defined as a mental activity in which a meaning of a given linguistic discourse is rendered from one language to another. It is the act of transferring the linguistic entities from one language into their equivalents into another language. Translation is an act through which the content of a text is transferred from the source language into the target language.

Due to its prominence, translation has been viewed and defined differently by some scholars. According to Nida and Taber (1969) it typically has been used to transfer written or spoken source language texts to equivalent written or spoken target language texts. Generally, the purpose of translation is to produce various kinds of texts from a language into another language. The translator needs to have good knowledge of both the source and the target language, in addition to a high linguistic sensitivity as he should transmit the writers’ intentions, original thoughts and opinions in the translated version as precisely and as faithfully as possible. In their definition Nida and Taber focused on the meaning that should be rendered from source language to the target language and they do not differentiate between written and spoken, meanwhile in today era these two skills are differentiate as translation and interpretation.

Next, Larson (1984:3) defines larger about translation, that translation is the process studying the lexicon, grammatical structure, communication situation, and cultural context of the source language, analyzing it in order to determine its meaning, then reconstructing the same meaning using the lexicon and grammatical structure which appropriate in the receptor language and its cultural context. Here, the translator seeks lexical equivalents between source language and the target language. This definition shows that translation is a process in the sense that is an activity performed
by people through time, when expressions are translated into simpler ones in the same language (rewording and paraphrasing). It can be done also from one language into another different language. Larson definition tends to stress on the how translation conducting and what aspect should be considered in translating source text to the target text.

Another expert, Bell (1991:3) explains that translation is the replacement of representation of a text in one language by a representation of an equivalent text in a second language. Additionally three key issues in translation the problem of equivalent between source and target language in semantic or stylistic characteristic, the nation of the rule, and the need to recognize of the differences translation as process, product and concept. Here he says that different language text can be equivalent in different levels either fully or partially equivalent, in respect of different level of representation context, semantic, grammar, lexis, etc and at different rank word-for-word, phrase-for-phrase, sentence-for-sentence. When consider about communicative value, a translator has the option on finding formal equivalents or functional equivalents (Bell, 1991:7) formal equivalent preserve the context-free semantic sense of the finding text at the expense of its context-sensitive communicative value. Functional equivalents preserve the context-sensitive communicative value of the text at the expense of its context-free sense.

Arabic expert, Ghazala (1995),"translation is generally used to refer to all the processes and methods used to convey the meaning of the source language into the target language" (P.1). Ghazala's definition focuses on the notion of meaning as an essential element in translation. That is, when translating, understanding the meaning of the source text is vital to have the appropriate equivalent in the target text. Thus, it is meaning that is translated in relation to grammar, style and sounds (Ghazala, 1995).
Thus, Catford in Hatim (2001) explained that translation is the replacement of textual material in one language (SL) by equivalent textual material in another language (TL). (P.20). Catford’s definition was still blurring because he could not explain what kind of equivalence in that textual material. For example if we translate 50 pages of text means that it must be equivalence the translation product must be 50 pages too, whereas the content of translated text does not represent the same occurrences of the target text, neither in linguistics aspect nor in the extralinguistics aspect.

Furthermore, Hatim and Munday (2004:3) define translation from two different perspectives. First as a process, translation is an act of taking a text from one language and transforming it into another. In this sense, Hatim and Munday focus on the part of the translator. Second as a product, translation focuses on the results achieved by the translator, the concrete product of translation.

Then, Bassnett (2005:13) examined that translation involves the rendering of a source language (SL) text into the target language (TL) so as to ensure that (1) the surface meaning of the two will be approximately similar and (2) the structures of the SL will be preserved as closely as possible but not so closely that the TL structures will be seriously distorted.

Finally, Bhuvaneswar (2015) emphasized that translation is a dispositional, causal transformation of one medium by the technique of superimposition of its ka:rmik equivalence (which is semantic, pragmatic, and contextually experiential equivalence) into another medium as the product by an I-I-I (interconnected-interrelated-interdependent) process. Here, he noted three important keys of translation: 1. that translation is dispositional transformation which implies changes by translator’s choice; 2. superimposition which underlies the seeing of one as another
by conscious and/or erroneous cognition through knowledge; and 3. the art (skill) of transformation of ST into TT.

Thus, “the focus is in the experience of translation via I-I-led form-function-meaning to create the same ST experience by an equivalent experience in the TT which is (w)holistic. Therefore, translation is not the mere transfer of words or syntactic patterns or literal meaning from one language to another language in a formal assembly where total equivalence is a mirage; it is also not the mere expression of functional equivalence by giving primacy to functional appeal over formal and even semantic appeal where the distortion of the form (and meaning) will lead to the distortion of the text as a whole and its further reception; but it is a holistic experience of the integrated network of (form-function-meaning-style-context and its choice) as a cooked dish (product) with its distinct flavor, taste and look that is beyond the sum of the ingredients (parts) and the process of cooking. Here the whole is beyond the sum of the parts with or without being equal or more or less than the sum of the parts” (Bhuvaneswar 2009). Since disposition as the cause decides the process and the product, translation theory and practice should be dispositionalized in toto. This is because languages are not just different words, but also different grammar, different word orders, sometimes even words for which other languages do not have any equivalent in other languages and because their choice decides the output.

Moreover it also involves the substitution of message from the source language to the target language without changing the original meaning. There is substitution of TL meanings for SL meanings: not transference of TL meanings into the SL by concerning some points. The substitution can be categorized as: literary, linguistic, and the cultural. Then, every substituted message must be expressed in the Target Language so the reader can get not only the meaning but also the style of the language
and its equivalent experience. The translator should have deep understanding of the ideas expressed by the author in the text. It is an attempt of finding the good ways to express ideas in source language with appropriate language in target text.

**RESEARCH METHOD**

**Participants**

Participants of this study were five Indonesian students whose majors B.A and B.com in Osmania University, Hyderabad, India. All participants had similar educational backgrounds in English language learning when they were in senior high school in Indonesia. They did not have any working experiences relevant to translation, but they were assumed to have ability to translate English passage into Indonesian since they have learnt English more than 10 years and there was literature paper in their course which included poet analysis in the subject.

**Data Collection**

Data were collected from all participants after they were given a source text which they were asked to translate from L1 (English) into L2 (Indonesia). The source text was chosen from one of the best known poems by the internationally acclaimed Indian English poet ‘Hunger’ written by Jayanta Mahapatra which the participants have learnt and analyzed in the course. The poet explores the informal child sex trade lurking in the social fabric, and is unique in its bold treatment of sexuality which emphasized in feminism. In doing their translation, the participants were allowed to use everything they needed, such as electronic and online dictionaries, laptop, etc. In addition, time spent on a series of translation procedures was measured. After that the translation product of the participant was analyzed in relation to its variation and dispositional choices of the translator based on KLT.
Next, in order to assess participants’ translation process, a questionnaire was administered soon after the participants finished translating the source text to the target text. The questionnaire has been made as the reflection on their process, strategy, word choice, and approach to the translation. Finally, based on both the translated texts and the questionnaire, an interview was conducted to understand more about the problems they encountered and the difficulties they had to translate poet from English into Indonesia.

FINDINGS AND DISCUSSION

After the data were gathered from the participants, the analysis was started by focusing on the individual difference of the translation product by raising two critical questions why and how it was translated reflecting from karmic linguistics theory. Data were analyzed quantitatively to explore the difference in translation processes, strategy used and the relationship between their word choices and their translation to see what variations exposed in their translation. These variations were seen based on the variation of lexical choice level, meaning level as a (w)holistic bonded and in the level of figure of speech.

Let us come to the some analysis of one stanza of the poem:

Original poem

**Hunger**

It was hard to believe the flesh was heavy on my back.

The fisherman said: Will you have her, carelessly,

trailing his nets and his nerves, as though his words

sanctified the purpose with which he faced himself.

I saw his white bone thrash his eyes.
Translation Product

Student A

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Sangat sulit dipercaya terasa berat di punggung saya

Nelayan itu berkata “Maukah kamu memiliki dia, dengan hati hati”

Menyusuri jala dan rasa tegangnya, sambil berpikir kata katanya

Menyucikan tujuannya dengan yang dia alami sendiri

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Student B

Kelaparan

Sangat sulit dipercaya daging ini terasa berat di bagian belakang ku

Seorang nelayan berkata: maukah kamu mengambilnya, dengan ceroboh,

Menyeret jala dan urat syaraf nya, meskipun kata kata ia

Menyucikan tujuan yang ia hadapi sendiri.

Aku melihat tulang putihnya memukul mata.

Student C

Kelaparan

Itu sulit untuk percaya daging berat di punggung saya.

Nelayan mengatakan: Apakah Anda memiliki dia, dengan gelisahnya,

Menyeret jaring dan terburu-buru, ucapnya

Dikuduskan tujuan yang ia hadapi sendiri.

Saya melihat tulang putih menabah matanya.
Student D

**Rasa Lapar**

Tak dapat dipercaya, tubuh kasar ini sangat berat ku pikul

Nelayan berkata: Akankah kamu memilikinya, dengan hati-hati

Menyeret jalanya dan kegelisahannya ucapnya yang

Mengisyaratkan tujuan yang ia hadapi sendiri

Aku melihat tulang putih menggasak matanya

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Student E

**Kelaparan**

Tidak dapat dipercaya, daging berasa berat di pundakku

Nelayanpun berkata: Maukah kau memilikinya, dengan cerobohnya

Menyeret jaring dengan kegelisahnya, ucapnya yang

Mengisyaratkan tujuan yang suci yang mana ia sedang hadapi sendiri

Dapat ku lihat tulang putihnya menebah matanya

Translating poetry, perhaps, can be considered as one of difficult tasks to do compared to other type of texts because of its richness of style of language linguistically and extra-linguistically. In a poem, the beauty is not only achieved with the choice of words and figurative language used by the writer like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. Frankly speaking, the translation of poetry needs more effort than translating other genres of literature in two distinctive criteria; linguistics problem and aesthetic problem. The linguistic problems include the collocation and obscured syntactic structure which can be focused on lexical choice by the translator, while the aesthetic and literary problems
are related with poetic structure, metaphorical expressions, and sounds that can be shaped in analyzing its meaning and figure of speech according to Newmark (1981).

In this study, each Indonesian student seemed not only facing these two problems linguistically and aesthetically but also missed the poetic meaning which tried to be exposed by the poet. For example, they translated the title of the poem literally into “kelaparan” or “rasa lapar” unfortunately if they dig the meaning of the title deeply, there was another meaning which tried to be informed by the poet. The word “hunger” has different meaning as hunger by food or hunger by another else. In the case of this poet hunger meant by the poet was about hunger for sexual gratification. Even, in the case student A for instance, he did not give any translation for the title of the poem. The title of the poem itself gives the image of something that is valuable and dear to the poet. This action obviously makes the translation not effective and not faithful.

In the term of poem content, there were still some variations in the choice of words that put by the students as the matter of the different of some reference, knowledge, and skill of the translator. For example in the first line of the poem the word “flesh” was translated into two terms among these five students as “tubuh kasar” and “daging”. The students who choose “daging” translate it directly as what dictionary gave to them as they said in the interview and the students who choose “tubuh kasar” tried to exposure the real meaning of the word. In fact, flesh in this poem might refer to the fact that the man seems like he is holding a huge burden of something inexplicable and it is better to drop off the load.

In the second line, the word “carelessly” was also translated differently. Student A and D translated it into “hati-hati” and for sure it was totally wrong choice of word. The truth meaning of the word is “ceroboh, sembrono, sembarangan, tanpa
"tanggung jawab" like what was choose by student B and E. The word ‘carelessly’
might point to ‘callously’, and to the fact that he did not put the question across with a
sense of propriety. “Will you have her?” was the question as though the girl in question
was an item or commodity. Her individuality was relegated, and what she wanted was
not of significance. Further the same error also occurred in the third, fourth, and fifth
line as can be seen in the translation product by all students compared to the original
one. A few participants mentioned that intuition determined word choices, the student
C tried to translate the source text using the literal meaning of each word. On the other
hand, the student B, D, and E attempted to do so within their knowledge which they
had already gained through their experience of studying poetry in their class, and
arrange the source text to be most appropriate for Indonesian expressions. Even when
English word they chose did not have exactly the same meaning as Indonesia word,
they regarded their translation as being fine because the translated sentence made sense
in the given context. In other words, participants were doing dispositional choice of
words appropriate for the text which needs to be translated.

So, there are variation in the style and choice of words in each translated
sentence. This changes the emphasis, but the core message is the same. Consequently,
their word choices varied depending on how difficult were the words used in the source
text. For easier and more familiar words, all the participants could choose intuitively,
so that they didn't need much time to think about their word choices, nor did they
encounter any problems. In contrast, once they encountered difficult or unfamiliar
expressions in the source text, they first guessed what word could be the most
appropriate for the context and then checked whether the word fit into the sentence.

Further, in the case of translation process each of them inclined to use
fundamentally the same process like the following: reading through the source text
carefully; identifying the difficult word; interpreting the content of the source text; thinking about what each sentence means; translating each sentence; and finally, checking and revising the translated sentences. However, the translation approach and the strategy used, including the use of dictionaries, vary depending on students. In addition, each student tended to choose different L2 words in several stanzas that lead it to different translation product.

These results are related to the research questions, how they negotiate with the given text, how they choose appropriate words, and what factor determines their translation. The act of translation is affected by various factors, but one of the most important ones is 'experience'. Experience here by meant of ka:rmic linguistics theory in translation studies is the experiential equivalent. It affects both process and product in translating. The less experience translators have the more directional and word-associated translation they produce, it indicated them to translate it literally without paying attention to the poetic meaning. While the more experience they have, the more natural meaning they can generate. Overall, individual differences in translation come from experience and it leads to choice made by translator in translating poetry that gives many variations due to different preferences, knowledge and skills.

Other crucial finding in this study is that, all 5 participants are inclined to use their own approaches in translating. Each participant's translation process was a distinct process, different from that of the others. Furthermore, each translator’s product was also slightly different in the term of their choice of word or lexis, syntactical, and sometimes gave different meaning with the original text. Each translator has his or her own individual traits that uniquely affect his or her behavior in the act of translating. When translators translate the same source text from the source language (SL) to the target language (TL), their produced translations differ from one
another. These differences occur due to the dispositional choice made by the translators as the implication of variation of process and product of the translation.

The result of this study cannot be generalized or claimed as the final result of exploring variation and choice in translation especially poetry translation because there are some limitations in this study. First of all, the number of poem stanza was limited into first stanza only, due to the limited time in analyzing it. In fact, the more stanzas being analyzed, the more variation of choices could be defined and explored. Secondly, participants was small that there were only 5 students participated. For that reason, it is difficult to generalize these findings to other contexts. Thirdly, this study focused only on the translation from L2 (English) to L1 (Indonesia), but the opposite process which refers to the translation from L1 (Indonesia) to L2 (English) was not researched. From this viewpoint, the study just reported on one side of the act of translating. Hence, further research in the two viewpoints as a comparison would provide valid outcome.

CONCLUSION

Translation is more like a process of transcreation where recreating the original text occurs. It involves creativity, but it is highly restricted by what is in the source. The focus of translation studies should be the process of translation, analyzing the choice from myriad of possibilities that a translator makes. Once initial choices are made, the translation begins to generate rules of its own determining further choice which can be subjective decisions and accidents and those choices are made with certain cost. A good translator has to find creative ways of getting the original authors intentions across. In general, it is an art and we can never talk about “perfect translation”, as there is no such thing. When it comes to poetry, it is even more so
because of its genre. Hence, the translation of poetry is possible only though the
process of transcreation.

In poetry, the translator cannot do justice to the text if she/he goes for literal
translation. The factor of translatability poses many problems at different level. Here,
then the translator has to make choices at linguistics and extralinguistics levels. At
linguistics level, he/she has to be careful about the phonological, morphological,
lexical, syntactical, and semantic aspect of both languages and has to pay attention to
denotative and connotative meaning as well. At the extralinguistics level, there is a
demand for matching the cultural, geographical and historical concept of two
languages. This creates major hindrance as languages deeply rooted in their respective
culture. These choices made by the translator will lead to the variation when the source
text is translated by many translators. Furthermore, the poetry translation is not
mechanical, but creative and dynamic act because it consists of ambiguity, so we have
to set very deeply in meaning. Finally, it is suggested that the translator of the poem
should not only best in translation but also in literary criticism. However, this study is
meaningful in the area of translating poetry that experience affecting the act of
translating. Not only that but also different range of preference, knowledge, and skill
bring about the choice made and the variation occurred in translation process and
product.

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**Adjectival Collocations for [Islam] in COCA and COHA during the Three Periods in the United States of America (Civil Rights Movement, World Trade Center Attack, and Obama’s Presidency)**

Okta Enggiana Pradevi  
Universitas Airlangga  
Jl. Dharmawangsa Dalam, Surabaya, Indonesia  
enggianadevi@gmail.com

**ABSTRACT**

Diachronic corpus is a science in the corpus linguistics that can be used to traverse space and time. Diachronic corpus can be applied by using the Corpus of Contemporary American English (COCA) and the Corpus of Historical American English COHA as the tools to determine the actual state of a society. This study aims to find any word that become the adjectives collocation for [Islam] word and the implication of the words related to the view of how the people in the United States of America view Islam during the three periods, those are in Civil Rights Movement era, World Trade Center Attacks era, and Obama Regime. The methods used were mixed methods. It is used quantitative approach in data collection through the corpus. While the qualitative approach was used to check the data that had been processed whether it was already in conformity with the criteria or not. The result of this study shows that there are different adjectives collocation of [Islam] during the three periods starting from the Civil Rights Movement era. In this era, Islam was seen as something neutral and even tended to be good, but since the attacks of Wall Trade Center continued to Obama Regime, the image of Islam was viewed bad through the values that were dominated by bad values than the good ones. Adjectives collocation for [Islam] word is more closely related to the word radical, militant and extremist.

**KEYWORDS**: corpus, adjectives, collocation, Islam, COCA, COHA

While hearing the word “Islam”, the people immediately think for a moment and then associate it with many kinds of terror attacks that happened in various parts of the world, especially in the United States of America. The word Islam is sounded quite familiar and has negative connotation at the same time. Mentioning the word...
Islam as a religion is an interesting thing to be observed along with the occurrence of many controversial events associated with Islam at a certain time span in the United States of America. It creates the different impression for the adjective collocation for the word Islam. The writer chose the word "Islam" to see the adjective collocation for the word "Islam" as a religion. According to Merriam Webster Online Dictionary, the word Islam means “The religion which teaches that there is only one God and that Muhammad is God's prophet: the religion of Muslims”. It is clear that Islam is a religion that teaches about faith in one God and Muhammad as the messenger from God and embraced by the Muslims. It is different with the word "Muslim" based on the Merriam Webster Dictionary, which means "person whose religion is Islam". This term is also different with the word "Moslem" which means "variant of muslim" according to the same dictionary.

Since the Civil Rights Movement era until Obama’s Presidency there are many things affect Americans’ viewpoint toward Islam. This is a phenomenon that can be observed using corpus linguistics. In linguistics, a corpus is a collection of a lot of text stored in an electronic database. Corpora itself is a large body of text reading machine contains thousands or millions text. For Bowker and Pearson (2002: 9), corpus is a large collection of original text that has been collected in electronic form according to certain criteria. Crystal (1985: 77) adds that this data set can be used as the starting point of linguistic description or as a tool to verify the hypothesis about language. The data in this huge number is ready to be used by the researchers to conduct the researchs, even Bowker and Pearson (2002: 11) emphasized that the corpora is not only beneficial for the lexicographers and the linguists, but also for the language learners and those who work in the realm of translation and writing. Based on these definitions, it can be concluded that the corpus can be one of the main sources for making analysis and
interpretation. One of the examples is the study about the different adjective collocation for the word Islam that happened at the Civil Rights Movement era, World Trade Center attack, and Obama’s Presidency.

For illustrating the development of language that occurred in those three periods, it can be done by using diachronic corpus. Based on the explanation from Lindquist (2009: 167) diachronic corpus is a corpus containing texts from the different time periods in which those texts are adapted to the era when the texts were produced. This allows the writer to see the difference adjective collocation for the word Islam in those three periods. As the corpora, the writer uses the Corpus of Historical American English (COHA) and the Corpus of Contemporary American English (COCA). COCA and COHA were created by Mark Davies from Brigham Young University in 2008. COHA is used to see the adjective collocation for the word Islam during the Civil Rights Movement, while COCA is used to see the development of adjective collocation that occurred during the attack on the World Trade Center and the Obama’s Presidency because the time span of COCA is longer than COHA. If COHA created as the database for words that started from 1810 until 2009, then COCA is made for words that started from 1990 until 2015.

According to Lindquist, (2009: 17) COCA is a superior corpus, free of charge, a tool that can be used easily by the users, as well as providing a way to analyze interesting related studies. COCA is the largest corpus with 520 million words inside it (April 2016). The source of the data comes from American TV, radio, books, magazines, newspapers, and journals. COCA is divided into 5 sections of equal size. First, from the conversation transcript of TV and radio, second from the storybooks, third from the popular magazines, fourth from the newspapers, and the last from a wide variety of academic journals.
While according to Davies (2008), COHA is the corpora that comes from 1810 until 2009, this corpora allows the users to access 400 million words of American English texts. Like COCA, COHA is also divided into several parts, namely fiction, magazine, newspaper, and non-fiction.

In this article, the writer used two related studies, the first was written Kwary and Arum (2011) and the second was written by Gabrielatos, Baker, and McEnery (2013). Kwary and Arum (2011: 211-225) conducted a study to see the development of adjetival collocations for the word [man] and the [woman] during Lincoln and Obama’ Presidency. The study revealed that the word [man] and [woman] have always been associated with adjectives that indicated age, like young and old. During Lincoln Presidency, the phrase of poor [man] and poor [woman] is more frequently used than during Obama’s Presidency, it showed the improvement in economic conditions. Skin color, sexual orientation, and religion can be found during Obama’s Presidency with the revealed of the words Black, American, and gay. The second study was written by Gabrielatos, Baker, and McEnery (2013). They used the corpus method to examine the depiction of [Islam] and [Muslims] in the politics oriented tabloids in the United Kingdom. This study showed that the word Islam tended to contain negative connotations, which is terror. The word Islam increased after the events of the attack on the World Trade Center. This study also revealed that the word Muslim is considered as a homogeneous group, while the word Islam is considered as an ethnic identity. The first study using the COCA and COHA, the second study using WordSmith 5 and SketchEngine. The first study using adjective collocation for the words [man] and [woman] as the object while this study using adjective collocation for the word [Islam]. The second study using WordSmith 5 and SketchEngine as the corpora tool but this study uses COCA and the COHA.
RESEARCH METHOD

This chapter presents the detail of the research method employed in this study. It consists of research design, data source, data collection, and data analysis.

Research Design

In this study, the writer used mixed methods. According to Cresswell in Kwary and Arum (2011: 213) mixed method is the method used to combine qualitative and quantitative approaches in terms of methodology and combine two approaches in all stages of the research process. According to Kwary and Arum (2011: 213) quantitative approach was obtained using corpus calculation that basically has already applied quantitative method because it is calculated automatically by the computer. Nevertheless, the results of the computer calculation needs to be examined further by using the qualitative approach when determining the appropriate adjectival collocations for a word.

Data Sources

The data that has been collected by the writer is the secondary data. Secondary data is the data collected from literature, articles, journals, or on the internet site. In this case, the writer used existing data in the Corpus of Historical American English (COHA) and the Corpus of Contemporary English (COCA).

Data Collection

The first adjectival collocations the writer wanted to look for is the adjectival collocations of [Islam] during the Civil Rights Movement era so that it can be searched by using Corpus of Historical American English (COHA). The stages of the data collection can be seen in Figure 1.

The first thing needed to do was enter the website and registered, then went to the display data and chose LIST. The next was entering the word that we wanted to
search for its adjective collocation, in this case the writer would like to know the adjectival collocations of the word [Islam] started when [Islam] became known in the United States of America, which happened in the event of Civil Rights Movement. The word Islam marked [] in order that the inflections can enter. After that, we needed to manage the number of collocations that we want, according to Sinclair (in McEnery and Hardie 2012: 129) it is stated that the ideal collocation is +4 and -4 as emphasized by Stubbs (in McEnery and Hardie, 2012: 129), they said there is an agreement that the ideal collocation is usually found in a range of +4 and -4.

Figure 1. How to collect the data on COHA from the Civil Rights Movement era 1960-1965

This range means that there will be four words before the noun [Islam] and four words after the noun [Islam]. Furthermore, for POS LIST, we chose adj.ALL indicating that the writer would like to get the adjectival collocations. The fifth phase was determining the desired years, Civil Rights Movement in the United States of America took place around the year of 1960 until 1965. The writer chose 1960 to 1965 because Islam gained popularity as the new religion started from this year, by the growing of Nation of Islam (NOI) and it marked the Blacks-Muslims’ prominent figures like
Elijah Muhammad and Malcolm X. It was ended in 1965 when Malcolm X was assassinated (Numan, 1992). Therefore the writer blocked those years. Next was clicking \textit{SEARCH}. After that the results would be obtained in the right column, this column would be analyzed using qualitative approach.

![Figure 2. Adjectival collocations for the word [Islam] from 1960 to 1965 on COHA (Part 1)](image)

![Figure 3. Adjectival collocations for the word [Islam] from 1960 to 1965 on COHA (Part 2)](image)

In each category the time, the writer took the top 30 so that the data can be grouped by its Semantic categories, but there are only 29 adjectival collocations for
the word [Islam] from 1960 to 1965 on COHA, and not all the words can be included in the list, therefore there are only 26 adjectival collocations for the word [Islam] from 1960 to 1965 on COHA. The writer checked the adjectival collocations using Merriam Webster Dictionary and seeing *Keyword in Context* in order to present the accurate data according to its part of speech, whether it really belongs to adjective or not. After checking, the result showed that the word *early, acquiring, and Arab* are irrelevant. Early is an adverb, acquiring a noun, while *Arab* is derivation from the word *Arabian*.

![Figure 4. How to collect the data on COCA from 2001 to 2003](image)

After getting the data for the adjectival collocations for the word Islam in the Civil Rights Movement era, the next step was taking the data for 2001 to 2003 when there was an attack on the World Trade Center or also known as September 11 attack. The period of 2001 to 2003 was taken because in 2003 President Bush called for a war against Iraq. It led to the warming of relation between Islam and America. For the adjectival collocations for the word [Islam] was also taken through the Corpus of Contemporary American English (COCA) with the same data collection technique as in 1960 to 1965.
Figure 5. Adjectival collocations for the word [Islam] from 2001 to 2003 at COCA (Part 1)

Figure 6. Adjectival collocations for the word [Islam] from 2001 to 2003 at COCA (Part 2)
The data was then processed using qualitative approach. Adjectival collocations for the word [Islam] especially in the word other was not included in the list. It happened after seeing the word in Keyword in Context, there are many words were not in accordance with the adjectival collocations for the word Islam as "on the other hand" so it cannot be put in the top 30 list of words related to the word [Islam].

The second word that also be excluded from the list of adjectival collocations is the word holy because it is a variation from the word holiest above it. It made the writer added two new words in order to complete the top 30 words, those are puritanical and strict, which is in rank 31 and 32.

The last period is Obama’s Presidency, this period is quite special because COCA extends its corpora. Previously it is only available until 2010, now it is extended up to 2015. Although now in one email, we only allow to retrieve the free data up to 10-15 times, fewer than the previous time when the corpora have not been updated, which is up to 50 times.
The way to collect the data was also the same as the period of 1960 to 1965 and the period of 2001 to 2003.

Figure 9. Adjectival collocations for the word [Islam] from 2009 to 2015 at COCA (Part 1)
Figure 10. Adjectival collocations for the word [Islam] from 2009-2015 at COCA (Part 2)

Figure 11. The use of *other* in the KWIC adjectival collocations for the word [Islam] from 2009 to 2015

This data processed using qualitative approach. Adjectival collocations for the word [Islam] to the word *other* in this list was put in a word that has adjective connotation. After observing it in Keyword in Context, the word *other* in this list contained the things related to Islam even though in some of the words, the writer still
found the use of other after full stop which was not related at all, but only some of them because some of the words were still relevant to the word [Islam]. Nevertheless, there were some words in the list that should be excluded, which was the word early because after being checked on Merriam Webster Online Dictionary, this word belonged to adverb. The second word that should be removed was the word holy which was a variation of the word holiest that referred to the word above it. While insulting was excluded also from the list because it is a noun. It made the writer put the words in rank 31, 32, and 33 to the list, namely critical, different, and extremist.

Data Analysis

The data that has been sorted by the system then processed using qualitative approach. The data was grouped based on its Semantic categories proposed by Dixon as quoted from Raskin and Nirenburg (1995: 7). Dixon made seven categories of lexical Semantic adjectives. Those seven categories are:

1. Dimensions: wide, small, long, short, narrow, thin, fat, thick, thin.
2. Physical characteristics: hard, soft, rough, soft, cold, hot, sweet, sour.
3. Color: black, white, red.
4. Human feature: jealous, happy, kind, intelligent, generous, gay, rude, proud
5. Age: new, young, old.
6. Value: good, bad, and some others such as inappropriate, perfect, and holy. Also hyponymy and hypernymy of good and bad like great, fancy, tasty, and poor.
7. Speed: fast, slow, slow

This seven categories would be used as a reference to group 85 words that had been obtained. However, in this study the writer did not find the words belonged to some categories but found other categories such as religious, nationalities, and neutral categories. That is how [Islam] is associated.
FINDINGS AND DISCUSSION

Adjectival collocations for the word [Islam] from the Civil Rights Movement era until Obama’s Presidency. Table 1 represents the words that have been processed. In this table, it can be seen that there is a significant difference between the words appear in the first column with the words in the second and third columns. The words in the first column tend to be neutral even tend to have positive connotation towards Islam. It is seen by the appearance of the words great, moral, and special. While in the second and the third columns, adjectival collocations toward [Islam] decreased significantly. Since then, Islam is often associated with the negative things like the word militant, radical and political. However, there are three words associated with [Islam] like real, political, and militant. The word real decreased from the first period to the third period. The word political has increased, while the word militants has become the most identical word with Islam during the World Trade Center attack, but then after Obama’s presidency, this word has dropped into number 4. Changing from the first column to the second column is highly significant compared to the second column to the third column, which is not surprising because since the September 11 attack, [Islam] becomes a word that is associated with violence.

Table 1
Adjectival collocations for the word [Islam] during the Civil Rights Movement, World Trade Center attack, and Obama’s Presidency

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Great</td>
<td>Militant</td>
<td>Radical</td>
</tr>
<tr>
<td>2.</td>
<td>Other</td>
<td>Radical</td>
<td>Political</td>
</tr>
<tr>
<td>3.</td>
<td>Whole</td>
<td>Political</td>
<td>Moderate</td>
</tr>
<tr>
<td>4.</td>
<td>Universal</td>
<td>True</td>
<td>Militant</td>
</tr>
<tr>
<td>5.</td>
<td>Tribal</td>
<td>Fundamentalist</td>
<td>Other</td>
</tr>
<tr>
<td>6.</td>
<td>Tantalizing</td>
<td>American</td>
<td>Shiite</td>
</tr>
<tr>
<td>7.</td>
<td>Subsequent</td>
<td>New</td>
<td>Muslim</td>
</tr>
<tr>
<td>8.</td>
<td>Special</td>
<td>Holiest</td>
<td>Religious</td>
</tr>
<tr>
<td>9.</td>
<td>Real</td>
<td>Islamic</td>
<td>True</td>
</tr>
<tr>
<td>10.</td>
<td>Political</td>
<td>Liberal</td>
<td>Islamic</td>
</tr>
<tr>
<td>11.</td>
<td>Palestinian</td>
<td>Original</td>
<td>American</td>
</tr>
<tr>
<td>-----</td>
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<td>--------------------------------------</td>
<td>--------------------------------</td>
</tr>
<tr>
<td>12.</td>
<td>Orthodox</td>
<td>Religious</td>
<td>Holiest</td>
</tr>
<tr>
<td>13.</td>
<td>Official</td>
<td>Peaceful</td>
<td>Middle</td>
</tr>
<tr>
<td>14.</td>
<td>Nine-grade</td>
<td>Evil</td>
<td>Modern</td>
</tr>
<tr>
<td>15.</td>
<td>New</td>
<td>Modern</td>
<td>Strict</td>
</tr>
<tr>
<td>16.</td>
<td>Moral</td>
<td>Muslim</td>
<td>Traditional</td>
</tr>
<tr>
<td>17.</td>
<td>Militant</td>
<td>Real</td>
<td>Central</td>
</tr>
<tr>
<td>18.</td>
<td>Known</td>
<td>Social</td>
<td>Salafi</td>
</tr>
<tr>
<td>19.</td>
<td>Feudal</td>
<td>Western</td>
<td>Arab</td>
</tr>
<tr>
<td>20.</td>
<td>Faithful</td>
<td>Compatible</td>
<td>New</td>
</tr>
<tr>
<td>21.</td>
<td>Entire</td>
<td>Arab</td>
<td>Violent</td>
</tr>
<tr>
<td>22.</td>
<td>Casual</td>
<td>Extreme</td>
<td>Real</td>
</tr>
<tr>
<td>23.</td>
<td>Black</td>
<td>Traditional</td>
<td>Sacred</td>
</tr>
<tr>
<td>24.</td>
<td>Barbarous</td>
<td>Christian</td>
<td>Wahhabi</td>
</tr>
<tr>
<td>25.</td>
<td>Arabian</td>
<td>Different</td>
<td>Mainstream</td>
</tr>
<tr>
<td>26.</td>
<td>Afrikan</td>
<td>Global</td>
<td>Negative</td>
</tr>
<tr>
<td>27.</td>
<td>Main</td>
<td>Main</td>
<td>Conservative</td>
</tr>
<tr>
<td>28.</td>
<td>Moderate</td>
<td>Critical</td>
<td></td>
</tr>
<tr>
<td>29.</td>
<td>Puritanical</td>
<td>Different</td>
<td></td>
</tr>
<tr>
<td>30.</td>
<td>Strict</td>
<td></td>
<td>Extremist</td>
</tr>
</tbody>
</table>

**Islam during the Civil Rights Movement**

Figure 12. The use of *real* in the KWIC adjectival collocations for the word [Islam] from 1960 to 1965

One of the most influential Muslim figures in the earlier period of Islam was Malcolm X, Malcolm X is an influential Islamic figure in the United States of America by establishing the Nation of Islam. This data illustrates that there are many Muslims who are the descendant of African-American. They are called as a good Muslim.
Islam during the World Trade Center attack

In 2001 there was a brutal attack on the World Trade Center, it created negative image of Islam because the culprit was Al-Qaeda. At that time, militant being the highest adjective collocation for [Islam]. One of the KWIC that can be seen is that the fact that Americans have a fear towards militant Islam. At that time, the term "Islamophobia" is increasingly prevalent despite the fact that this term has long been available in Europe since the Seljuk Turks era, even President Bush was ordered to not only eradicate Al-Qaeda and the Taliban, but also all countries that applied the Islamic law.

Islam during Obama’s Presidency

Bad connotation of [Islam] did not only happen at the time of President Bush. It is later continued until the Iraq War. It is proved by the collocation of the word radical that becomes the most associated word with [Islam], especially at the end of 2015 when ISIS claimed that they were responsible for Paris bombing.
The corpus also proves that Islam is not only written with adjective collocation radical, but also in the speech language. [Islam] is associated with the word radical along with the popularity of ISIS. It is a sign that Americans are looking at the issue of ISIS that is identical with radical organization as an important issue to be discussed in the television station like NBC and CBS. It makes the image of Islam in the United States of America is still regarded as something bad.

**Semantic categories on the Civil Rights Movement (1960-1965)**

<table>
<thead>
<tr>
<th>No</th>
<th>Dimension</th>
<th>Age</th>
<th>Bad value</th>
<th>Good value</th>
<th>Color</th>
<th>Speed</th>
<th>Nationality</th>
<th>Religiousity</th>
<th>Neutrality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Whole</td>
<td>Nine-grade</td>
<td>Tantalizing</td>
<td>Great</td>
<td>Black</td>
<td>Tribal</td>
<td>Orthodox</td>
<td>Other</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Universal</td>
<td>New</td>
<td>Political</td>
<td>Spesial</td>
<td>Palesinian</td>
<td>Faithful</td>
<td>Official</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Real</td>
<td>Militant</td>
<td>Moral</td>
<td>Arabian</td>
<td>Known</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Entire</td>
<td>Barbarous</td>
<td>Afrikan</td>
<td>Feudal</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
This grouping is based on Semantic categories proposed by Dixon as quoted from Raskin and Nirenburg (1995: 7). Dimension is the most used category. In terms of age, we can see that [Islam] belongs to a new religion to the Americans, as the new religion, [Islam] is associated with militant and barbaric. But on the other hand, Islam is appreciated as a special religious. There are no speed category in the adjectival collocations of [Islam]. What is interesting here is the collocation of [Islam] with black which is corresponding to the era, namely the Civil Rights Movement, as we know that the emergence of [Islam] in America must be related to Malcolm X who is an influential black figure. Malcolm X did a lot of things to the civilians like the right to be treated equally with other American citizens, the right to vote, and the right to freedom.

At that time, [Islam] is described as a religion embraced by its followers because its followers have the strong faith. As for nationality, Islam is synonymous with Arabs, Palestine, and Africa. There are elements of race that are still attached to [Islam], but there are some neutral adjectival collocations like other and casual.
Semantic categories during the World Trade Center attack Period from 2001 to 2003

Table 3
Grouping Semantics Category from 2001 to 2003

<table>
<thead>
<tr>
<th>No</th>
<th>Dimension</th>
<th>Age</th>
<th>Bad value</th>
<th>Good value</th>
<th>Color</th>
<th>Spec ed</th>
<th>Nationality</th>
<th>Religiosity</th>
<th>Neutral</th>
<th>ity</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Western</td>
<td>New</td>
<td>Militant</td>
<td>True</td>
<td></td>
<td></td>
<td>America</td>
<td>Holiest</td>
<td>Social</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Compatible</td>
<td>Modern</td>
<td>Political</td>
<td>Origin al</td>
<td></td>
<td></td>
<td>Arab</td>
<td>Islamic</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>Different</td>
<td>Traditio nal</td>
<td>Fundament alist</td>
<td>Peace ful</td>
<td></td>
<td></td>
<td>Religious</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>Global</td>
<td>Puritani cal</td>
<td>Evil</td>
<td></td>
<td></td>
<td></td>
<td>Muslim</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>Moderate</td>
<td>Extreme</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Christian</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>Strict</td>
<td>Liberal</td>
<td></td>
<td></td>
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<td></td>
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<td></td>
<td></td>
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<tr>
<td>7.</td>
<td>Main</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>8.</td>
<td>Real</td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
<td></td>
</tr>
</tbody>
</table>

The second semantic categories happened after al Qaeda attack on the World Trade Center. The dimension of [Islam] is now globalized, reaches the Western world, and becomes moderate, [Islam] is becoming wellknown in the world. For age, there are words modern and new that make [Islam] become different. However, Islam is seen as the religion professed by the militants, even mention Islam as evil.

Figure 16. KWIC for the word evil as adjective collocation of [Islam]

Even in the second sentence of the speech language in television station, there are some people openly declare [Islam] as a bad religion, it is generally known that the broadcast media can be accessed by anyone because the characteristics of media is open. It gives an implication of Americans’ viewpoints in looking at [Islam].
Nevertheless, we can still find the good adjectival collocations of [Islam] as a religion of peace, the attack was only performed by few irresponsible people, the incident makes the Islamic people are getting excited in showing the kindness of [Islam]. For the nationality category, there is word *American* there, the attack made Americans interested to explore what [Islam] is really like. In religion category, [Islam] is associated with the Christian, both of them are the same religion originating from the Middle East. In terms of neutrality, [Islam] is associated with social adjective.

**Semantic categories during Obama’s residency from 2009 to 2015**

Table 4  
Semantic Category during Obama’s Presidency from 2009 to 2015

<table>
<thead>
<tr>
<th>No.</th>
<th>Dimension</th>
<th>Age</th>
<th>Bad value</th>
<th>Good value</th>
<th>Color</th>
<th>Speed</th>
<th>Nationality</th>
<th>Religiousity</th>
<th>Neutrality</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>Moderate</td>
<td>Modern</td>
<td>Radical</td>
<td>True</td>
<td>America</td>
<td>Shiite</td>
<td>Other</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>Middle</td>
<td>Traditional</td>
<td>Political</td>
<td>Arab</td>
<td>Muslim</td>
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<td></td>
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</tr>
<tr>
<td>3.</td>
<td>Strict</td>
<td>New</td>
<td>Militant</td>
<td>Religious</td>
<td></td>
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<tr>
<td>4.</td>
<td>Central</td>
<td>Conservative</td>
<td>Violent</td>
<td>Islamic</td>
<td></td>
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<tr>
<td>5.</td>
<td>Different</td>
<td>Negative</td>
<td>Holiest</td>
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<tr>
<td>6.</td>
<td>Local</td>
<td>Extremist</td>
<td>Salafi</td>
<td></td>
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<tr>
<td>7.</td>
<td>Real</td>
<td>Critical</td>
<td>Sacred</td>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

In the last Semantics category, most of the categories can be attributed with the table 3 which is adjective collocation for the word [Islam] on September 11 attack. In dimensions, there are several things that can be deduced, one of them is [Islam] tends to be *moderate* and *middle* and also *central*. In age category, [Islam] is still seen as something *modern* and new, but there are still traditional values and conservative. On the other hand, the rising of ISIS makes adjective collocation of [Islam] has worsened, from the *political, radical, militant*, up to *extremists*. There is only one good value
associated with Islam, which is true. In nationality category, it is still remained unchanged from the previous period, namely American and Arab. As for the religious category, Shiite is becoming increasingly well-known along with the terrorist attacks done by ISIS.

Figure 17. KWIC for the word Shiite

In KWIC, it can be seen that the Shiite are associated with ISIS. The war in Syria increasingly makes a name for ISIS president, Bashar al-Assad in the spotlight. This is in line with the condition of the world today and it can be seen by using the corpus.

CONCLUSION

Diachronic corpus is a useful method to determine the development of a language. Through diachronic corpus, the actual state of a society can also be revealed. Diachronic corpus can be applied to the depiction of [Islam] in the United States of America because the time changing and some of the events that affect the culture development and society’s labeling toward something. As is the case with [Islam], [Islam] in the United States of America has changed based on various major events,
the first event is the Civil Rights Movement, the second is the September 11 attack, and the last one during Obama’s Presidency. Changes in the way people associate a word towards something can be studied using the COCA and COHA as the instrument. The data from COCA and COHA are processed qualitatively then grouped into its Semantics category. From this he Semantics category, it can be concluded that during the three Islamic periods in the United States of America there are two big differences, those are Islam in its early appearance and Islam in the latter stage, which is after the attack on World Trade Center.

The first category portrays [Islam] as a new religion. This condition is associated [Islam] with militant and barbaric. But on the other hand, [Islam] is valued as a special religion and has morality. [Islam] in the color dimension is associated with the black color that corresponds to the era, which is the emergence of [Islam] in the United States of America that must be related to Malcolm X. Malcolm X was an influential black citizen. The second Semantics category happened after al Qaeda attacked on the World Trade Center. The dimension of [Islam] is now globalized, known in the Western world, and becoming moderate. But on the other hand, since then Islam is seen as the religion professed by the militants, even mention Islam as evil. The incident makes the people of [Islam] is getting excited in showing the kindness of [Islam] because there is a word peaceful in the COHA. And despite the event of September 11 attack has long passed, but the incident still remains and makes major changes in the language development in the United States of America, especially related to the world [Islam].

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**Rumah Budaya Indonesia: Cultural Promotion in Globalization**

Pradipto Bhagaskoro, S. Hub. Int.  
*Japan Foundation Jakarta Staff*

Rommel Utungga Pasopati, S. Hub. Int.  
*Graduate Student of Driyarkara School of Philosophy Jakarta*

*Expertise Staff of Indonesian House of Representatives 2014-2019 Period*

**ABSTRACT**

Strategic location of Indonesia enables it to have thousands of culture as its society's knowledge. Those culture need to be understood, developed, and promoted as well. Indonesia has a cultural center named *Rumah Budaya Indonesia* (RBI), which could promote Indonesian culture in global arena alongside with cultural diplomacy. It is the same as other countries; France with its IFI, Great Britain with its British Council, and Japan with its Japan Foundation. This article would examine RBI as a model, which may enable strategic promotion of Indonesian culture worldwide. By asserting qualitative method, concepts will be explained; cultural adaptation and socialization in cultural diplomacy, Bourdieu's habitus on open and mobile cultural capital, and Bauman's liquid culture in bridging identities and differences. In this article's analyses, RBI as discourse is discussed so cultural promotion is not merely based on economic and political motives that recognizing culture itself. In addition, the strategies of cultural promotion need necessary collaborations between government and society to attain total cultural diplomacy. In conclusion, establishing Indonesian cultural center is to build cultural narration, to bring local to global, and to interpret differences as diverse identities.

**KEYWORDS:** cultural center, diplomacy, globalization, identity, strategy

It is widely known that Indonesia is situated in a strategic geographical location between Asia and Australia and between Pacific and Indian Ocean. That fixed aspect in geographical location then reflects a dynamic context in cultural side of Indonesia. Indonesia contains of diverse cultural ideas from traditional tribes to modern cities, from royal kingdoms to social groups of citizens, and from individual understandings...
to social constructions. These aspects are meant not just to be kept domestically but also to be promoted globally since these cultural aspects are abundant modals as national interests of Indonesia.

Seeing diverse cultural ideas of Indonesia as presuppositions, Indonesian government shaped Indonesian Cultural Center or Rumah Budaya Indonesia (RBI) to promote images, appreciations, and closer cultural relationships globally. RBI has been established in Timor Leste, United States of America, Australia, Netherland, Japan, Germany, South Korea, France, Singapore, and Turkey. These countries were chosen because of their closeness to Indonesia including neighbors, business relations, and diplomatic connections. Stated under Ministry of Education and Culture of Indonesia, RBI was supposed to build cultural activities rather than merely to show physical artifacts so that it may involve dynamic Indonesian cultural promotions. Moreover, RBI could be a known Indonesian cultural center like Germany with its Goethe Institut, Japan with its Japan Foundation, and Great Britain with its British Council.

The purposes of RBI are to promote Indonesian culture as substantial resources, to attract more valuable tourists to Indonesia, and to tighten business and diplomatic relations in realizing Indonesian national interests. These purposes are related to Indonesian government rather than people of Indonesia who are actually the owners of that culture. Therefore, RBI should also enhance people's cultural participations beside merely supporting national interests. This article would like to examine the importance of RBI as dynamic and strategic cultural promotions of Indonesia, to assert other minor and undervalued Indonesian cultural actors and ideas that actually could have better participation in global arena, to compare RBI to other
countries' established cultural centers, and to support RBI as a center which could enhance Indonesian cultural studies both domestically and globally.

**RBI AS PART OF INTERACTION OF SOCIETY AND DIPLOMACY**

As a country which consists of thousands of islands, Indonesia has diversity on culture. The diversity comes from many ethnic tribes in those islands. Some of those culture have been recognized as world culture inheritance by UNESCO. There are at least 13 Indonesian which have been recognized by that UN organization (pusaka-indonesia.org, 2015). Meanwhile, those recognitions should never make Indonesian people to stop exploring their culture. It is because there are still many scattered culture which Indonesian people do not know yet.

Related to its international relations issue, Indonesia still always needs to promote its culture to other countries. Societies in other countries need to know that Indonesia has many natural and cultural resources. By promoting its culture, there are many positive aspects which could be attained. In a short term, that promotion could attract foreign tourists to come to Indonesia. In a long term, the promotion through cultural center of a country in other one could benefit in many things. The benefits are cultural promotions, cultural studies center, cultural regeneration enhancement, cultural diplomacy, and cultural interactions among societies.

Kirsten Bound in an article about cultural diplomacy emphasized that culture and its activities are important channels of public diplomacy (Bound, 2007:24). That article examined purposes of public diplomacy; Increasing Familiarity, Increasing Appreciation, Engaging People and Influencing People’s Behavior (Bound, 2007:24). In addition, Kirsten Bound also emphasizes that culture activity in terms of public diplomacy still undervalued by government. These cultural issues are not weighed as
major issue; it is undervalued to be asserted to international politics. Therefore, these kind of issues are also poorly coordinated by government.

Moreover, based on Bordieu, cultural interaction is situated in a special field which could not be defined in fixed meanings because culture could be both subjective and objective based on how social condition is reflected in a specific place and time (Lau, 2004). In the same line, there are five principles of cultural diplomacy; Respect & Recognition of Cultural Diversity & Heritage, Global Intercultural Dialogue, Justice, Equality & Interdependence, The Protection of International Human Rights, and Global Peace & Stability (culturaldiplomacy.org, 2016). In this diplomacy, culture is like a channel of interaction which could be unlimited because of its appreciation, protection, and interdependence.

Therefore, cynical sayings on cultural interactions should be changed. A country, especially like Indonesia, which has cultural diversities, should maximize promotion of its cultural center. The existence of cultural center should always be appreciated because of many purposes and efforts that those already achieved. First achievement is Indonesian cultural promotion to foreign people. Foreign people should know other Indonesian cultural diversities beside merely Bali, Jogjakarta, Angklung, or Batik. Despite many recognized culture by UNESCO, there are still many culture which have never been explored.

In addition, cultural center could also enhance cultural appreciation and respect to the culture. This phase is continuation in cultural promotion. If culture has been known, appreciation will come not only from owner of the culture but also from other social structures where that culture is promoted so. By the time goes by, internal appreciation to the culture will find its place and then enhance more cultural studies.
Interactions among culture will be developed into cultural actor regenerations furthermore.

The existence of Indonesian cultural center abroad will also shape better cultural understanding and awareness. This awareness will take Indonesian people to further understanding about their minor culture which have been undermined before. Some conflicts about cultural ownership among countries, such as Batik and national songs confrontation between Indonesia and Malaysia, will be well known and understood.

Moreover, this enhancement of cultural interactions by Indonesian cultural center will affect to Indonesian Small and Medium-sized Enterprises (SMEs). Many cultural activities which were done by Indonesian cultural center could also build more chances for those enterprises to participate as cultural actors in foreign countries. In reality, some cultural actors are still limited by government. This condition is different from cultural understandings which are so vast and unlimited. Many cultural actors go abroad by their own fund to have cultural interactions in film, dance art, or painting art without being coordinated by Indonesian cultural center. Therefore, Indonesian cultural center should develop more culture by accommodating those minor cultural actors.

To support Indonesian cultural interaction overseas, Indonesian Government and RBI should perform public diplomacy through culture because culture is based on human interaction in meeting, blending in and developing furthermore. RBI should undertake cultural promotions, cultural studies and strength of Indonesian culture overseas. Indonesian government should coordinate the programs of RBI to adapt, to spread, as well as to socialize the characteristic of Indonesian culture.
RBI in Singapore in its official website stated three purposes in Indonesian Culture Expression as a space to introduce Indonesian cultural heritage such as batik exhibition, traditional dance and music show, shadow puppet show, Indonesian culinary bazaar, keris exhibition, and Indonesian literature exhibition (rumahbudayaindonesia.sg, 2016). In addition, there is Indonesian Culture Learning as a place to conserve and to continue Indonesian culture and art heritage such as batik workshop, traditional music and dance exercise, and Bahasa Indonesia learning. Last one is Indonesian Culture Advocacy and Promotion as a place to discuss and to develop Indonesian cultural images, which have been broadly known by global communities and Indonesian Diasporas. The discussions include Indonesian culture and its potentials or obstacles to develop RBI. The main purpose of RBI in Singapore is to be a media to communicate Indonesian cultural heritage to global arena which will also attract foreign tourists to Indonesia (rumahbudayaindonesia.sg, 2016).

RBI in Paris and Austin have same purposes on Indonesian Culture Expression, Indonesian Culture Learning and Indonesian Culture Advocacy and Promotion. The main purpose of RBI in Paris is to develop an understanding and recognition from global community to the existence of the Indonesian culture. Other purposes are giving contribution to develop the world civilization and to promote cooperation in the field of culture between Indonesia and the countries. Those purposes then are located in the main area around the world to preserve and to revitalize cultural assets as well (parisppi.wordpress.com, 2014).

The programs of RBI in Singapore, Austin, and Paris in Culture Expression and Culture Learning were quite enough to qualify the “increasing familiarity”. Meanwhile, Culture Advocacy and Promotion should be more enhanced furthermore to realize importance of culture in international arena. RBI should enhance the
programs to the phase of “Engaging People and Influencing People’s Behavior” or “Global Intercultural Dialogue”. RBI should really be mini Indonesia in foreign lands as described in other countries’ cultural center in Indonesia such as Japan Foundation, IFI, Goethe Institute, Erasmus Huis and et cetera. RBI should be such Indonesian cultural representation in foreign lands by not only to introduce Indonesian culture but also actively to push that culture to interact with other global societies. The phase of ”Engaging People and Global Intercultural Dialogue” should be encouraged in many RBIs. RBI should encourage Indonesian Cultural Actor to interact with the actor from other countries. This condition will shape love to Indonesian culture.

As mentioned above, ‘Engaging People’ aspect from Kirsten Bound and others in Global Intercultural Dialogue of Public Diplomacy needs to be asserted by importance of cultural center's existence. Many interactions, which are built culturally, should be main sources in international relations. Cultural diplomacy should also appreciate much minor and undervalued culture. RBI to shape Indonesian cultural consciousness should use this appreciation as a strong effort. Through this effort, RBI could also strengthen other culture beside merely batik, angklung, gamelan or Bali. There are still other thousands of culture which needs to be explored by RBI. More than just static cultural artifacts, multicultural condition of Indonesian people also reflects its nice social system to anyone. This social system relates to hospitality, which is needed to be strengthened, explored, while being promoted as well.

In this RBI matter, Wiendu Nuryantias as Vice Minister of Education and Culture of Indonesia stated that RBI was hoped to be Indonesian representation in foreign lands so that it could enhance images, appreciations, and cultural bonds between Indonesian people and international community (varia.id, 2015). Policy makers and stakeholders of Indonesian culture who could participate more in further
cultural interaction through RBI should do realizing those representations. On the other hand, RBI is also prepared to be Indonesian representations in foreign lands through cultural evolution in long-term process. Therefore, RBI's existence should be developed in its quantities by expanding to other countries and also in its qualities by making better projects to support other minor culture that have never been explored.

**RBI'S STRATEGY IN INTERNATIONAL ARENA: RESEARCH AND CULTURAL EMANCIPATION CENTER**

RBI is a breakthrough from of Indonesian government through the Ministry of Education and Culture is essential and well conceptualized. RBI was intended to be a home for cultural icons and activities held abroad, whether undertaken by native Indonesian or people of host country (kemdikbud.go.id, 2014). This "home" is allocated to accommodate the expression of Indonesian culture and a place for host country's people to learn the culture of Indonesia (parisppi.wordpress.com, 2014). In addition, RBI is also functioned as a forum to advocate and to expand the appreciation of tangible or intangible Indonesian cultural icons. From here, it is known that the concept of RBI already aimed ideal goals for the sake of Indonesian culture’s greatness. To achieve those ideal goals, Indonesian government needs to give serious attention to the RBI not only by building its concept but also its administrative and organizational structure, nature of the organization, as well as its activities in the future which must be thoroughly programmed.

**RBI as Cultural Research Institution**

Cultural resources that provide many alternative strategies to introduce its culture abroad overwhelm Indonesia itself. Indonesian Culinary, for example, is an interesting commodity to be marketed overseas. The diversity of Indonesian culture yields a number of culinary options allowing to be enjoyed internationally. Indonesian
Culinary can be a pioneer in introducing Indonesian culture abroad. Through researches, the most favorite flavor and taste of food could be known in the host country. By knowing those kinds, Indonesian traditional foods could be introduced while being suited with their taste. Some modifications could also be done to familiarize culinary in their taste. In addition to these modified culinary, RBI will still be able to introduce Indonesian culinary with its authentic flavor. The introduction of Indonesian cuisine can be done by holding a festival or bazaar of Indonesian culinary that will be thematically based on a specific ethnic category every month by involving Indonesian local SMEs. This involvement of Indonesian local SMEs aims to advocate, to emancipate lesser-known cultural entities—that are represented by these SMEs—, and to introduce them to their future global market.

Beside cuisine, Indonesian traditional textile products are also able to gain market abroad. There are countless types of traditional weavings and batik patterns that can be explored from various regions in Indonesia. These traditional textiles can be processed into fashionable clothing and with some attractive marketing strategies could also build a strong market foundation. In such way, traditional textile manufacturers can be intensified while supported by RBI’s program to open wider ways to find market abroad. The intensified textiles contain not only the already famous one—such as batik, for example—that can be introduced and marketed abroad, but also other Indonesian textiles that have not been highlighted yet. To find and to study the already and rarely found weavings culture, research is needed. From the research, people could find cultural actors who play important roles in their fields. Those cultural actors—in a form of cultural experts or SMEs that produce cultural commodities—will be brought out to promote culture abroad. These particular and
rarely known traditional commodities and their cultural actors should be introduced internationally to find their own interactions with the market abroad.

Conclusively, the cultural strategy of Indonesia represented by RBI should be measured through proven research. This research then will be presented to Ministry of Education and Culture and Ministry of Foreign Affairs to be processed furthermore into form of policies and programs to be implemented by RBI abroad. The research will be done, at least, to discover fundamental issues, for instance, what type of Indonesian cultural products or goods that are likely interested in host country. It will then determine strategies in the RBI’s early presence in the foreign lands. For example, after a survey, it is known that the people of host countries appreciate certain traditional crafts. This will be an opportunity for local Indonesian SMEs to introduce their unique and traditional crafts through RBI as their condescending. In this case, RBI may cooperate with the regional and local government.

RBI as a research institution is also engaged with exploring and rediscovering actions of cultures from remote region in Indonesia. The experts of anthropology, archeology, historians and other social scientists will do RBI’s role as a research institution. Without this research work, Indonesian culture will merely become a tradable commodity without any scientific or even philosophical depth in meanings. With these experts, some aspects could be expected such as further discourse of Indonesian culture which can be developed both as a science and a process of civilization.

The structure of RBI organization should be centralized in its headquarter and should be formed as a separate institution outside the ministries and their directorate. It is intended to keep the fluidity of culture, thus allowing the discourse of regional culture of Indonesia to flourish and to interact freely with international community. It
is important to interpret the culture as a product of civilization that could go beyond duality of right and wrong, black and white, or even high and low. By doing so, Indonesian traditional culture can be easily studied and developed dynamically as a social science. Without centralization of RBI, actors who often have the spotlight in the international arena will only dominate individuals who participate in the RBI’s program abroad. Besides, international performance and its performers require substantial amount of funds, which are used to be promoted and dominated by individual with larger capital.

In practice, activities of RBI in the host country consist of two primary things; exhibitions and educations. Beside above-mentioned exhibition of cultural commodities, the introduction of Indonesian culture abroad should also provide knowledge to international community on the culture itself. To strengthen this effort, Indonesian culture experts can be brought to the host countries to convey the philosophical and fundamental elements of the culture that is being introduced. Cultural experts could present and serve in the form of talk show or discussion that is attended by all audiences. Experts of Indonesian culture in the host country should also present in this activity to enrich displayed cultural perspectives. In this sense, RBI should act as a patron to Indonesian culture abroad and become the most important reference for Indonesian studies around the world.

RBI, in this sense, also plays role as the center of Indonesian Studies. In addition to the scientific work to support this role, it also needs literature supports that could take form as Library of Indonesian Literature. By having a library, RBI may present an overview for society of the host country about Indonesia in accountable literature works. Thus, Indonesia can provide many references to the image of Indonesia in international communities. In addition, library also serves to develop
discourse on Indonesian literature abroad. With the growing recognition of Indonesian literature abroad, there will be more feedback and discussions taking place both from general and intellectual readers so that Indonesian literature could also be developed through this dynamic. Previously, the form of cultural diplomacy activities are undertaken in the field of Indonesian literature performed by holding speech contest and literature work readings (rumahbudayaindonesia.sg, 2016). It is a good start, but should be enhanced so that many things can be achieved to make better and effective effort through more thoroughly measured programs.

**RBI as Form of Bureaucracy**

In order to achieve ideal objectives, RBI must stand on its own as a state-sponsored institution that performs cultural duties at home and abroad. Ministry of Education and Culture initiated RBI in 2014 under Directorate of Indonesian Culture. Ideally, RBI needs to be specifically institutionalized apart from ministries and headquartered in Indonesia. Although RBI’s funding is obtained through the ministry’s operational funds, Ministry of Education and Culture should act as advisor and partner to RBI. From RBI Headquarter, RBI in host countries can obtain information about cultural actors in Indonesia. RBI Headquarter is also responsible to establish good relationship with these cultural actors. RBI Headquarter will establish policies and cultural projects that will be applied to RBI in the host countries. This centralization is important to lead cultural projects with measurable level of effectiveness in accordance with Indonesian national interests in this cultural field. RBI Headquarter reports and is accountable for its projects to Minister of Education and Culture and advised by the Ministry of Foreign Affairs.

Indonesian cultural promotions abroad led by RBI need to encourage other Indonesian culture beside already known and exploited ones in Java and Bali for
example. In the organizational structure of RBI headquarter itself; there should be divisions according to the specifications of islands or ethnic communities. Each division will later be associated directly or indirectly to Provincial Government in Indonesia to establish connections with the local cultural actors that are required in the program conducted by the RBI. This model in divided divisions aims to encourage cultural actors of each region in Indonesia to develop their cultural works and to avoid exploitation of certain culture that are already stated in primary discourse. Through these divisions, RBI is expected to focus on promoting rarely known local culture to the most particular ones. These divisions are expected to compete with each other in exploring local culture in their respective working areas while shaping better, creative, and dynamic process in composing and running many cultural programs.

RBI in abroad regions could also have its own funding without burdening Indonesian government budget. For example, own funding could be collected by opening a restaurant or a gift shop that is registered as business entities in host countries. The products sold from these businesses can be produced from domestic workshops, which automatically involve local SMEs from Indonesia. RBI's cultural tasks include many things from the promotion of culture to economic emancipations of ethnic minorities. On the other hand, RBI also serves as a research institution that affects its programs worldwide. In this sense, it is important for RBI to have its own funding and organizational structure. By doing so, RBI’s works could be more independent, dynamic, and creative but with minimal bureaucratic hurdles from the ministry.

**RBI as Indonesian Cultural Recognition**

As explained above, RBI relates to how Indonesian cultural understandings were deeply asserted to other foreign lands. The understandings could be seen into two
major aspects of interaction. First is about fixed identity as examined in cultural adaptations. The existence of RBI reflects both major and minor culture of Indonesia, which are put in local, national, and global efforts. These fixed aspects strengthen Indonesian identity as a sovereign country with its much sovereign culture too. By promoting this culture, overseas, Indonesian identity is known not only as kind of differentiation among other countries but also strengthened in its own cultural unique identifications.

Second is about dynamic socialization of culture, which sees globalization as enabler for culture to go abroad. At this point, globalization is a wide opportunity for not only already-known Indonesian culture but also rarely known ones. Dynamic socialization of RBI should see other particularities on its singularity rather than merely put major culture promotion as main purpose. Established major Indonesian culture such as batik and angklung should also enhance other underestimated culture such as Papuan and Timorese traditional weavings. This action is needed to strengthen cultural values among Indonesian culture by taking advantages in flexibility that globalization has been provided.

Both above major aspects of interactions examine systems and actors on culture, which actually are so intersubjective and interpersonal. Those aspects relate culture as capital which could be seen as people's habit in everyday life. As explained by Bordieu, habit as cultural capital relates to what are lived and understood by people through lifestyles, cultural attitude, world's cosmologic view, potential or practical social competence, and chances or life expectancies (Bordieu in Smith and Riley, 2009:132). Those relations are defined in culture so that cultural promotion also could examine all of them beside fixed artifacts of culture. It is because culture is so mobile, liquid, and plural that social constructions may include cultural understandings.
Moreover, Bourdieu also relates culture in such a 'field' that has meanings between individual and system, practice and intellectual, and major and minor interactions (Bourdieu in Smith and Riley, 2009:132). That 'field' reflects culture as things which always tend to reproduce the objective structures of which they are the product.

For Bauman, culture is so liquid in bridging differences especially when culture is seen as equal praxis in everyday life (Bauman in Elliot and Lemert, 2014:351). While hard politic's diplomacy play role in realizing hard national interests, RBI could play as soft one which could be interpretant for its own language. Culture as language in RBI should always be seen as unlimited interactions because human beings in its cultural aspects are those who involve themselves in dialogues among different atmospheres. Therefore, exploring culture in RBI could always shape such contextual possibility rather than come to final certainty.

**CONCLUSION**

Indonesia's cultural strategy should be highlighted as the main concern in its foreign policy. Through RBI, not only cultural awareness will be intensified, but also to emancipate the lesser-known cultural entities. With this cultural emancipation, economic emancipation is also expected to occur in everyday life of ethnic communities in Indonesia. RBI's activities can go beyond merely cultural diplomacy, but also to improve the interaction of Indonesian culture, from generally known to the smallest elements, to be able to interact freely in the international arena.

Cultural elements will improve together with cultural actors, to interact with foreign cultures. From this interaction, new discourses about Indonesian culture can be formed. RBI should be a comfortable home for cultural interaction between nations. Cultural interaction will result in cultural evolution that will ultimately enrich and deepen the cultural understanding and awareness.
RBI must be operated under the light of idea where acceptance of Indonesian culture abroad by other cultural communities could be realized through measurable programs. If RBI continues to work in this corridor, the RBI can become the center of Indonesian cultural studies abroad and support the Government in terms of diplomacy with other countries. For this reason, the Government of Indonesia should pay more attention to RBI through the coordination of related ministries to support its programs. Therefore, the number of RBI abroad can continue to grow along side with the development of cultural strategy and provide benefits to the people of Indonesia, both in the fields of culture, economics, and other fields.

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The Portrayal of Domestication in *How to Train Your Dragon I*

mgr. Puguh Budi Susetiyo, S.Hum.
English Department, Universitas Airlangga
Surabaya, Indonesia
puguh.susetiyo@fib.unair.ac.id

Firdausi Rosyda Rahman, S.Hum.
English Department, Universitas Airlangga
Surabaya, Indonesia
firdausi.rosyda@yahoo.com

**ABSTRACT**

This paper endeavors to reveal the portrayal of domestication in *How to Train Your Dragon I*. This film is based on a collection of books written by Cressida Cowell, and important to be discussed due to some reasons. First, the film is adapted as an animated film with PG (Parental Guidance) status. It makes parents to concern with its narrative because it contains entertainment and education values. Second, the film adaptation converts the original size of the dragon, Toothless, from small green to big black dragon. This conversion invites questions from the writers of this paper as it has impacts on the portrayal of the dragon. Third, *How to Train Your Dragon I* is a 2010 fiction film adaptation directed by Chris Sanders and Dean DeBlois under Dream Works production which introduces the point of view of colonial discourses illustration through the domestication as the result of relationship between white human character namely Hiccup and black non-human character namely Toothless. Moreover, Edward Said colonial discourse is used to analyze the portrayal of domestication captured through Hiccup-Toothless relationship from taming to owning. This paper used qualitative method followed by observing preferred shots showing the portrayal of domestication process and analyzing them through colonial discourse. The result of the paper criticizes that Toothless’ domestication followed by the rest of dragons represents and emphasizes the white superiority over black non-human character.

**KEYWORDS**: domestication, colonial discourse, animation.

Franz Fanon, as cited by Bressler, argues that an entire new world must come into being to overcome the binary system in which black is evil and white is good (Bressler, 2007, p. 239). This statement invites critical thinking over human beings
towards films or literatures which portray that binary opposition. It leads to a question whether it is used to show and emphasize that Whites are good and superior or Blacks are bad and inferior. Therefore, the emergence of binary opposition which presents white-black opposition in animated films rated as Parental Guidance requires further reading as it is assumed that it has implicit meaning.

*How to Train Your Dragon I* is an animation movie directed by Chris Sanders and Dean DeBlois released in 2010. This movie is adapted from a book written by Cressida Cowell in 2003. The most intriguing part of the adapted movie is the changing feature of Night Fury, a dragon later named Toothless by Hiccup, a Viking. In the book, Toothless is a tiny green dragon classified as common or garden dragon. While in movie, Toothless converts into a big black powerful dragon. This becomes the reason why, in the book, Hiccup names his dragon ‘Toothless’ since it does not have teeth. Consequently, it takes to the writers of the paper’s assumption of the existence of binary opposition cases inserted in Hiccup-Toothless/white-black relationship in this film.

*How to Train Your Dragon I* is a story of Hiccup, a teenage Viking who lives with his tribe in Berk Island. Berk has been continuously raided by dragons, prompting a war between them and the tribe. In order to be considered as a true Viking, Hiccup must be able to kill a dragon. At first he would like to prove it, but he could not execute it since he met Night Furry. Stoick, his father and also the chief of the tribe, was sad with this fact. Actually, the beginning of the movie was started with dragons’ attack towards people in Berk. Vikings were fighting against dragons, but Hiccup tried with his own catapult to hit a dragon. He succeeded bringing down a dragon that nobody believed it was Night Fury, the legendary dragon. Hiccup decided not to kill Night Fury for he was unable to fly. When Hiccup had his dragon training, Gobber, his
father’s friend, told Hiccup that a dragon always goes in for the kill. From these words, it can be identified that a dragon is noticed as a dangerous creature or devil. After Hiccup found the dragon, he recorded some actual information about Toothless. Hiccup tried to get closer to the dragon by offering fish and drawing in dirt to attempt to touch it. On the next day after Hiccup learned from Gobber, a trainer, that a dragon without its wings or tail cannot fly, Hiccup understood why Toothless could not leave the cove. Hiccup tried to get it to fly again through the use of an artificial tail fin. Later, he made perfect his design of the fake fin and helped Toothless to take a successful flight around the island. It resulted in a good relationship between Hiccup and Toothless.

Although Hiccup and Toothless are portrayed having good relationship, implicitly there is a strong process of domestication involving binary opposition issue. Binary opposition is an issue which becomes a starting point to discuss colonial discourses. Colonial discourse is a system of statements that can be made about colonies and colonial peoples, about colonizing powers, and about the relationship between these two (Ashcroft, 2007, p. 38). Moreover, those statements emphasize that colonized is more inferior to colonizer which applies its power to rule and to advance the civilization of the colony through its cultural and moral improvement. Colonizers legitimize their domination over colonized people and consider colonization as burden. Colonizers mainly dominated by Whites have burden to civilize the colonized people considered marginal, uncivilized, and savage from Whites’ perspective. Thereafter, colonizer clearly affirms colonial discourse which historically cannot be separated from imperialism and colonialism idea. So, these arguments become the colonizer’s reason mainly dominated by European countries to inject the idea of Eurocentrism.

The idea of Whites’ superiority implicitly stated in Eurocentrism could also exist towards non-human character in films. Movies such as Free Willy (1993), Lassie
(1994), Air Bud (1997), King Kong (2005), and Hachiko (2009) are the examples of how Whites character show their ability to domesticate and show superiority over non-human characters. Most of them are about human beings-pets relationships, specifically dogs. However, the binary opposition of Whites and Blacks emerge in Free Willy and King Kong. Animals’ domestication portrayed in films could be considered as human beings’ effort to be the nature protector and to show how animals are domesticated by Whites’ values. This process requires further discussion when animals or non-human characters are represented in black, instead of other colors, which is the opposition of white. In addition, How to Train Your Dragon I is different from Free Willy and King Kong which are not animated films. How to Train Your Dragon I is a fable animation film. Animation films with fable genres, a story of teaching moral lesson through animal characters, are created to deliver messages to children. A fable animation film has significant role in delivering cross-cultural understanding because the obvious visual appeal of picture books conveyed through fable story could be directed toward stimulating interest in the geography and cultures of other lands (Chen, 1981). This argument adds the importance of visual reading on fable animation films across cultures.

Previously, there are some studies discussing How to Train Your Dragon or the relationship between human beings and animals in literary works or analysis on Whites’ supremacy in animated films. First is a study done by Dawid Kobialka titled Vikings in Cinema: a case study of How to Train Your Dragon, Kobialka’s study more focuses on Vikings’ representations. He criticizes that Vikings are only represented as warriors and masculine, Hiccup struggles to have different representation of a male masculine Viking (Kobialka, 2013). Moreover, he also argues that Vikings-dragons relationship could be read as native-immigrant relationship. Second is a research done
by Oana Leventi-Perez titled *Disney’s Portrayal of Non-Human Animals in Animated Films between 2000 and 2010*. This study covers abundant portrayals of non-human animals in Disney’s animated films, but *How to Train Your Dragon* is excluded. The results of this study are the promotion of speciesism and the celebration of humanity superiority. Specifically, this study also discusses domestication, but it has different focus. Many Disney’s animated films use domestication to meet human beings’ need such as transportation, protection, food production, trade, and scientific research, and they are raised in captivity and rendered dependant on human beings (Leventi-Perez, 2011). Third is a bachelor thesis done by Diannita Rachmawati titled *Blackness in Megamind Character of Tom McGrath’s Megamind*. The results of the study indicate that stereotypes can be found in an animated film with non-human character. Blackness emerges in Megamind character colored blue by the filmmaker. Megamind affirms two out of three of the grammar race or characteristics of Blacks as argued by Stuart Hall which are slave and clown figures (Rachmawati, 2013). Even though black vernacular and black physical characteristic do not emerge, Megamind as a non-human character could own Black’s representation. Therefore, these previous studies inspire the study on *The Portrayal of Domestication in How to Train Your Dragon I* because the writers of this paper would like to fill the empty spaces left by them. The critique towards the existence of domestication must be considered by the readers to open a possibility of binary opposition inserted in colonial discourse which could be read from several parts of the movie.

**RESEARCH METHOD**

This study applies qualitative approach conducted with two different techniques which are technique of data collection and technique of data analysis. The primary data is *How to Train Your Dragon I* directed by Chris Sanders and Dean
DeBlois. The primary source is Edward Said’s colonial discourses, while the secondary sources are another sources supported the analysis such as more arguments on colonial discourses, and non-narrative analysis. The technique of data collection is conducted by sorting the scenes including shots and dialogues that represent the portrayal of domestication, especially related to colonial discourses, in *How to Train Your Dragon I* film. Those shots and dialogues are analyzed comprehensively through narrative and non-narrative analysis. The narrative analysis focuses on how the narrative element of the movie portrays domestication in the movie has close relationship to colonial discourse because after domestication Toothless and other dragons become Vikings’ pet instead of living freely. In addition, the non-narrative analysis focuses on how non-narrative elements such as camera’s angle, colors, gestures, costumes, and lighting build the close relationship between domestication and colonial discourses.

**FINDINGS AND DISCUSSION**

**Toothless as a Non-Human Character**

Toothless’ size and color changing from small green to big black dragon raises questions and curiosity from the writers of the paper. It opens a possibility for colonial discourses inserted implicitly in the movie. To elaborate the discussion, the writers figure out the directors’ explanation why Toothless’ size and color change. Dean DeBlois as one of *How to Train Your Dragon I* directors reveals that Toothless is much more mammalian in his design and characteristic. Moreover, Chris Sanders, the other director, expresses that Toothless’ size and color emphasize the expected terror as black color made Toothless disappeared in the night sky and big size creates more sense of terror, a ghost character for Vikings (DeBlois, Chris Sanders and Dean DeBlois Talk How to Train Your Dragon, 2010). Consequently, Toothless owns
unique character since he has a dragon character with distinctively pet-like qualities derived from his mammalian design and a powerful character derived from his size and color.

In addition, as a dragon, Toothless affirms the Western concept of dragons. Besides the movie setting closely related to Vikings and their environment, dragons in Western culture have ability to breath fire, own great wings and sharp claws. They are featured strongly in ornaments, ships, and weaponry (Cowell, 2003). Cowell explanations answer the portrayal of Toothless which becomes the main threat of Vikings at the beginning of the story. Toothless often attacks Vikings. Together with other dragons, Toothless become Vikings’ main threat and enemy due to his ferocity. This characteristic compounds the idea of Western dragon with black color. As a result of this composition, the black dragon means mysterious creature which brings terror and has evil character. However, Hiccup’s ability to tame and domesticate Toothless brings another perspective on the implicit meaning beyond the relationship between white human character and black non-human character.

Hiccup taming ability emerges question on how non-human characters, especially animals, are portrayed in movies. Toothless is an animal character in fable story that originally cannot talk and has no race. Indeed, animals are completely different from human and categorized as ‘the other’ in natural history. However, some researchers such as Roberts and Baker found that binary oppositions could be relegated to conceptualize the relationship between human and animal. Steve Baker states that this attitude toward animal is typically a projection of attitudes towards groups of humans considered inferior (Baker, 1993). In addition, Mark Roberts points out that the reason for this projection is simple; “animals do not have to be treated in the same way as humans are. Their entire natural history demonstrates their inferiority, and this
inferiority, via theoretical tinkering, popular prejudices, and just plain bad science can be transferred effortlessly from one species to another” (Roberts, 2008). These explanations confirm the inferiority of animals in human beings-animals relationships. Even though the animals are portrayed wildly, they still can be tamed or even domesticated through the human beings’, specifically Whites’ superiority.

**Toothless’ Domestication**

When there was fight between Vikings and dragons, Hiccup successfully caught Toothless. To be accepted as the member of Berk Island, Hiccup should kill Toothless. However, he saved Toothless instead of killing him.

![Figure 1. Hiccup saved Toothless instead of killing him.](image)

(DeBlois, How to Train Your Dragon, 2010, p. 00:12:05)

By cutting the ropes Hiccup releases Toothless. This process requires Hiccup’s great consideration since he is doubtful whether he must kill Toothless and become a true Viking or he should let Toothless free as he is unable to fly after Hiccup takes down his tail. This moment becomes the beginning of domestication started by Hiccup’s effort to become a Viking. The writers of this paper argue that Hiccup’s decision has two meanings. First, it shows Hiccup’s responsibility towards Toothless. Second, it signs Hiccup’s different way to conquer Toothless. Conquering strong, black, non-
human character considered as the other from Europeans’ perspective has further impact than killing it.

Non-narrative analysis of figure 1 can be observed from camera’s angle, colors, lighting, and gestures. Figure 1 uses full shot with eye level angle. Full shot has great impact on social distance, while eye level angle permits the audiences to make up their minds about what kind of people are being presented (Giannetti, 2002, p. 17). The writers of the paper argue that figure 1 is important to open the audiences’ mind about the action of Hiccup as a white human character. From the shot and angle, figure 1 focuses on the gestures of Hiccup and Toothless. Toothless is helpless and his eyes are looking at Hiccup as if he really needs Hiccup’s assistance. Toothless is tied, and Hiccup releases him by using a knife. This action could be read as White’s superiority represented by Hiccup. The superiority involves Hiccup’s ability to shoot Toothless down, tie, and release him. Moreover, the costume of Hiccup is also significant in bringing the further meaning and opposition. Hiccup wears green t-shirt. Green is part of cool colors which implies tranquility, aloofness, and serenity (Giannetti, 2002, p. 25). This color expresses Hiccup’s intention who does not want to kill Toothless, he prefers to offer tranquility towards Toothless represented in black color as the symbol of savage, danger, and evil. In addition, the dominant color of figure 1 is grey and the low light lighting (stones, fog) can be read as a moment of Hiccup’s doubt to kill or to release Toothless, the mysterious creature.

Consequently, the oppositions between Hiccup and Toothless support Said’s statement on orientalism which constructs binary oppositions. In this sense, the filmmakers divide Hiccup and Toothless into two opposing sides, in which black, Toothless, is always opposite in relation to white. Within this term, the main character, Hiccup, represents the idea of white human beings’ character that exists as self or
centre; he is white, good, and civilized. At the same time, his main opposite character, Toothless, represents the idea of ‘the other’ that exists as black, evil, savage, helpless, and wild. In the context of opposite, Said, as mentioned by Ashcroft, points out that this binary opposition exists to confirm that dominance in which one term of the opposition is always more dominant (Ashcroft, 2007, p. 19). This binary is a development of that tendency of Western thought in general to see the world in terms of binary oppositions that establish a relation of dominance, on which imperialism is based and which it actively perpetuates (Ashcroft, 2007, p. 20). It does not close the possibility that in How to Train Your Dragon I, white Hiccup may oppose to black Toothless. Hence, this phenomenon is assumed as symbolization of Hiccup as a white human character and Toothless as a black non-human animal character. Furthermore, the relationship between Hiccup and Toothless is characterized by civilizing mission of Hiccup through domestication.

![Figure 2. Hiccup offers a fish to Toothless.](DeBlois, How to Train Your Dragon, 2010, p. 00:26:57)

Figure 2 discusses the further step of domestication done by Hiccup initialized by offering food to Toothless. After Hiccup had decided to release Toothless, Hiccup joined Gobber to learn about dragons. At first Hiccup learned in order to understand dragons’ characteristics but then he used the knowledge to domesticate Toothless.
While he was learning, Hiccup recorded and gathered much information about dragons. This act is considered as part of observation which becomes one of Whites’ characteristics. Edward Said argues that the observer, who is the West, is deeply committed to the notion that the real world is external to the observer and that knowledge consists of recording and classifying data (Said, 1978, p. 46). Vikings are considered part of Whites and the West cultures emphasize the significance of observation before taking voyage or expedition. What Hiccup and his other Viking friends do is part of conquering the others, the dragons which become Vikings’ enemy for centuries. Therefore, Hiccup is portrayed as a great observer. After he had released Toothless, he returned to observe how Toothless lived. This observation helped him to domesticate Toothless before mastering and having authority over Toothless, by an ability to ride it.

Non-narrative analysis of figure 2 will mainly focus on gestures and fish as a symbol of life. The way Toothless moves and looks emphasize his wildness. However, the portrayal of Toothless in this way is to confirm the weakness of the wild savage Toothless. By seeing the incapability of Toothless to fly, Hiccup was urged to help him. Through this view, it can be argued that Toothless could not save himself without a help from human beings. Thus, it can be assumed that the wild savage Toothless condition encourages Hiccup to do the civilizing mission. The binary opposition is clearly seen in figure 2 because White, Viking, civilized character is facing against Black, dragon, uncivilized non-human character. Therefore, a fish offered by Hiccup becomes the further explanation why civilizing mission is legitimized by the West as it offers better life for the others that need to be civilized. In addition, Hiccup offers a fish with his right hand which can be interpreted as polite etiquette for the others even though Hiccup is a left handed person.
Figure 3 narrates a significant moment in Toothless’ domestication. It was a moment when Hiccup was finally able to touch Toothless after observing his behavior. Figure 3 also becomes a melting moment for Toothless which considers Hiccup as his master due to his attention. Hiccup who previously learns Toothless figures out that dragons are not evil creatures that could not be tamed. Serious observation on dragons will help human beings to domesticate dragons. Figure 3 emphasizes the significance of touching which determines side owns more power. Touching is the most personal and intimate form of non-verbal communication which are varied across cultures. Each culture determines who is able to touch whom, on what parts of the body, and under what circumstances (Ferraro, 2008). Later, Ferraro also argues that Scandinavian countries are part of low-touch cultures since personal space is more respected highly. Hence, Hiccup’s touching reflects intimate relationship between him and Toothless, and figure 3 clarifies that Hiccup is the one let by Toothless to touch. This can be assumed that the filmmakers would like to communicate the position of power between Hiccup and Toothless. It is proven that Hiccup has more power than Toothless.

The power relationship between Hiccup and Toothless is connected to what Ashcroft argues about knowledge and power. He argues that sides own power must
have authorities of what is known and the way it is known, and sides own such knowledge must have power over sides that do not. The connection between knowledge and power is particularly significant in the relationships between colonizers and colonize (Ashcroft, 2007, p. 64). Furthermore, Said states “an Oriental-European relation was that Europe was always in a position of strength, way of knowing the ‘Orient’, is a way of maintaining power over it, not to say domination” (Said, 1978, p. 40). Therefore, Hiccup’s action seems to support Ashcroft and Said’s statements. After gaining knowledge from Toothless through observation, Hiccup uses domestication to know Toothless better and to be the master of him. Hiccup’s way to know Toothless also can be argued as a way to maintain power over Toothless since he has knowledge about him, so automatically he has power to control Toothless. It seems also to support Said’s theory that Europe was always in a position of strength. The use of European culture, as the standard to which all other cultures, becomes the core of Eurocentrism (Tyson, 2006, p. 420).

Non-narrative analysis of figure 3 is dominated by Hiccup gesture. However, the camera’s angle, shot, lighting, and color also help the implicit meaning lying on figure 3. Hiccup’s touching which signifies his power over Toothless is supported by the right hand used by him. As explained in figure 2, Hiccup’s right hand etiquette emphasizes his politeness and civilized characteristic. As the representative of Europeans, Hiccup as a young Viking shows civilized attitude to black non-human character. Camera’s angle used in figure 2 is eye level, while the applied shot is medium shot. Giannetti explains that medium shot is used to clarify gestures, movement, and dialogues (Giannetti, 2002, p. 12). Moreover, the dominant color of this figure is dark supported by dark lighting which imply that Hiccup with his minor cool color (green) is able to overcome the dark side of Toothless. Therefore, these non-
narrative aspects conclude that filmmakers would not only like to emphasize Hiccup’s dominance and Toothless’ weak power position, but they also would like to explain the Hiccup’s successful domestication.

After Hiccup had been successfully accepted by Toothless, he attempted to civilize Toothless. The writers of this paper assume that in order to deserve a life, Toothless has to be civilized through domestication. Civilization becomes an important element for colonizers considered themselves have more power and superiority than colonized people. Moreover, they also assume that their Anglo-European culture is civilized (Tyson, 2006, p. 419). This case becomes a quick decision to carry out the Europeans’ role in determining the life of the others. When Toothless is considered civilized, that is what can bring him an ideal for living. This ideas is influenced by the assumption that European ideas, ideals, and experience are universal, that is, the standard for all humankind (Tyson, 2006, p. 420). This also may conclude that the civilization of the white human character becomes the standard for every civilization, including dragons.

In addition, Ashcroft mentions that colonization could be (re)presented as a virtuous and necessary ‘civilizing’ task involving education and paternalistic nurture (Ashcroft, 2007, p. 41). Here, Toothless is educated how to fly and behave based on Vikings’ perspective. Since Toothless could not fly, Hiccup shows his civilized, educated characteristic by inventing artificial tail controlled by his feet to let him ride Toothless and help Toothless flies again. Hiccup inventions, which can be inferred from the film, are prosthetic tail piece, saddle, and stirrup gear change mechanism for flying. These inventions can be argued as Hiccup’s agencies for mastering Toothless. The properties, such as prosthetic tail, saddle, and stirrup gear, then become Hiccup’s power to ride Toothless. These inventions may also conclude as sophistication for
Hiccup as a civilized white man character. Creating sophisticated technology could be an evidence to justify the idea that it is only the Whites whose technology is more highly advanced are able to assist the others. Moreover, this seems to support David Spur’s reason that Whites have right to get authority over and to have responsibility for the others (Spurr, 1993). Additionally, this also seems to agree with Said’s theory that Eurocentric way is the western style for dominating, restructuring, and having authority over the orient (Said, 1978, p. 3)

*How to Train Your Dragon* promotes Whites’ superiority which does not only consider wild animal associated with domestication, but also justify animal as subordinate to human beings. This film represents the Vikings having friendships with dragons. Yet, as long as dragons are civilized, they are accepted by Vikings, so they are allowed to live alongside human beings. However, dragons become domestic pet at the end of the story which might be assumed that in order to live together or alongside human beings, who are superior to animals or non-human characters, they must be subordinated.

Furthermore, the loss of free will idea seems to emerge in figure 4. Vikings do not only hold dragons as pet, but also own and control their life. Animals or non-human characters lose their rights to get freedom, Vikings decided to keep the dragons as pets rather than to let them free. This includes the view that animals/non-human characters do not have equal rights as human beings such as liberty and life. Assuming dragons have become bonded with human beings as their pets is similar to curtailing their freedom to live their own lives.
Dean DeBlois, one of the filmmakers of *How to Train Your Dragon*, argues that in the animation, the filmmakers always channel behaviors observed in human beings’ pets, the non-human characters are expected to be dogs, cats, or horses, so the filmmakers want Toothless to seem familiar (DeBlois, Chris Sanders and Dean DeBlois Talk How to Train Your Dragon, 2010). Hence, the word ‘familiar’ can be assumed to show the inferiority of Toothless finally considered as a pet instead of a wild, free animal.

Non-narrative analysis of figure 4 focuses on camera’s angle and shot, setting, lighting, color, and gestures. Camera’s angle used in figure 4 is low angle which emphasizes confusion, heighten the importance of the subject, inspire fear, propaganda, or heroism (Giannetti, 2002, p. 17), and the applied shot is full shot which lets the audiences to interpret figure 4 in detail. The angle and shot explain the great audiences’ confusion watching dragons, finally domesticated, become human beings’ pet. Figure 4 also expands the confusion on how Hiccup and Astrid, young Vikings, smile and could show their dominance over wild dragons. Setting captured in Figure 4 adds the real ambience of Berk after dragons are domesticated. It becomes more peaceful signed by high contrast lighting and the dominance of green color over black.
as Toothless’ color. Since Toothless, that is the strongest dragons, is domesticated by Hiccup, other dragons follow him for the other young Vikings taught by Hiccup are able to do the same things to other dragons. Hence, the presence of Stormfly, the blue dragon standing alongside Toothless rided by Astrid, emphasizes the tranquility (Giannetti considers blue is part of cool color) in Berk which emerges after dragons are domesticated.

**CONCLUSION**

Toothless’ domestication followed by the rest of dragons represents and emphasizes the white superiority over black non-human character. Colonial discourses issues which mainly focuses on binary opposition are not only portrayed by the Toothless’ conversion from tiny green to big black dragon, but also are begun from the way Hiccup rescues Toothless to the way he domesticates Toothless. The binary oppositions covering black-white, superior-inferior, civilized-uncivilized, and center-others issues are implied to maintain human beings’ domination through the perspective of Eurocentrism. Consequently, this paper is expected to criticize implicit binary opposition issues which might appear in animated films with Parental Guidance rating in the future.

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Intercultural Language Politeness in International Business Interaction
Case Study: Aliexpress

Puji Rahayu, S.S.
Faculty of Cultural Studies - Airlangga University
Sidoarjo-East Java, Indonesia
rara_jhierha@yahoo.com

ABSTRACT
Shopping activities in this modern era can be done effortlessly because trading business nowadays has great deployment with using Internet as one of main marketing tools. E-commerce is one of the realizations of trading business with using Internet. Not only local trading, but International trading is also using e-commerce for widely spread business. There are a lot of International e-commercens such as Ebay, Amazon, Banggood, Aliexpress, and so on. In this research will try to find out the intercultural politeness issues in International business interaction which in this case Aliexpress is chosen as the source of the data taken. Aliexpress is one of e-commerce as retail division of Alibaba group. Alibaba is the biggest e-commerce company in China which provides best services for shopping almost all goods and connects China manufactures with worldwide customers. The researcher will try to randomly send “business cooperation offer” messages to Aliexpress sellers and each response will be analyzed using politeness strategies theory to find out how Chinese culture affect its people to communicate and respond the offer messages from worldwide customers. We will be informed about the use of language by China people to express their acceptance and ignorance a business offer using various politeness strategies expression. Small rural, intermediate, and even big manufactures can sell their products in Aliexpress and being connected to worldwide customers. The researcher will send messages randomly to 30 sellers in Aliexpress then analyze the data with relating to the cyberpragmatic and politeness theory to find out the result of Chinese culture in communication.


Technology is as a marker of the rise of modern era. It brings us modern and smart living with many big improvements in almost all fields in our life. New technologies are growing significantly fast and advance. One of the biggest improvements as early step of modern technology is the creation of computer network.
and Internet. Modern technology nowadays is able to ease people work, effective their activities, support their daily needs, communication, business activities, world information updates, and even shopping activities with the existence of Internet which makes unlimited online connection worldwide. One of the most popular phenomena today is online shopping. People nowadays really excited to try shopping online in modernly living. It is considered as a very helpful way to effective time for shopping especially for the one who has limited time and expects the simplest way for everything. Internet makes everything easy, even for shopping activity, people only need to click and pay their favorite stuffs, products, tools and everything they wants through online shop or e-commerce, pay them with credit card then the products will be sent out to their address without get any difficulties to go to supermall, supermarket, retail shop with taking their precious time. Just wait it then it will be arrived.

Online shopping is as one of modern lifestyles which is considered as the simplest way of shopping. It happens not only for local shopping activities, but also worldwide shopping activities. We can buy something we need directly, locally until from other countries instantly as easy as buy online product locally. There are many International online marketplace of e-commerce such as eBay, Amazon, Aliexpress, Etsy, and many e-commerce which easily accessed using internet to support International transaction. Online shopping activity in all mentioned e-commerce platforms above are as an International trade place both national and International basis to facilitate everyone around the world with excellent shopping online experience.

Interaction in International e-commerce becomes an interesting phenomenon to be observed deeply using linguistic theories. In this research will try to analyze more about communication in e-commerce activities and relate them to pragmatics theory especially for intercultural politeness and politeness strategies. According to Yule
(2010) that politeness can be defined as showing awareness and consideration of another person’s face. This research aims to give us an insight about business interaction in International digital market. How International business people (seller, customer, and provider) interact with each other, how is their communication system, and how politeness roles applied in International interaction which is involving two or more people around the world which have different culture background and affect them to have different pragmatic competence to be applied in their communication.

As explained by Taguchi, 2009, p. 1 cited in Mirzaei, et al. (2012) that Pragmatic competence is “the ability to use language appropriately in a social context” which involves both innate and learned capacities and develops naturally through a socialization process.

In order to be pragmatically competent, language learners must map their sociopragmatic knowledge on pragmalinguistic forms and strategies and be able to use their knowledge online under the constraints of a communicative situation (McNamara & Roever, 2006; Roever, 2004 cited in Mirzaei, et al). When we use of language with knowing its strategies to use in appropriate social context means that we have mastering sociopragmatic norm. Culture, politeness and language are expressed in our society can be observed using sociopragmatic theory. As explained by Mirzaei, et al. (2012) that sociopragmatic aspects of language use vary across different situations, languages, and cultures.

The importance of politeness in language expression or communication makes me challenged to observe more about the communication of International business transaction in E-commerce as a digital market. As we know that communication in online transaction is a temporal communication which contains many language expressions expressed by various characters of worldwide customers. Has
International business interaction apply politeness norm properly or does it ignored because the difference of cultural norms.

In this occasion, Aliexpress is chosen as a data source because it is considered as the biggest International marketplace in China. Aliexpress with its jargon ‘Smarter Shopping, Better Living’ can be accessed in http://www.aliexpress.com/. As explained already that Aliexpress is one of e-commerce of retail division of Alibaba group. Alibaba is the biggest Chinese e-commerce which provides best services for online shopping complete products and connects China manufactures with overseas customers. The second important point of why Aliexpress is chosen because it comes from one country, China. Rather than other e-commerce which has a random system for the transactions, hundred countries can freely participate as seller and also customers, different with Aliexpress which has a system that all the sellers and the products are directly from China. It will ease to compare the politeness culture between ours and China. The data of communication between China sellers then analyzed using politeness strategies with aim to find out the dominate politeness strategies expressed by China people to accept and ignore an offer in business.

**RESEARCH METHOD**

This research uses qualitative method since the data are fully in written form stored in text form of interaction. The researcher passed 5 steps in collecting the data. The steps are as described below:

1) For collecting the data, firstly I create Aliexpress account with following the directions and use it to know more about Aliexpress with its system.

2) Secondly, I directly put my attention to Aliexpress message system with aim to widely survey the communication through Aliexpress messages. It allows me to send directly the messages to the sellers of the products I chose
3) Thirdly, after mastering the message system, creating message format then become the next step. It contains of business cooperation offer message which shortly ask the seller to cooperate sell the products with offering myself to be their reseller with drop-shipping system. Here is the message format:

“Hello (shop name), I am a new member and a beginner in joining this e-commerce. I want to be your reseller because your products really catch my eyes. I want to ask your permission to sell your products in my shop and do something like dropshipping (I will buy your items and ship them worldwide to different addresses for each) and I will buy them continually. If you allow me and give me permission to be your reseller, please kindly give me confirmation. Best Regards,”

4) In the next step, surely I sent 30 messages randomly to 30 different Aliexpress sellers. I chose random seller who has being online at that time to get faster response. The 30 sent messages have various responses from the seller with ignorance or acceptance. All responses of the message will be used as data of this research to be analyzed using politeness theory with aim to find out the dominate politeness strategies expressed by China people to accept and ignore offer in business.

5) The last step, capture the data of responses to be attached as appendixes.

All responses will be the data of this research and will be analyzed using Cyberpragmatics theory and Brown and Levinson’s theory of politeness strategies with aim to know how China people expressed their acceptance and ignorance with their politeness strategies in their online business communication. All responses are listed in the table 3.1. There are two columns of responses which the second respond column is optional as an additional supporting politeness strategies analysis. The result then will be related to the culture which is affecting the way of people in China expressed their acceptance and ignorance with certain strategies of politeness. After
all the data analyzed, then conclusion will be drawn from all the findings of the research.

FINDINGS AND DISCUSSION

The table shown below is revealing the data findings of the seller’s responses.

All the data findings and the categorization of politeness strategies used are shown in Table 1 as follows:

Table 1
Data Analysis of Business Messages

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<th>DN</th>
<th>ACCEPT (A)</th>
<th>IGNORE (I)</th>
<th>1ST RESPOND</th>
<th>2ND RESPOND</th>
<th>POLITENESS STRATEGIES</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>A</td>
<td>Ok</td>
<td></td>
<td>Dear, its my pleasure and I also think it’s honor for me to know you. And I think we can long-term business relationship. And I will try my best do serve for you and hope your order! Best Regards</td>
<td>Polite, Includes a record of politeness</td>
</tr>
<tr>
<td>2</td>
<td>A</td>
<td>Dear, welcome to our store and thank you for your message. I am so luck that you like our bags. And if you order, we can send to you according your different address, and drop shipping for you, if you have any other question, please ask me. Best Regards</td>
<td>Dear, its my pleasure and I also think it’s honor for me to know you. And I think we can long-term business relationship. And I will try my best do serve for you and hope your order! Best Regards</td>
<td>Polite, Intensify the interlocutor’s interests</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>A</td>
<td>© Best price for you</td>
<td>Ok! Best Regards,</td>
<td>Ok! Best Regards,</td>
<td>Polite, Off-Record</td>
</tr>
<tr>
<td>4</td>
<td>A</td>
<td>Ok my friend, I like to cooperate with you. Please just place the order with your shipping address. I can ship the parcel to your customers</td>
<td>Ok. Thanks</td>
<td>Ok. Thanks</td>
<td>Polite, Minimize imposition with firstly showing great interest before come to the main points</td>
</tr>
<tr>
<td>5</td>
<td>A</td>
<td>Ok, no problem</td>
<td>Dear my friend, I think your idea is good. I hope we can cooperate together. If we can cooperate successfully, I give you my best price, at the same time, I will give you our model photos and give you my logo. We send your goods from Quanzhou Fujian Province, of course I can send your goods to your customers as</td>
<td>Dear my friend, I think your idea is good. I hope we can cooperate together. If we can cooperate successfully, I give you my best price, at the same time, I will give you our model photos and give you my logo. We send your goods from Quanzhou Fujian Province, of course I can send your goods to your customers as</td>
<td>Polite, Maximizing exaggerate</td>
</tr>
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<td>DN</td>
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<tr>
<td>6</td>
<td>A</td>
<td></td>
<td>Of course you can, my friend. I hope we can be good partners in business. We do support dropshipping. Welcome to our store</td>
<td>Hi my friend, we can only ship it to your original country, which is the country you registered at the first time. This is aliexpress rules and we have to comply by</td>
<td>Positive and Negative Using “my friend” to make closer relationship with interlocutors but after that express disagreement to the thing</td>
</tr>
<tr>
<td>7</td>
<td>A</td>
<td></td>
<td>Thank you so much for your email, it is ok. You can as reseller and buy the item ship to different address. Thanks and best regards Yoyo</td>
<td>-</td>
<td>Positive Showing strong agreement</td>
</tr>
<tr>
<td>8</td>
<td>A</td>
<td></td>
<td>Hi friend, thanks for your time. We are so sorry reply you so late. But what do you mean? Do you want to buy? Waiting for your reply. Alex</td>
<td>Hi friend, how are you? We are sorry reply you so late. And you mean you want to sell our product in your store right? Yes, you can. But what we can do for you? Waiting your reply. Alex</td>
<td>Negative Express apologize to indicate reluctance to do FTA with re-ask unclear things</td>
</tr>
<tr>
<td>9</td>
<td>I</td>
<td></td>
<td>Hi, sorry we currently do not do authorization on resell. We will inform you of our policy changes in the future</td>
<td>-</td>
<td>Bald on record Express directly for disagreement</td>
</tr>
<tr>
<td>10</td>
<td>A</td>
<td></td>
<td>Dear, glad to hear from you and welcome to do as our dropshipping. And it is ok for you to copy our photos to your store to sell our products</td>
<td>Dear, when you make different orders ship to different address, just write the correct address which you want to ship, when we can ship the parcel there</td>
<td>Positive Welcoming interlocutors happily and use “dear” to make warm relationship</td>
</tr>
<tr>
<td>11</td>
<td>A</td>
<td></td>
<td>Yes dear</td>
<td>Hello dear, Thanks for you like our products. I am glad that we can establish business relationship with you. Don’t</td>
<td>Positive with bald record Strongly agree with some clear expressions</td>
</tr>
<tr>
<td>DN</td>
<td>ACCEPT (A)</td>
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<tr>
<td>12</td>
<td>A</td>
<td></td>
<td>worry, we can provide dropshipping to many countries. waiting for your order! Have a wonderful day!</td>
<td>Thank you also my friend. Look forward to your order soon. Wish you a happy life!</td>
<td>Negative: Pluralize the person responsible with mention as “we” and minimize the imposition with softly ask with “but please tell me…” after agreement</td>
</tr>
<tr>
<td>13</td>
<td>A</td>
<td></td>
<td>Can you give me a destination address. I will direct shipment</td>
<td>Well, if you buy, I will give you a discount</td>
<td>Negative: Minimize the imposition with expressing “if” and showing pessimistic</td>
</tr>
<tr>
<td>14</td>
<td>A</td>
<td></td>
<td>Dear, very pleasure reply your letter, we are all high quality products, if your order is sufficient, we will give you the most favorable price, look forward to working with you. :^*</td>
<td>Dear, thanks for you support, how many do you need? Different quantity have different discount. We will fully support you. Wish you a nice day!</td>
<td>Negative: Showing pessimistic and add them with some questions</td>
</tr>
<tr>
<td>15</td>
<td>A</td>
<td></td>
<td>Bald on record</td>
<td>Ok</td>
<td></td>
</tr>
<tr>
<td>16</td>
<td>A</td>
<td></td>
<td>Positive: Warm welcoming to show agreement</td>
<td>Dear, yes of course, it is my pleasure, you can resell my goods, thanks. Tracy</td>
<td></td>
</tr>
<tr>
<td>17</td>
<td>A</td>
<td></td>
<td>Positive with bald on record: Strongly agree with giving contact and asking directly to interlocutors to keep contact</td>
<td>Hi sigit wibowo, thanks for your message. I am happy to cooperate with you and can provide dropshipping. My phone/whatsapp: +861526860918.</td>
<td></td>
</tr>
<tr>
<td>18</td>
<td>I</td>
<td></td>
<td>-</td>
<td>Hello dear, I do not understand what you said. What is the problem you want to consult?</td>
<td>Negative and Bald on record: Apologizing firstly before ignoring offer</td>
</tr>
<tr>
<td>19</td>
<td>A</td>
<td></td>
<td>-</td>
<td>Dear, thanks for your inquiry. Yes, I can make dropshipping to you. Pls do not worry.</td>
<td>Positive: Showing agreement with use marker “dear” and thank</td>
</tr>
<tr>
<td>DN</td>
<td>ACCEPT (A)</td>
<td>IGNORE (I)</td>
<td>1ST RESPOND</td>
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<tr>
<td>20</td>
<td>A</td>
<td></td>
<td>Dear friend, thank you for your email. We are glad to know that you are interested in our products. We can do dropshipping for you, but the tracking number doesn’t provide specific tracking information, it is just a proof of shipment. Have a nice day. best regards,</td>
<td>Dear friend, thank you for your email and understanding, hope everything goes well for you. Have a nice day! Best regards</td>
<td>Positive and negative Express exaggeration when agreeing but showing pessimistic in the next point</td>
</tr>
<tr>
<td>21</td>
<td>A</td>
<td></td>
<td>Thank you, yes you can. We can send the products to your customer directly.</td>
<td></td>
<td>Positive Showing agreement with thank</td>
</tr>
<tr>
<td>22</td>
<td>A</td>
<td></td>
<td>After you ordered it, we will send you the tracking number, thanks</td>
<td>You can order it directly</td>
<td>Negative Avoid disagreement with expressing requisite</td>
</tr>
<tr>
<td>23</td>
<td>A</td>
<td></td>
<td>Dear friend, we offer dropship. And if you want a track number, you need pay us $1 again, is ok for you?</td>
<td>Ok. Thanks</td>
<td>Negative Avoid disagreement and express pessimistic with question</td>
</tr>
<tr>
<td>24</td>
<td>A</td>
<td></td>
<td>Yes, we could dropship for you and will give you the tracking number</td>
<td></td>
<td>Bald on record Do nothing to express agreement</td>
</tr>
<tr>
<td>25</td>
<td>A</td>
<td></td>
<td>Hi, thank you for your mail. May I ask how big is your shop? Best regards,</td>
<td>Hi, thank you for your mail, that’s fine, thanks. Best regards,</td>
<td>Negative Expressing doubt that the conditions for the appropriateness of interlocutor’s speech obtain with “may I”</td>
</tr>
<tr>
<td>26</td>
<td>A</td>
<td></td>
<td>Yes</td>
<td>Ok</td>
<td>Bald on record</td>
</tr>
<tr>
<td>27</td>
<td>I</td>
<td></td>
<td>Dear buyer, so sorry I’m afraid not</td>
<td></td>
<td>Negative Express record Expressing ignorance with apologizing and pessimistic</td>
</tr>
<tr>
<td>28</td>
<td>A</td>
<td></td>
<td>Hello, this is no problem, you can be my distributor, hope we can cooperate happily</td>
<td>Hello, my dear friend. I will help you with the quickest speed</td>
<td>Positive Noticing interlocutor’s interest in expressing agreement</td>
</tr>
<tr>
<td>29</td>
<td>A</td>
<td></td>
<td>Hello dear, nice to meet you here. Of course it is ok to ship your items to different address. So pls do not much worry</td>
<td>Ok hope hear you soon</td>
<td>Positive Noticing interlocutor’s interest in expressing agreement</td>
</tr>
<tr>
<td>30</td>
<td>A</td>
<td></td>
<td>No problem</td>
<td>-</td>
<td>Bald on record</td>
</tr>
<tr>
<td>DN</td>
<td>ACCEPT (A)</td>
<td>IGNORE (I)</td>
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<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>No mitigating devices with clearly answer agreement</td>
</tr>
</tbody>
</table>

From the data findings, there are 9 responses categorized as bald on record politeness strategies, one response categorized as off record politeness strategies, 13 responses categorized as positive politeness strategies, and 11 responses categorized as negative politeness strategy. Positive politeness strategy is dominating to be used by China sellers to accept and ignore the business offer with the total of 13 responses. Also we can see from the data, there are 30 responses which 27 responses are accepting the offer, while only 3 responses are expressed to ignore the offer.

We can relate the highest frequency of politeness strategy used and the amount of acceptance and ignorance of China people with their culture to find out the effect to their business communication. China people mostly use positive politeness strategy to respond business offer Positive politeness according to Brown and Levinson means being complimentary and gracious to the addressee and really save their face. It shows that China people are very respecting their customers and really concern with their satisfaction. If we can relate the result with the position of China as one of the biggest exporter of whole products in the world and famous with their productivity culture called “zi qiang” (strengthen yourself) which followed by all China people to create strong, prosperous and modern country “fu qiang” (To be rich and mighty). They also use communication theory of business development in global market named interdependency theory that is interdependent relation which honor cooperation in physical and economic dimensions to be expected to create their cooperation encourages world peace and development (Wa Ode Nurul Yani, 2014). It makes China people have perfect ability to communicate to gain more and more customers. It shows with their politeness strategy to serve customer with very good service. It is
supported by the explanation from Suharyadi, et all that China people has a good business etiquette with good business systems such as:

- China people always allow their customers make their own choices without any offenses.
- Old customers are given best service while new customers are offered with discount and credit easiness.

It has been proven with the data finding of this research that 80% sellers give customers the best offer in business that is best price and big discount. They also use pronoun “We” rather than “I’ and call their customers with “dear/my friend” to create closer communication. They recognize that their customers have a face to be respected. It also confirms that the relationship is friendly and expresses group reciprocity

From the data finding also shows that 90% sellers accept the offer in business with 27 sellers accept the offer in business cooperation and only 3 sellers who ignore it. It shows that China people almost never waste chances in business. It also supported by the explanation that Asia people including China almost cannot say “NO” directly, they prefer to say ignorance intricately and complicated. Express their ignorance with saying “no” directly is considered causing threatening “face” and causing embarrassment. It is proven in this research that there are only 3 sellers who ignoring the offer. They really do face saving act to their customers.

CONCLUSION

The communication through the sellers and the shoppers or customers of Aliexpress can be analyzed using cyberpragmatics theory since the communication done digitally. After 30 messages of business cooperation offer sent, they have various responses from the sellers with ignorance or acceptance. All responses used as data of this research to be analyzed using politeness theory with aim to find out the dominate
politeness strategies expressed by China people to accept and ignore offer in business. The result shows that 90% sellers accepted the offer, while 3 sellers ignored it. 90% China sellers strongly agree with the offer and even giving offer of best price and discount in responding the cooperation offer message. While in accepting and ignoring business offer, they use different politeness strategies. Most of them use positive politeness strategy with the total of 13 responses.

The big amount of sellers accepting the offer and their choice of using positive politeness strategy is affected by China culture that is productivity culture called “zi qiang” which means strengthen yourself. China people are hard worker in all fields especially in business since China nowadays become one of the biggest country in trading. It makes China people have perfect ability to communicate to gain more and more customers. It shows with their politeness strategy to serve customer with very good service. Their good service shows with use of positive politeness strategies dominated found in this research. They also use pronoun “We” rather than “I” and call their customers with “dear/my friend” to create closer communication. They recognize that their customers have a face to be respected. It also confirms that the relationship is friendly and expresses group reciprocity. It makes China become the biggest American competitor with being the biggest country in business and exporter of whole products in the world. It starts with the genius way in managing business; one of the aspects is in the use of language properly to create a good communication in gaining a trust from their business partners.

REFERENCES


Hedonism in Chicklit and Teenlit Period as Reflected in “Summer in Seoul” and “Marriageable”

Ramlan Setiawan
State University of Semarang, Faculty of Languages and Arts
Semarang, Central Java, Indonesia
ramlan.setiawan@gmail.com

Nining Candra Wahyuni
State University of Semarang, Faculty of Languages and Arts
Semarang, Central Java, Indonesia
niningcandra1@gmail.com

ABSTRACT
This research is about analyzing hedonism in chicklit and teenlit. There is a popular culture of this period that is portrayed on the novel, named hedonism (even consumerism). Hedonism is defined as a view that considers the pleasure and enjoyment of the material as a primary goal in life. The object of this study is two novels entitled “Summer in Seoul” and “Marriageable”. The objectives of the study are: 1) to describe how hedonism is represented in Ilana Tan’s “Summer in Seoul” and in Riri Sardjono’s “Marriageable”, and 2) to explain what hedonism’s impacts explained in those novels. The method of this study is using formulaic literature approach. It contains the description, analysis, and interpretation of these data supported by theories. Finally, we draw conclusion in order to answer the statements of problem. The results of this study are; firstly, in the novel “Summer in Seoul”, hedonism is represented through the setting of places—in which the locations (urban/cosmopolitan) full of glamorous; through the characters’ habits—royal in eating and shopping, and in the novel “Marriageable”, hedonism is also represented through the setting of places—D’Orange, Loofah, Nawangsari, QB, Lolita, and Linea are glamorous places that always visited by the characters; and the characters’ habit—smoking, hang-out, shopping, nyalon. Secondly, the impact of hedonism can affected the thought, talk, habit, action, and so on to the characters.

KEYWORDS: Chicklit and Teenlit, Hedonism, Ilana Tan’s Summer in Seoul, Popular literature, Riri Sardjono’s Marriageable

The development of the popular types of literature is influenced by popular culture embraced by most people. This culture is related to the culture of consumption...
that is supported by the increasing of modernization of information and technology. It also cannot be separated from the hedonistic lifestyle that accompanies teenage life in general. According to the Dictionary of the Drafting Team (in Dewojati, 2010: 16), hedonism has a sense view of life which considers that the pleasures and the material is the purpose of life. Meanwhile, according to Supelli (2003:30), hedonism is caused by *hedon’s* virus. It is an act which a joyful and happiness is the most priority in life. Based on the above two statements, we can conclude that hedonism is always associated with pleasure and luxury. If these two things have not been met, it will cause problems.

Other popular culture that developed in the modern era is the culture of consumerism. Richard H. Buskirk and James T. Rothe on their journal mentioned that consumerism is a vital part of modern history; its role continues to change with time; and it remains controversial, generating some sense that it is unnatural or at least inferior to other societal goals. Meanwhile, according to Indonesian dictionary online, the notion of consumerism is an ideology or lifestyle which considers luxury goods as a measure of happiness, pleasure, and so on. Two of the statements indicate that consumerism comes from an understanding that is embedded in the mind that satisfaction, pleasure, and happiness will only be achieved if what they want at any moment can be met.

Two things above (hedonism and consumerism) are quite dominating issues of popular literature, although the issue of romance and infidelity are still existed. The two issues above also illustrated the literary works of Ilana Tan and Riri Sardjono. Ilana Tan, in her novel entitled "Summer in Seoul" tells the story of a girl who was taking courses in the country of ginseng. In the course of her study, she met with a famous singer who had a bitter history in his life. Starting from the exchanged their
mobile phones at a store, the story of their time-together began. Throughout the story described by the author, issue of hedonism and consumerism are dominant. While the novel "Marriageable" written by Riri Sardjono, photographed clearly and bluntly that the culture and lifestyle of hedonism and consumerism are represented by the main character of this novel, Flory and her gang. The approach of this research is formulaic literature.

**Reason for Choosing the Topic**

There are many reasons why we choose hedonism in the novel “Summer in Seoul” by Ilana Tan and “Marriageable” by Riri Sardjono as the issue of our mini-research. We choose this topic because we are interested in finding the messages taken from the novel. First, we choose the novel “Summer in Seoul” by Ilana Tan and “Marriageable” by Riri Sardjono because the phenomenon of hedonism, consumerism, individualism, feminism are dominant in the novel and it is interesting to be analyzed. Second, this topic gives cultural phenomena which happened in modern era. Third, we choose this topic because it becomes a hot issue up to now. Fourth, this writing is also as an effort to show up the negative impact and effect of hedonism.

**Statement of the Problems**

In this mini-research, the problems of the study are as follows:

1) How is hedonism represented in Ilana Tan’s Summer in Seoul and in Riri Sardjono’s Marriageable?

2) What hedonism’s impact explained in Ilana Tan’s Summer in Seoul and Riri Sardjono’s Marriageable?
Objective of the Study

The objectives can be stated as follows:

1) to describe how hedonism is represented in Ilana Tan’s *Summer in Seoul* and in Riri Sardjono’s *Marriageable*

2) to explain what hedonism’s impacts explained in the novels “Ilana Tan’s *Summer in Seoul* and Riri Sardjono’s *Marriageable*”

REVIEW OF RELATED LITERATURE

Review of Previous Studies

In this chapter, we present the previous studies which were conducted by two scholars about the study of hedonism. Here, we discuss two researchers: *Hedonism in Ari Nur’s Kisah Pencarian Cinta Sejati Diorama Sepasang Albanna*, an article of final project of Padang State University in 2014 by Januarinda Afra and *the Posmo Construction of Career Women in Icha Rahmanti’s Cintapuccino*, a final project of Bandung Islamic University in 2006 by Kartika Safitri. Those two researchers used formulaic literature in analyzing the novels.

Hedonism

According to Indonesian Big Dictionary (KBBI, fourth edition, 2008), hedonism is defined as a view that considers the pleasure and enjoyment of the material as a primary goal in life. While according to Cambridge Advanced Learner’s Dictionary, hedonism is defined as living and behaving in ways that mean you get as much pleasure out of life as possible, according to the belief that the most important thing in life is to enjoy yourself. Based on those statements, we can conclude that hedonism deals with the glamorous.
Chicklit and Teenlit Period

Chicklit

Chick-Lit is a work or nuanced story book with seasoned urban or cosmopolitan romance story, the characters are usually young women, single, executive and dressed in luxurious style (Basuki, 2007:24). Jordan & Weedon (in Mochtar 2009:47) also said that during this time, fiction became an effective medium in the women's movement, especially in spreading the values that are believed by the movement. Fiction readers can alter consciousness about themselves and their position in society. Chicklit is chosen in this study because as a popular fiction. Chick-Lit considered to have an important role in the spread of a certain ideology (Jordan & Weedon in Mochtar, 2009:47).

Teenlit

The definition of teenlit is almost as same as chicklit. It deals with the story of teenager and their life. The writer of this genre is usually coming from teenager itself. They described their life collaborating with the development of internet and technology. The difference between chick literature and teenager literature is on character of the story. In chick literature, the main character is an adult woman and it is a must. While in teenager literature, the character that is dominant is not only for girl, but also it is okay for boy. One thing that becomes an icon of these two genres is, the ending of the story, usually, it can be predicted before (predictable).

Formulaic Literature

The formula is defined specifically by predictable narrative structure. Formulaic literature according to Cawelti, as quoted by Rosyidi (2010), is a structure of narrative or dramatic conventions that are used in a lot of individual work. The use
of this formula is to signify a conventional way to treat some specific things. Another use is that the formula refers to the types of grooves that represent the types of stories.

**RESEARCH METHOD**

**Object of the Study**

Object of the study is divided into two kinds; material object and formal object. Material object is the study of the novels "Summer in Seoul" by Ilana Tan and "Marriageable" by Riri Sardjono. Formal object is the study of those novels seen from research questions.

**Design of the Study**

In this study, we used formulaic literature approach to analyze the novels using qualitative method and implementing formulaic literature. The data used in the qualitative study is in the form of description and identification of the text, such as words, phrases, idiom, sentences, and dialogues. As stated by Huberman and Miles (1994: 65), qualitative data is usually words rather than numbers. The qualitative data were the sources of well-grounded, rich descriptions and explanations of processes in identifiable context of words, sentences, utterances and dialogues. Therefore, the source of data came from works, and script; while the data analysis comes from the words and sentences. Therefore, we gave analysis existing in the novels and from the words, phrases, sentences, and also the meaning.

In order to support our explanations about the study, we also referred some references which is called as library research method. We searched the data from references related to the subject matter. It means that the investigation is based on the data taken from novels as the main sources, and the analysis by using resources such as books, articles, encyclopedia, etc.
Procedure of Data Analysis

The data are analyzed to gain the objective of the study. Here are the steps that we did:

1) We identified and classified the data into fragments based on the elements to construct the structure of the story.

2) All of the codes and textual elements were put together to show the relations as comparison of those two novels.

3) Next, we searched for the similarity of hedonism in those two novels.

4) After finding that, we put those relations to become argumentative sentences in order to find meanings revealed based on our interpretation.

5) Finally, by comprehending the theory of hedonism and others, we put a conclusion to answer our research problems.

FINDINGS AND DISCUSSION

Hedonism in “Summer in Seoul” by Ilana Tan and “Marriageable” by Riri Sardjono

Hedonism represented in “Summer in Seoul” by Ilana Tan

According to the analysis of Jafar Lantowa for Cinta Suci Zahrana, it is clearly mentioned that formulaic literature means that an analyzing based on the elements of the novels’ structure. The first element is plot. Adi (2011:38) stated that plot in the novel, for high literature and popular literature, usually began from introducing the characters, situations, the development of the story and ending of the story, or it can be stated by exposition, complication, conflict, climax, and ending of the story. The plot in “Summer in Seoul” written by Ilana Tan is; 1) begun with introduction of the characters; Han Soon Hee (Sandy), Jung Tae Woo, and Park Hyun Shik of the accident in a store (Sandy’s mobile phone is exchanged with Jung Tae Woo’s phone). To cover
the issue of gay of Jung Tae Woo, the convention between Sandy and two guys is begun. After that, Sandy worked for Jung Tae Woo with her own requirement. She accompanied Jung Tae Woo for anything and anywhere, 2) until in one moment, Kang Young Mi knew about this convention. It is started by the strange actions that were done by Jung Tae Woo’s girlfriend when she was calling Sandy, 3) then, Sandy’s apartment is burnt, 4) Choi Min Ah (Jung Tae Woo’s mother) spoke up about Jung Tae Woo’s girlfriend to public, 5) there is an article about the dishonest of love done by Sandy and her-ex-boy, 6) again, there is an article about the “revenge of Sandy” because the death of Lisa caused by Jung Tae Woo’s events, four years ago, 7) Sandy permitted to go back to Jakarta, 8) Sandy got taxi accident when she wanted to go back to Seoul, 9) Jung Tae Woo went to Jakarta to see Sandy in the hospital, 10) as an ending, Jung Tae Woo invited Sandy to go to the luxurious hotel in South Jakarta to entertain her and Sandy loved it so much.

The second element is theme. In our interpretation, the theme is “Witing tresno jalaran soko kulino” (Javanese) or “Love grows because it is wonted.” It means that the habit of being together with someone is the key to the growth of love. It is proven by the ending of the story. In the beginning, the main character (Sandy or Han Soon-Hee) does not like Jung Tae Woo. But because she always accompanies him to go anywhere and she can meet him in many times, the feeling of “love” is growth.

The third element is characters. Actually, there are many characters from this novel. But, the dominant characters are Sandy (Han Soon-Hee), Jung Tae woo, Park Hyun Shik, Kang Young-Mi, and Choi Min Ah (Jung Tae Woo’s mother). The characterization of the main characters are; 1) Jung Tae Woo. He is a kind guy because he always treats his friends and Sandy. He is also a royal person, but unluckily, he
deals with hedonism, and 2) Han Soon-Hee (Sandy). She is an innocent woman. She also admits herself that she is a strong woman, but luckily, she is a hard worker woman.

**The fourth element is setting.** The setting of this novel is in Seoul, South Korea and Jakarta, both of which are urban/cosmopolitan.

**The last element is nuanced (atmosphere).** By analyzing carefully with considering the elements above, it can be stated that the atmosphere of this novel is romantic enough, glamorous, and portrays the hedonism’ life in the urban or cosmopolitan areas.

**Hedonism represented in “Marriageable” by Riri Sardjono**

To analyze this novel, we still use the same approach.

**Plot.** The plot of “Marriageable” novel written by Riri Sardjono is 1) a gives in marriage between Flory’s family and Vadin’s family. It is also as the introduction of the characters in the beginning, 2) Flory, always gathers with her gangs, 3) a marriage between Flory and Vadin, but with a requirement from Flory, 4) a conflict of Flory and her own self, Flory to Vadin, and Flory to Nadya, 5) a surprise in Mask Party, and 6) a confession from Flory that she really loves to Vadin.

**Theme.** As the story of previous novel, the theme is “*Witing tresno jalaran soko kulino*, (Javanese) or “Love grows because it is wonted.” It is proven by the ending of the story. It has a same plot. In the beginning, Flory does not like Vadin, but in the end she loves Vadin so much.

**Characters.** One of the characteristic of popular literature is on the characters. Usually, there many characters on the story. It was proven by the novel “Marriageable” written by Riri Sardjono, there are almost more than ten characters of this novel; Flory, Mamz & Papz, Vadin, Aunt Mia, Gerry, Kika, Ara, Dina, Padma, Gilang, Bimo, Nadya, etc. The characterization of the main characters are; 1) Flory and her gang.
They are quite smart, feminist, sarcastic, and deals with hedonism, 2) Vadin. He is a responsible husband with full of patient in facing Flory. He is also a loyal man although he is got bad treatment from Flory. Unluckily, he is also “Anak Mamih”, 3) Nadya. She is ex-girlfriend of Vadin. Unfortunately, she has slow thinking. She usually tantalizes many men.

**Setting.** The setting of “Marriageable” novel located in Jakarta and Anyer. It portrays the glamorous of metropolitan’s life (urban or cosmopolitan).

**Atmosphere.** It deals with a romantic story and hedonism’ thought.

**Hedonism’s Impact Portrayed in “Summer in Seoul” by Ilana Tan and “Marriageable” by Riri Sardjono**

There are many impact of hedonism portrayed in the novels. It can be related to thought, action, talk, habit, etc as cited below.

**Thought**

“Marriageable”

...bahwa aku perlu sebuah hiburan yang menyenangkan. [p.58]

*Anak-anak ngajakin ke Bali.* [p.292]

**Meals**

“Summer in Seoul”


“Kita makan di restoran mewah. Lalu mawar ini.” Sandy menatap Jung Tae-Woo sambil berusaha mengingat. [P.114]

“Marriageable”

*Ia mengajakku makan siang dengannya di D’Orange.* [p.39]

“Ada lemon tea, ada Chitato, aku bikin kentang goring, dan…”[p.117]
Place of living

“Summer in Seoul”

.....Jung Tae-Woo berdiri tegak di dekat jendela besar ruangan kantor manajernya yang berada di lantai 20 gedung pencakar langit. [P.16]
Mereka bertiga—Jung Tae-Woo, Park Hyun-Shik, dan dia sendiri—sudah berkumpul di apartemen Park Hyun-Shik yang besar dan mewah. [P.37]

“Marriageable”

Kupusatkan perhatianku pada air kolam renang di apartemen Kika....[p.78]
Kuputuskan untuk menyudahi melamun di bawah pancuran yang membuat pintu kaca ruang shower-ku berembun. [p.187]

Hangout Place

“Summer in Seoul”

Ia dan Jung Tae-Woo sedang berada di dalam lift yang membawa mereka ke lantai teratas gedung hotel itu. Setelah tahu Jung Tae-Woo akan mengajaknya makan malam di restoran hotel mewah, ia tidak bisa menekan rasa cemas di hatinya. [P.111]

Mereka berhenti di hotel terkenal di daerah Jakarta Selatan. [P.179]

“Marriageable”

Sore itu, kami berlima memang sengaja bertemu di D’Orange untuk membahas tentang peristiwa perkenalanku dengan Datuk Maringgi abad 21. [p.8]
Gerry memutuskan agar kami bertemu sepulang kerja di QB. [p.14]

Shopping

“Summer in Seoul”

Jung Tae-Woo menghentikan mobil di depan toko pakaian yang kelihatan mewah di Apgujeong-dong, salah satu kawasan paling trendi di Seoul,
dipenuhi restoran kelas atas dan toko pakaian dari para desainer terkenal.

[P.45]

Sebenarnya kau ingin beli apa?” tanya Sandy bingung. Ia melihat-lihat barang-barang yang dijual di toko itu dan ia benar, harganya sama sekali tidak murah. [P.46]

“Marriageable”

Yang elo butuh cuman gaun DKNY, potongan rambut baru, dan segelas es krim. [p.31]

“Gue mau shopping.” [p.222]

Fashion

“Summer in Seoul”

Tae-Woo terdiam. Ia memandang Sandy dari kepala sampai ke ujung kaki. Tidak, gadis ini memang sudah punya pekerjaan dan dilihat dari cara berpakaiannya, ia tidak tampak seperti gadis yang kekurangan uang. [P.30]


[P.74]

“Marriageable”

Sambil mencopot jam tangan, cincin, dan kalung perakku….[p.27]

“Gue cuman mencoba mengikuti perkembangan mode.” [p.238]
Action of Giving surprise

“Summer in Seoul”

*Sandy membuka kotak itu dan tercengang ketika melihat di dalamnya ada ponsel yang sama persis seperti ponselnya yang hilang dalam kebakaran.* [P.121]

“Marriageable”


Bad Habit/Drunk (Beverages)

“Summer in Seoul”


“*Hei, kau tidak jadi minum-minum dengan kita?”* tanya Park Hyun-Shik begitu ia menutup ponsel. [P.185]

“Marriageable”

*Apa boleh ngerokok di sini?”* [P.8]

...*di sana ada Vodka selain topeng. “[p.266]*

CONCLUSION

The conclusion of our analysis is:

1. In the novel “Summer in Seoul”, hedonism is represented through the setting of places—in which the locations (urban/cosmopolitan) full of glamorous; through the characters’ habits—royal in eating and shopping, and in the novel “Marriageable”, hedonism is also represented through the setting of places—D’Orange, Loofah, Nawangsari, QB, Lolita, and Linea are glamorous places that
always visited by the characters; and the characters’ habbut—smoking, hang-out, shopping, nyalon.

2. The impact of hedonism can be observed in the characters’ thought, talk, habit, action, and so on.

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Fleeting Escapades: Cosmopolite Experience
in Travel Stories Collection *Rumah adalah di Mana Pun*

Ratna Erika Mawarrani Suwarno
Universitas Padjadjaran
Jalan Raya Bandung-Sumedang KM 21 Jatinangor, Indonesia
ratna.erika@unpad.ac.id

ABSTRACT
Local travel writing has become a trend in contemporary Indonesian youth culture. This growing practice of local traveling then produces a large number of stories featuring exploration and discovery of experience of Indonesia with Indonesian women writers producing number of stories featuring their exploration and discovery of archipelagic experience in Indonesia. Set in local tourist destinations across the archipelago, ‘*Rumah adalah di Mana Pun*’ offers array of travel accounts from local young Indonesian women. Simultaneously, they also convey spatiotemporal representation of destinations and fleeting travelling experiences in which these women escape their monotonous everyday life. This paper focuses on the space/place these women travelled, the stories they wrote, and the experience they shared in their travel writing. I argue that these fleeting escapades phenomena form new practice of Indonesian popular travel writing, setting Indonesia as an open arena for globalization convergence. There is further involvement of contradicting home and destination cultures within the stories. These women writers try to become participants of the destination while still be tourists originating from their home. Their writings then create open and new orientation of spatiotemporal experience of Indonesia cosmopolites, juxtaposing their autonomous home culture and their distance from the destination culture within Indonesia archipelago.

KEYWORDS: cosmopolite women, Indonesian popular writing, spatiotemporal experience, travel stories.

The trend of travelling in Indonesia has set many young woman travellers to practice travel writing or document their travel in writing. The practice supports the production of a large number of stories featuring exploration and discovery of
Indonesia within tourist destinations. These young Indonesian woman writers focus mainly on their experience, first and foremost, and the sharing of their story, and the space/place of their destination. All their stories from exploring parts of Indonesia become a personal story and valuable experience for them. Furthermore, the process of sharing these writings has been done in various channels. From small publication in their personal weblog to commercial reproduction of a travel writing collection, young Indonesian woman travellers have been productively writing their experience and sharing them to the world.

One of the collections of travel stories written by young Indonesia women is *Rumah adalah di Mana Pun*, or literally *Home is Wherever*. Consisting of nineteen short stories, the collection puts forward the title of one of the short story titles, emphasizing the spirit of home being everywhere. The home searching theme, to be able to be taking home whenever one travels, is apparent in the short stories, signifying repeated theme of travel stories written by Indonesian young women. The space/place these women travelled, the stories they wrote, and the experience they shared in their travel writing, will be the focus of this paper. Destination and its culture becomes important to observe and analyze, in terms of its connection to how these women treat the destination culture as an arena of negotiation. The experience they shared in their writing will show their involvement with the destination culture and its relation to their home culture. These escapades of the women, no matter how fleeting, create orientation of spatiotemporal experiences of Indonesia cosmopolites. These personal experiences juxtapose their autonomous home culture and their distance from the destination culture within Indonesia archipelago.
COSMOPOLITE, IN DEFINITION

The term cosmopolite in this paper is synthesized from Ulf Hannerz’s conception of the term cosmopolitan in his book *Transnational Connection* (2001). Hannerz places perimeters on cosmopolitanism into a stricter sense and a much more genuine concept. He states that cosmopolitan “would entail a greater involvement with a plurality of contrasting cultures to some degree on their own terms.” (103). This concept is further supported with what the cosmopolitanism Hannerz stated as “an orientation, a willingness to engage with the Other.” I believe that Hannerz’s emphasizes of “involvement” with the destination culture and “willingness to engage with the Other” is the key to conceptualize the term cosmopolite I used in this paper. Instead of merely a person within realm of cosmopolitan term, cosmopolite becomes someone who negotiates her home and destination culture. In order for one to be labeled as cosmopolite, she has to conduct shared activity involving not only herself as the traveller but also the destination culture. Both parties take equal role in the cultural negotiation and settles on an amicable outcome.

Cosmopolitanism, according to Hannerz, also “entails an intellectual and esthetic openness toward divergent cultural experiences.” (103). Cosmopolite then labels someone who possesses openness toward experiences that is different from their cultural ones. Unlike tourist who distances herself from the culture before her cosmopolite welcomes the different cultural experiences. She even embraces the difference and even radiates “the aspect of a state of readiness, a personal ability to make one’s way into other cultures, through listening, looking, intuiting, and reflecting.” These practices of listening, looking and intuiting are apparent in almost all travel accounts. Yet, the practice of reflecting has not been applied in many travel writing. With most accounts focusing on reporting what could be heard, seen, and felt,
most of the times travellers, or in this case tourists, are not able to portray the reflection of their connection to their destination.

In order to further define cosmopolite woman in this paper, I include Bill Ashcroft’s idea that that travel fiction operates as hybrid transcultural contact (2009). He believes that travel writing always moves through languages, time, and places and becomes representation of understanding that is “controlled, to some extent, by the boundaries of discourse, and as with all translation, a totally new reality is created.” (234). The writing produced by these women are of course controlled, since all their writing comes from their own perspectives. They only write what they experience and willing to put in the stories. Yet they do create new reality, combining not only their own perspective but also their involvement with their destinations. This involvement with the destination presented what Ashcroft emphasized as “images of reality rather than reality itself.” (235).

According to Ashcroft, to travel is also to signify power. In this research I used the word power in its most subtle term, more focusing on how power relates to one’s ability of to do something for oneself, instead of consciously imposing their power toward others. If, as Ashcroft has stated, travel writing operates as contact zone and the site for a transcultural contact, these women has proposed potentials for a hybrid engagement, a cosmopolitan involvement. Despite the travel rules of inclusion and exclusion regarding cultural contact, this collection of travel stories has worked to construct and reconstruct the transcultural text presenting their own representation of parts of Indonesia.

The representations these women portray in this collection are personal and tightly spatiotemporally connected to the time and space they travelled. Transcultural involvement of these women in this case is through language, through their stories
about the places they visited. Through the stories these women travel and visit different cultures for many different personal reasons. These women fully realize that they are not the members of the culture they visited in their destination. This realization is important because it serves as one of the signifiers of how these women construct and reconstruct the transcultural text of travel writing. These women’s ability to make way into other cultures through their travels is their competence as a cosmopolite, one who seeks for power in the act of travelling, producing spatiotemporal images from their experience. They do not consciously deploy power over the Other. They instead take active participation in the destination cultures, exploit language to share spatiotemporal stories about Indonesia and produce their own stories, their own cosmopolite stories.

**IS HOME REALLY WHEREVER?**

Several stories I choose to discuss in this paper show not only clear portrayal of home and destination cultures but also experiences of the writers in dealing with the destination at a specific time. The stories also serve as overall representation of the whole collection, showing high level of involvement of the woman travellers into the visited culture, showing cultural negotiation and settling into destination activities without forgetting their home norms.

As the highlight of the stories collection—hence the use of the title of this short story as the title of the collection, *Rumah Adalah di Mana Pun* portrays longing to be away from home only to find another home. Keyko Cecillia recounts her short getaway to Belitung, leaving Jakarta only for a few days. With cheap promo tickets, her trip to Belitung has been planned beforehand. Easy access of information helps her connect with her host in Belitung, a man she meets on the Internet. During her trip, her primary concern is to be at home, which is a little off considering that she is travelling to be
away from home. Yet, in her longing for home, she finds herself focusing on to the relationship of her host and her host’s wife, the welcome from the locals, and the ‘family’ she meets in Belitung.

This contradiction between being away from home and at the same time finding another home elsewhere becomes more apparent as she also narrates her dialogue with her close friend back in Jakarta through messaging service. She delightfully tells her friend that she’s missing him, wishing he were there with her. The contradiction also shows negotiation in Keyko’s personal writing. She longs to be home in her destination. She searches for the idea of home in her destination. Her involvement with the destination culture is apparent in her wish to also taking home in Belitung. Yet, Keyko does not wish to be an actual part of the destination culture. She is fully conscious about being on vacation, that the destination is not hers to keep and she still has complications at home. Keyko’s power as the writer of the travel account is exercised with care, showing her acceptance of measured cosmopolite involvement.

Different subtheme of the collection, several of these women use their trips as fleeting escape from their heartbreak. In their stories, travel is used as means to distance oneself from the harsh reality in the every day life. Agita Violy in *Kabut Cinta Mandalawangi* (Love Mist (in) Mandalawangi) revolves around her attempt to forget about her ex boyfriend with a trip to climb Mount Pangarango and Mandalawangi Valley. As she reaches the peak, along with her friends, she feels “peace seeps into to the deepest parts of heart.” (14). Her original intention of escaping her memory of her ex-boyfriend vanishes as she reaches the valley and falls in love with her new friend. In this story, the destination of her travel offers not only escape from the memory of her ex-boyfriend but a new found love. Agita struggles with her unwanted romance memory from home. She travels all the way to the mountain to help her make peace
with the memory. Contrary to her home, her destination serves as a place of solace, a place where she can detach her unwanted memory of her boyfriend.

Her involvement with her destination, in this story, Pangrango mountain and Mandalawangi valley, is apparent in her narration about the places. She describes her reaction as she sets her eyes on the valley, instantly calling it a “phenomenal love valley adorned by beds of edelweiss.” Her awe and wonder over the destination is dominating her entire narration. She is an example as she radiates her “personal ability to make [her] way […] through listening, looking, intuiting, and reflecting.” Her reflection is emphasized with her description: “My eyes burn when we arrive at Mandalawangi. My entire body seems to relax, taking in what I am seeing and feeling. Overwhelmed. … I have never seen a place as romantic as this place before. This is the true meaning of travel.” (13); italics emphasize is mine. This ending of the trip and the ending of the story are wrapped by this line of confirmation. This subtle reconstruction for the meaning of travel that she has believed all along is setting up new standard for her personal romantic place definition and has also, in extension, shows her power to write her spatiotemporal experience.

In a similar mountaineering travel story, Gading Rinjani retells her story of finding a family at the end of a mountain climbing trip. The hardship of climbing Mount Mahameru has brought her closer to her newfound friends. She specifically refers to “[M]ount Mahameru that has turned us into family.” (87) and emphasizes on their precious shared experience of climbing Mahameru. What starts as mere friends meeting for the purpose of climbing the mountains has turned into a celebrated bond forged by the trip. This new bond is family-like; Gading considers her new friends as reliable close friends, almost like family, since they have overcome hardship together, and will be ready to face anything that comes next.
Gading’s involvement in mountain climbing is part of her joining new culture, by quick observation and learning by doing. Mount Mahameru as a destination serves as a meeting place where new connection of travellers forge. Her writing explores the destination as a place she has never been to and as a place that will hold her memory from now on. In this fleeting moment, her escape from the city to the mountain serves as an arena where she engages with others willingly and openly. At the end, she is left amazed at the promise they made to each other while saying goodbye. Mount Semeru as the meaning of the destination for Gading and her friends has been restructured through shared experience. It is because of their shared experience, the destination becomes even more important for not only Gading but also the fellow traveller.

Other two striking examples of genuine cosmopolite traits, willingness to engage with the Other, and openness are found in these stories featuring two women in their exposure to cultures that are foreign for them. The first story is Aku Terpikat Padamu, Wae Rebo (I Am Enchanted to You, Wae Rebo) in which Chlara Sinta along with several of her friends visited Flores for the first time. The highlight of the trip is Wae Rebo, a traditional village located in remote Flores. She depends heavily on knowledge shared by fellow traveler in their travel blogs, stating that “We find the info from the blog of people who have visited the place. This discovery sends me into realization that all travelers in essence have camaraderie and are eager to share.” (29). The self-research process shows Chlara’s determination in travelling to Wae Rebo and her consciousness of mutual friendship among travellers.

Yet the travel to go to the village is portrayed as full of obstacles and with various change of plan. In details, Chlara retells the last minute cancellation of their flight, the new plan for the road trip, the draining hike to the hills where the village is located. She offers several reflections of having the opportunity to visit the village
despite its remoteness. Chlara then experiences religious ceremony to send off the
death of one of the villagers and is enchanted. Since she joins the villagers in the
procession, to the length of staying at one of the villagers’ house in exchange for a
hotel, Chlara is thoroughly involved in the culture she visited. Instead of
contradicting her home and the destination culture in her account, she tries to become
active participant of the destination’s culture. She still counts as tourist, who comes a
long way from her home for a purpose of vacationing, but she shows her openness and
her involvement in the destination culture. This involvement and openness signify
Chlara’s cosmopolite trait, of not distancing one self during one’s visit to a place,
during the time she spends on the destination.

Meanwhile, Lucia Widi writes Persisan Anta Tuan (Persisan Ceremony in
Anta Tuan), her travel account about her trip to Flores. She joins the procession of
Great Friday and immerses herself in the culture of the destination. “Even if it’s only
two days, Larantua has opened my eyes toward things I have never seen before. My
brain recorded, with bold letters, that Larantuka has a large group of people who has
tremendously strong faith to something, to their God.” (135). Travelling alone, Lucia
steps into the destination culture without distraction, taking a full frontal involvement
with the ceremony and the procession of the locals.

This direct involvement gives her the power to construct a personal
transcultural text. Her travel account is merely coming from her own experience
without any distraction from fellow travelers; to a certain extent she appears to be
having a considerable distance with the destination space. Yet, her attempt in making
numerous conversations with the people in the destination and her openness in
answering questions from the locals signify her spatiotemporal construction of her
destination. She is able to make way into a new culture through her travels and portrays
her competence as a cosmopolite, taking active participation in ceremonies and produces her own stories.

CONCLUSION

In these travel stories, these woman travellers reaffirm their power by conducting travel to destinations all across Indonesia and producing their own stories. They do start the whole travel due to their everyday life pressure, but as they take fleeting escapades they also exercise their power, their knowledge, and their openness to be involved with the destination culture. Travel, for these women, has never been about power, but about escape. And in their fleeting escapades, they find not only meet new places at a certain time but also use language to tell stories about these places at a certain time. It is with language and writing they gain further experience. They are able to relive their experience through their writing, eternalize their experience, and exercise their own power of writing about Indonesia. These stories of Indonesia are not mere accounts of travel stories but travel stories with involvement and openness. Involvement then contrasts the destination with the home culture. Yet openness emphasizes one of the cosmopolite traits of wanting to be participants in the destination culture—instead of being a spectator of a tourist.

These stories, in Indonesian tourism context, then set Indonesia spatiotemporal aspect as an open arena for globalization convergence. In these stories Indonesia is portrayed as inviting and open places for those who wanted to take a visit, no matter how fleeting it would be. Involvement in Indonesian local cultures is gladly received while openness for new culture to become participants is ever present. All the same, Indonesia is also seen as places that respect the home cultures of its visitors. The arena for cultural negotiation is fluid and flexible where juxtaposition of home and destination culture is considered as contradictory yet a welcomed event. These stories
of exploration and discovery of Indonesia become the products of woman travel writers and also the reflection of Indonesia as perceived by Indonesian contemporary cosmopolites.

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ABSTRACT
The pursuit for the better education has enabled young people to leave their mother and nest and seek for self-improvement in other countries. This flock of students therefore witnesses and possesses their own translational experiences that would bear to colourful stories on surviving both academic and social alien life. Singapore has been one of the major destinations for international students which is also widely known for its distinctive spatial and cultural features. For Margareta Astaman, the country has shaped her identity that she decides to share her personal struggles living as a foreign student in her journal, After Orchard (2010). Using her urban Jakartan style, she reveals not only her opinion on the famous educational centre in Asia, but also the country in general. This paper will discuss translational education portrayed through the most intimate account of the traveling scholar to analyse the broader issue on studying abroad at and with prestigious access. I will also deliberate about how the different educational system and everyday life between the native country and the second home reveal the concept of bilateral cultural relation between Indonesia and Singapore.

KEYWORDS: Indonesian-Singaporean relation, kiasu, personal journal, transnational education
“A land of opportunity, but also a land of desperation.” (Astaman, 2010: 4) For many Indonesians, Singapore is a name mostly associated with wealth. Before airline tickets are cheaper as they are today, going abroad for holiday meant going to Singapore, or as Indonesians would call it, Singapur. Today, visiting the island is as easy and affordable as paying a visit to grandparents (probably easier and more affordable). Still, the almost effortless access does not necessarily mean that Singapore is less rich than before. It is an enigma that the country can be first going abroad experience for its close distance, but its high living cost and entertainment are the opposite epitome of their native country. Chua (1998) describes Singapore as “never a Third World country”. It is never poor. It was born from the mother of modernity before it is even an independent country. For such character the small-sized nation is considered to be the nirvana of consumerism, where you spend your hard-earned money.18 It is a new fancy mansion erected near your humble house, the neighbour whose house you always want to visit and enjoy the modernity.

Singapore lives in perception as a destination for world-class entertainment, top notch shopping boulevard, reliable medical care, alternative for short escape from the hectic urban life, and also safe box to keep blood money from being traced. For parents who want the best for their children, it is also where they send them for first-(and -world) class educational facilities. Indonesian parents have trusted Singaporean educational system for their children to learn at an excellent business class, and for those who cannot afford the tuition, scholarships are available. With the approximately

18 See Chua (1998; 2003) on the Singaporean character of globalism even since its declaration of independence in 1965 where the early Singaporeans must struggle recovering from the aftermath of colonial days that the government decided to improve the quality of life and followed by the next generations bearing to the today’s hard-working citizens that makes the country an excellent model of prosperity.
one-to-two-hour flight\textsuperscript{19} from the family, Singapore is one of the best choices for Indonesian students who do not trust Indonesian teachers (as they also have a little faith in the doctors). Stories about surviving Singapore as an international student include cultural shocks on how different Singaporean school and living systems. Such contrast bears to colourful stories, though for most Indonesian writers, Singapore is not romantic enough for a setting, that Margareta Astaman decides to “warn” optimistic young people who consider Singapore for their studying destination. Astaman uses personal log-style containing contemplations and wits on the school system (and Singaporean urban life) in \textit{After Orchard} (2010). In this paper, I will discuss the transnational education experiences from the point of view of an urban young student and how the system has contributed to her identity as she picks up some of the Singaporean distinctive features.

\textbf{FIRST DAY OF SCHOOL: SOME BACKGROUNDS}

I shall begin my analysis with Astaman’s background. In her journal, she, known by her nickname Margie, addresses herself with a typical urban Jakartan speech, using “gw” for herself and colloquial way of speaking. As you read the pages, you are also listening to your best friend complaining about her restless life, a type of today’s Indonesian popular books loosely called as “\textit{perlit}” or personal literature.\textsuperscript{20} Such “speech acts” or as Bakhtin calls primary speech genres to differ it from the secondary ones found in literature or scientific text may be closer to the real events that give birth to autobiography (Pyrhönen in Herman, 2007: 113). To call this a literary work may cause a perpetual discussion on how a book should be put in a

\textsuperscript{19} It is important to note that as I address Indonesia, I mean big cities, such as Jakarta, Bandung, or Surabaya in consideration to the corpus of this paper. To include all parts of Indonesia is an overwhelming and \textit{kiasu} project, almost impossible.

\textsuperscript{20} A term, referring to the previous ones, such as chick lit, teen lit, made famous since Raditya Dika published his personal journal \textit{Kambing Jantan}. The book is so famous that the similar way of narrating is followed by the next generation of young writers.
section at a library. This book, however, is a book of confusion and such complexity is what Astaman offers in her logs. In the beginning of her book, she informs us that many people do not believe her how stressful and draining the experiences are and she assumes that she is probably not a good narrator (Astaman, 2010: 16). *After Orchard* condensed the four years of being an Indonesian in Singapore, not only as a student, but also as a growing personality. Margie, a Sino-Indonesian young woman, left Jakarta to study at Nanyang Technological University (NTU) on ASEAN scholarship awarded to her being able to work on doctoral level mathematics test. Her background is the exemplary case of Indonesian urban middle-class woman: educated and privileged with Javanese priyayi and royal Betawinese blood even though she is mostly Chinese, the race that has possessed problems of its own in her own country. Her encounter with Singapore, searching for the better education in order to have the better life, is the typical motivation for Indonesian to come to Singapore. During her stay in Singapore, through the space and time, Astaman has developed the Singapore she knows based on her experiences and the act of recalling memories. Fludernik (in Herman, 2007) suggests that identity should be treated as plural entity that it “…is an accumulation of performative stances and memories of past experiences which creates a continuity of self-understanding between roles and between contexts” (261). Singapore had watched Astaman growing and developing that being a foreign student in a foreign place that is actually closer and accessible than other places in her own country is an experience worth sharing. Astaman gathers the pieces from her memories of Singapore about what makes her who she is. Referring to de Carteau’s concept of discussing narrative operation in terms of recalling memory (1984), Astaman story is constructed from the events she links together in certain circumstances as her response to the development of the hypothesis on identity.
Her story also indicates the unique relation between the two neighbours where Singapore is known to urban Indonesians as an “escape” for the better modern life. This connection also symbolises the birth of the new middle-class which occurs precisely after the regional crisis in 1998 following the country’s post-authoritarian politics. Gerke (2000) notices this distinctive phenomenon, suggesting classical views from Bourdieu, Featherstone, and others, in Indonesian urban lifestyle as another form of case that rarely happens in the Western world. Before the crisis, Indonesian middle-class struggled to make the ends meet in terms of consuming mass-produced and leisure goods, including traveling for pleasure. For such country with tense political shift and economic underdevelopment, the growing number of this middle-class has become a new attraction in researches. The close distance, the easy access, as well as the increasing purchasing power of Indonesian middle-class have created this distinctive relation between the two countries (Febriani, 2015).

In her luggage, she carried all hopes and dreams and pride with her. For her, and for most urban Indonesians, Singapore is so close yet so far. Hamilton-Hart (2009) suggests that “size, geographic location and conscious economic strategic decisions have meant that Singapore looks outward -and very often to Indonesia- for everything from resources, trading commodities, financial sector clients and labour.” (264)²¹ The bilateral tensions are obvious, but still they enjoy Singapore for everything that Indonesia does not have despite its bigger size, richer natural resources, or diverse demography. Singapore that they enjoy can be summarised in three-day-two-night tour package that most definitely would include the famous Orchard Road, the symbol of consumerism.

²¹ See Hamilton-Hart’s (2009) account on the Indonesian-Singaporean bilateral relations as she examines the “sharp fluctuations” relationship between the two neighbouring countries in terms of historical, political, and economic notions.
Singapore will “[W]elcome” them in various languages at the fragrant-smelled carpeted Changi Airport to experience strolling around the famous road and other tourist attractions. Margie pictured herself waking up in a modern dorm room with non-polluted air, coming to a large green campus with all the facilities to support world-class education. The graduates would work at a multinational company and earn the dollar that is six-time higher than the those from local universities. In short, everyday is holiday in Singapore (Astaman, 2010: 6-7). She calls this revelation using the term developed by Foucault (1984), heterotopia referring to the toursty Singapore as a utopia that gradually shows contrasting realities when you experience it longer than three days and two nights.

SCHOOL OF KIASUISM: ADAPTING CULTURE THROUGH EDUCATION

Located at the heart of Asia’s burgeoning student markets. A safe, clean city of 4.3 million people with high living standards. A former British colony with English-language-conducted instruction, Western-style education, and a diverse cultural and religious community of Chinese, Indian, Malay, and Western residents. Brand-name universities such as MIT, Stanford, and NYU offering on-site dual-degree and joint research opportunities. Hefty scholarships for international students. A new “student protection” program and stepped up regulation of private institutions. A low birthrate that has opened doors of 7,000 multinational company offices to skilled foreign talent. Generous immigration policies for students remaining in Singapore after graduation to contribute to the city-state’s plans to become a research and development (R&D) and innovation-driven economy. (Rubin, 2008: 56)

As the most developed country in Southeast Asia region, Singapore has become a model for everything modern not only for the other Southeast Asian
countries, but also for those in other regions. Further discussion on how Singapore is a perfect example of modernity, I realise, would contribute nothing new in this paper. They know it already. The brochure-like reference above also what brought Astaman and other students to the centre of excellence with pride to be “la creme de la creme”, “foreign talent”, and “the chosen ones”. They came invited by the Singapore’s government on ASEAN scholarship provided for bright young Southeast Asian people to study and work in Singapore on affordable tuition. Rubin (2008) also notes that Singapore indeed employs the Singapore Tourist Board (STB) to recruit these scientific Olympic winners to not waste their potentials studying in their native countries for lesser quality of education. This type of enrolment system is most likely Singaporean character of competitiveness where everything (and everyone) is measured by numbers. Astaman’s log on how she had to sacrifice passion and talent in order to secure a room in the university’s dormitory shows how “mengembangkan bakat dan minat” or self-improvement by joining six extracurricular activities would make you homeless. Here she expresses her own moral value on the system.

“The campus also didn’t show concern to the foreign students who didn't have any relative to stay with [in Singapore]. They were not responsible for those who didn’t get a room in campus. Everyone had been given an equal chance to join activities that would grant them enough points…. All six kinds of activities, six weekly meetings, six days of work for the extracurricular [activities were for nothing because] five less points meant wasting opportunity? I became upset. But the campus security didn't care.” (Astaman, 2010: 19-20)

Astaman learns that being “the chosen ones” is not in fact a privilege that would guarantee that they would study in a way they shop and have a holiday in Singapore.

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22 I would like to acknowledge Prof. Chua Beng-Huat for this.
Students are measured in what they can gather now, not in the past. Individual self-expression is a luxury that ironically does not secure you a decent place to live. Singaporean meritocracy system is what Astaman constantly criticise as people are worth how much and how many numbers they can achieve. She also complains how the system is responsible for the people to glorify grades and points and to continually feel dissatisfied when it is not the perfect one. To understand such culture is to trace back on the historical formation of the country which have been explored in more comprehensive researches in vast range of fields. The independent nation has also formulated their own value and it is penetrated and pervasively implemented through its education system since primary schools. Its vulnerable geo-political and economic background has been realised by the leaders that it is important for the small country to not meow but to roar that it now becomes one of the four Asian tigers (Chia, 2015: 3).

The kiasu character, or the tendency to refuse to lose, of Singaporeans is mostly appreciated by as the culture that makes the country as it is today. Astaman sees this character as a selfish inhumane act. Despite the success, kiasuism in her perspective denies individual worth. Referring to the controversial case of David Widjaja\(^\text{23}\) and the significant number of suicide cases in Singapore, she believes this “pressure cooker” education system has dehumanised people. When mentioning the case in the chapter called “An Hour from Home, Thousand Years from Heart”, Astaman recalls the incident triggered by the strict system where “[it] is not a place for failure” that makes

\(^{23}\) This refers to the case of David Hartanto Widjaja, a final year Engineering student from Indonesia where he was allegedly stab his professor and the committed suicide. The incident is believed to be triggered by the stress due to degrading GPA that led to the termination of his scholarship and pressure from Final Year Project. The case remained controversial as the Singaporean media tends to not talk about suicide case. Discussions, however, continued online where forums debate whether he actually committed it. One of which can be found here \[\text{http://sgforums.com/forums/8/topics/349937?page=6}\] (accessed in September 2016).
human interaction rare as seen in the empty benches. In her case, she considers herself lucky enough compared to her contemporaries who are terrorised by their professor on the assignments. It is not surprising that in the country so wealthy and sophisticated the pressure is equally high. As a foreign student, her life has also become like Singapore: idyllic in the outside, fragile in the inside. She also comes to comprehend that it is understandable that suicide is an option even at the young age. As she discusses it later in the chapter named “Dilarang Bunuh Diri”\(^\text{24}\), she narrates the story in a casual way and she realised this. She accepts it as a normalcy that “what is the point to stay alive if someone is only seen as a machine or an inanimate object?” (Astaman, 2010: 14).

As usual in journals on living in a foreign country, *After Orchard* is a book of cultural shocks. The inevitable effect that would show perspectives of a place seen from aliens. Astaman is able to tell such story because she is not a tourist whose experience consists of Orchard Road, Universal Studios, and Bugis Street; thus, stories about a place from alien perspectives require a semi-permanent visit. Foreign students, foreign workers (or expatriates), or refugees may give broader stance compared to travellers. Most students would choose to study abroad in the level of higher education. Ong (2006), on her account as a foreign student in USA and Chinese immigrants, states that “education is a technology of power involved in the construction of modern ethics and knowledges, the beliefs, attitudes, and skills that shape new kinds of knowledgeable subjects.” (139). Education shapes the next generation of productive workers with professional skills that is not only to meant for self-improvement and looking for knowledge, but also, in the case of studying abroad, is both prestigious and an opportunity to get a better job. It is also “a common cultural currency” that would

\(^{24}\) “Don’t Commit Suicide
divide the trained graduates into divisions that represent their qualities. (Hannerz, 1996: 71). As the industrial world grows more advanced and competitive, the human resource manufacturing system would have to improve by mobilising. This is where studying abroad is resorted to keep up with ultra-modernity.

Western-style education in countries such as USA, Australia, and some European countries is an exemplary model of sophistication. Singaporean schools adopt this system and even hold joint-program with notable Western universities, promoted with marketing-style and tourism-like recruitment by their network officials in several countries, including in Jakarta. Scholarships are offered generously even though with selective requirements that include agreement to work in Singapore after graduation in enhance the country’s productivity. As students from lesser wealthy countries are selected, they would feel obliged to adapt with the culture, both inside and outside the classroom that in the long run would shape a new identity for these students. Astaman has to struggle in the beginning from her native slow-pacing character to gancheongism\(^{25}\) and to join the competition by being kiasu. These are the natures that she problematises and protests as inhumane and machine-like culture where everything is so strict that regulations are made not to be broken, including in the case of emergency, such as bed bugs extermination (in “Membasmi Kutu Sesuai Prosedur”\(^{26}\)) and healthcare (in “Sistem Pengobatan Tradisional [Ala] Singapura”\(^{27}\)).

Astaman, in the end, gradually compromises with this culture and accepts this to be part of herself.\(^{28}\) In “In NTU Everyday is a Celebration”, she proposes tips on

\(^{25}\) Gancheong means always in a hurry.

\(^{26}\) “Exterminating Bugs in Procedure”

\(^{27}\) “Singapore’s Traditional Healthcare System”

\(^{28}\) In her next book, Excuse-moi (2011), Astaman continues her account on her developing identity after she finished her school and worked in Singapore. She admits (based on other people’s comments and her own observation) that she has adopted some Singaporean characters, including kiasu and gancheong characters.
how to keep sane “during stress and jobless period”, specifically addressing her juniors who are considering NTU as their next destination by using facilities provided by the campus. Among stories about depression, you can always enjoy drinking at the rooftop, swimming while at the same time provoking other students whose test is held in a room near the swimming pool, using extensive source of reading in the library, or having healthy subsidised meals in the canteen. She continues in “Belajarlah Sampai ke Negeri Singa” where she refers to the widely known translation of hadith of learning to the China in which she reflects that studying in Singapore is the best decision she has ever made. She defends the country for having given her the opportunity to achieve “the symbol of material establishment at the age of 24”. Singapore’s education system has enabled her to experience world class learning process where everything is managed professionally. By mentioning a series of achievements believed to be only possible if she had not chosen to stay in Jakarta, she convinces us that above all the stressful culture, being a successful person at the young age is worth fighting for. For this, she owes Singapore.

BETWEEN ORCHARD ROAD AND CLASSROOM: CONCLUSION

Studying in Singapore means successful stories and this kind of stories that the students would share to their family and friends at home. Therefore, Astaman realises that she is “not a good narrator” when she tries to tell another side of having transnational education experiences. She rationalises the narrative as her way of criticising her “second home” in order to make that home better and humanise it. Most miserable stories, however, are not her own. Rather, she considers herself more fortunate than her other friends. Her way of listing her personal achievements during her study in Singapore is both proving that studying abroad is a valuable experience

29 “Go Studying up to the Land of Lion”
and raising further questions as her family and friends feel. Singapore displayed in the tourism brochure is what Foucault (1984) calls as a “perfected form” while Astaman calls her story “heterofia” [sic] revealed from the mirror. Singapore in her story is “the real place”. Astaman tries to balance the narrative which fundamentally indicates that it is not only worth telling but also worth experiencing keeping the country in utopia even though the heterotopia has been revealed.

In relation to the relation between Indonesia and Singapore, this may give another narrative other than shopping and getting a better medical health. The perspective, of course, is from educated urban middle class that may indicate the fundamental connection between the country that Singapore is also another Jakarta (although more expensive). Most urban Indonesian would have the similar opinion on Singapore; a more extended one would discuss on the government and meritocracy system. Published creative works (literary works or journals such as this) on Singapore are also mostly from this perspective. Other writings deal with making the country as an example of city planning or economic growth or business model. After Orchard, therefore, is not an entirely sad story, but it gives another view beyond the shopping arcades. Alternative perspectives may be proposed by considering more diverse backgrounds and longer period of staying.

REFERENCES


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30 After my presentation, a professor and some students from NTU approached me and convinced me that NTU was not that strict.


Wicked Mother Portrayed in Djenar Maesa Ayu’s Nayla

Rindrah Kartiningsih
Dr. Soetomo University, Faculty of Literature
Surabaya, East Java, Indonesia
rindrahkartiningsih@yahoo.com

ABSTRACT
This paper will discuss about the image of a wicked mother described by a child, Nayla, the protagonist. A mother who is a single parent has to function the two roles as mother as well as father for Nayla, exhausts her so much. Left by her husband for another woman makes her a tough and independent woman who does not need a man, and proves that she is able to a good mother for her child. She naturally protects her child from harm and failures she has with her ex-husband. Consequently, she teaches Nayla hard in order to be tough, independent, and smart. The failures she had become her threats in teaching Nayla. Therefore, she who is supposed to represent a goddess, a warm place for a child to have love and attention for her growth and identity, turns out to be a witch, an evil who is ready to eat Nayla with her anger and punishment if Nayla makes a mistake without asking her explanation. Just obey her without questioning or complaining. Subordinating, marginalizing, and dominating are Nayla’s realities. Her mother’s treatment leads her to an uneasy, inferior, and rebellious character toward her maturity causing her careless running life as a woman. If Nayla takes this archetype, the future of a wise mother will be gone and lead to an uneasy and rebellious generation. Using the descriptive qualitative method to find the data, and analyze the data applying Carl Jung’s archetypal criticism, the writer will identify and describe how the patterns of a wicked mother are described and how it is internalized as personality on Nayla in Djenar Maesa Ayu’s Nayla. The study finds that the pattern of a wicked mother is like a monster who does not have any mercy and love, selfish, subordinating, marginalizing, and dominating in taking care of her child. The monster haunts Nayla in her maturity process that she becomes an uneasy, frightening, inferior, and unhappy personality.

KEYWORDS: archetype, shadow

Becoming a mother is a nature brought by Adama (female adam), but to be a true mother is a choice which should be proved through thought, heart, speech, and action in the mother world existence. However, the challenge needs hardship since the
Absurdity of the outer world: the environmental, social, and cultural (gender differences) condition and situation, which do not cooperate well. Therefore, sometime the good will turn out to be evil.

As a woman, Nayla’s mother also wants to be a mother and does motherhood. When she gets married and pregnant, her husband, Mr. Radja, denies the fectus is his because of her job as a model who deals with many men. He leaves her without any discussion for a divorce dealing with the fectus. Feeling rejected and humiliated causes a trauma for her that makes her decide to prove him that she can earn and feed her own and the child without a man by being tough and independence, which also means that she must work hard and laziness is her enemy. Moreover, she does not allow Nayla to know him even inherits his characters. Therefore, becoming a tough and independence woman is an education program for Nayla, so she will not experience the same faith as her mother. But the meaning of a tough and independence woman misleads into a terrible program, since Nayla inherits his father’s characters that makes her mother angry and disappointed. Every time she sees Nayla, as if she sees her father who hurts her so much. Often, Nayla does not understand why her mother is angry to her without reasons. Hatred, punishments, dominations, marginalizations, subordination, and sex abuse (Ruaidah, 2012: 239) are Nayla’s food every day. The image of a good mother who are giving life principle, birth, warmth, nourishment, protection, growth, and abundance turns into a wicked one. She never feels the warmth of a mother, compliments, love, mercy, even everything she does is wrong for her mother. No cheerful childhood but fears. The image of a wicked mother haunts her nature as a female. Even she is afraid of a mother image.

Nayla who exhausts for love is searching from life to life. From her own mother, her own father, Mbak Ratu, Bu Lina, Juli, Ben, and other men. Nayla keeps being
tough and independence differently from her mother’s lesson, and surviving from her suffering and pains.

A mother functions most prominent part of childhood’s growth and development, from pregnancy onwards, the mother represents as well as symbolizes the nurturing container itself, which is tied not only physically but also psychologically as Jung called *participation mystique*. This unconscious identification is mutual that they feel each other pain, hunger and joy. For the infant, this forms the basis of later empathy and eventually will develop into a sense of responsibility for others and inner conscience. It also creates part of the foundation for later ego identity, especially for female children. The mother symbolizes a Goddess who lives in a paradise where everything is loved, fulfilled, cared, safe, and forgiven. A child will adore the mother and willing to be like her for a daughter. So, the child’s psyche as largely contained in the parental psyche and reflective of it, “Children are so deeply involved in the psychological attitude of their parents that it is no wonder that the most of nervous disturbances in childhood can be traced back to a disturbed psyche atmosphere in the home (Jung, CW 17: par. 80)”. The function of parents is very important in understanding that the child only knows its needs fulfilled regardless the hopes of the parents for its cooperative and obedience because it knows that it will always be forgiven and loved. If the home is a paradise, the healthy and balanced growth will be reflected. However, if the home is a hell, it will produce unhealthy and disturbed growth of the child. The images of balance or disorder home will be kept and influenced the maturity process to form a self-identity because the child’s true individual personality does not emerge until it leaves the parents’ psyche becoming a more truly separate entity on the second birth psychologically.
Nayla is a product of her mother’s disturbed psyche and of a broken-home. Living as a single parent, she must do the two roles as a mother and father for Nayla, which exhausts her so much. Rejecting Nayla as his offspring when she is pregnant, Nayla’s father left her without any explanation or discussion of a divorce, which means she has to take care of and feed their child on her own. It makes Nayla’s mother feel rejected, untrusted, and abandoned. Her disappointment toward her husband causes her to be tough and independence as a woman to prove that everything is all right without a husband/man. Her role as a father functions more dominant than as a mother for Nayla. A mother, who loves, cares, forgives, understands, and helps turns into an evil that hates, punishes, dominates, uncompromises, underestimates, and abandons that makes Nayla feel inferior or afraid of mother’s character. When other child makes a pee on the bed, the mother will take care of it and teach it a toilet training and weaning patiently until the child is ready to do it by itself. When it happens to Nayla, her mother will punish her by choosing a pin, which is burnt first and put in the middle of her thighs. She will not allow Nayla to cry or protest against it because her mother will slap and hit her more until she is quiet. Moreover, her mother will torture her verbally by saying how she hates her father and complains why Nayla’s inherites her father’s bad characters. Images of hatred, punishments, dominations, marginalizations, sex abuse frightens Nayla to see her future, she is incapable to love, trust, empathy, sympathy toward others. Her life is an insecure reality and she has to be aware all the time against hurt. So she tries to find her security and happiness by drinking and interacts with others without love or trust. Her rebellious attitudes show her searching for a meaningful form of her absurd life. Nayla is a form of unique resistances resulted from unbalanced psyche of a wicked mother.
The negative forces of the mother are derived from the collective unconsciousness, which belongs to human binary nature, good and evil, white and black, life and death, etc. Jung called them as archetypes or complexes, which can be activated and projected unto consciously when certain realities pull them out relating to the individuation process (Jung, 1989: 392). The archetypes inform the rational approach to everyday reality, providing food for our soul, a nourishing symbolic soul food stew for individuation (Buchholtz, 2007:5). When the dreads of danger and of death happens the negative energy of unconsciousness will send its message through the images/shadow to warn the individu. Therefore, the critic called archetypal criticism was born. Archetypal criticism argues that archetypes determine the form and function of literary works that a text's meaning is shaped by cultural and psychological myths. Archetypes are the unknowable basic forms personified or concretized in recurring images, symbols, or patterns which may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols such as the apple or snake, or images such as crucifixion (as in King Kong, or Bride of Frankenstein)--all laden with meaning already when employed in a particular work (Abrams, 1999: 12-14).

Therefore, the paper aims to describe how the pattern of a wicked mother is described in Nayla, and how it is internalized as personality on Nayla. By applying archetypal criticism by Carl Jung, it will identify the ideas or images of a wicked mother, which are patterned in recurrent condition and situation. The patterns will be seen on Nayla’s personality when she separates herself from her mother shown on her fears and hopes, good and evil, rise and fall.
The significance will contribute to develop the archetypal criticism, and to see and learn about the evil or demonic threats in our society and future of the generation as portrayed in Nayla novel.

*Nayla* (2005) novel is written by Djenar Maesa Ayu, an Indonesian novelist, short story writer, actress, screenwriter, and filmmaker born in Jakarta on 10 January 1970. Her work has variously been described as “provocative and lurid”, and unique and brave. Because of the boldness of the topics, she writes about, she is considered to a member of the informal movement labeled sastra wangi. Her first book was a compilation of eleven short stories under the title *Mereka Bilang, Saya Monyet!* (They say I’m a Monkey), written in 2001 and published the following year. In 2003, one year after it was published, it was nominated for the Khatulisitwa Literary Award. Michael N. Garcia of Cornell University, has since translated the book into English with the English translation being launched, along with *Nayla*, her first novel, during the 2005 Ubud literary festival.

**Archetypal Criticism**

Archetypal criticism is a literary critic, which sees a literary work from the archetypes, which have a common and recurring representation in a particular human culture or entire human race, shape the structure and function in literary work. Archetypes are dominants, imagoes, primordial images, and mythological images resulted from highly complicated but intriguing concepts. It appears as forms or essence, which is unconscious and cannot be conscious. As an essence, it can express in many kinds of forms such as object, situation, and person/character. (Conscious all the images can be sensed by the ego)(Jung, 1989:392).

There are as many archetypes as there are typical situations in life. Endless repetition has engraved these experiences into our psychic constitution, not in the form
of images filled with content, but at first only as forms without content, representing merely the possibility of a certain type of perception and action. When a situation occurs which corresponds to a given archetype, that archetype becomes activated and compulsiveness appears, which, like an instinctual drive, gains its way against all reason and will, or else produces a conflict of pathological dimensions, that is to say, a neurosis.

**Woman archetype**

a. The Good Mother (positive aspects of the Earth Mother): associated with the life principle, birth, warmth, nourishment, protection, fertility, growth, abundance (for example, Demeter, Ceres).

b. The Terrible Mother (including the negative aspects of the Earth Mother): the witch, sorceress, siren, whore, femme fatale—associated with sensuality, sexual orgies, fear, danger, darkness, dismemberment, emasculation, death; the unconscious in its terrifying aspects.

c. The Soul Mate: the Sophia figure, Holy Mother, the princess or "beautiful lady"—incarnation of inspiration and spiritual fulfillment (the Jungian anima) (Cirlot, 1971: 218).

**Shadow**

The shadow concept flows out of discoveries made by Sigmund Freud and Carl Jung. Jung acknowledged Freud’s work on his analysis of the split between the light and dark sides of the human psyche (Zweig & Abrams, 1991). Then, Shadow is the dark side of personality, which is reluctant to acknowledge and repressed within the self and others. Therefore, man is easily to project it onto others because man reject to see inside himself. Refusing the shadow totally causes bad luck and discouragement since man comes under its power and defeated before doing the challenge. It is the
essentialistic forms of the animal instincts humans inherited from lower forms of life. It is responsible for the human conception of original sin (Jung, 1989:398). Jung contended that, to be a whole, we must continually strive to know our shadow and that this quest is our first test of courage. It is easier to project the dark side of our personality onto others, to see in them the ugliness and evil that we refuse to see in us. To come to grips with the darkness within ourselves is to achieve the “realization of the shadow.” Unfortunately, most of us never realize our shadow but identify only with the bright side of our personality (Jung, 1964: 174).

RESEARCH METHOD

The method of the study is descriptive qualitative by close reading to collect qualitative data in the forms of words, phrases, sentences describing the wicked archetypes of the mother character and the internalization of the archetypes in Nayla’s personality identified through the thought, speech, and action of characters of the mother and Nayla in Nayla novel. Then, the data are analyzed by Jung’s archetypal theory of wicked mother.

FINDINGS AND DISCUSSION

The Patterns of a Wicked Mother Described in the Novel

Monster

As a mother, Nayla’s mother is expected to love and be merciful to her children mistake. She is supposed to forgive whenever her children do something wrong and love the mistake as the process of their growths. However, what Nayla gets from her is the opposite.

When Nayla’s mother sees Nayla’s being lazy to urinate in the toilet, she feels that it is her shadow that she does not want to see and becomes a threat for Nayla’s maturity. She punishes Nayla by stabbing a burning pin around her genital, “Tak hanya
Nayla’s pain and scream only makes her anger more and more, she slaps and hits her daughter until she is quiet, “… setiap kali melihat sosok ibu tak ubahnya monster (Maesa, 2012: 2)”.

A mistake even small one means a punishment for Nayla. The mistake is also the shadow, which her mother wants to avoid concerning her trauma of her marriage. Her husband left her because he denied the fetus she bore was his. She feels abandoned and humiliated for his leaving without any divorce agreement. She has to take care the baby all alone. Every time Nayla makes mistake she hits and makes her standing on a hoot roof,


When Mbak Ratu, her stepmother, takes Nayla to the rehabilitation after her father died, her mother signs the letter applied by Mbak Ratu undoubtly. It is because she feels betrayed by Nayla,”Aku tidak akan menjilat ludahku sendiri…tak ada alasan apapun yang pantas mempersatukan kita berdua (Maesa, 2012:17)” . She does not even see her daughter at the jail, she only sends her clothes. Mbak Ratu and her mother leave Nayla all alone there. She thinks that her father’s death is a punishment for betraying her,”Hidup akhirnya memberimu karma sesuai dengan perbuatanmu kepadaaku (Maesa, 2012:155)”. 
Making a successful short story does not make her mother proud but she curses her as bad child,”Anak tidak tahu diuntung. Tega-teganya dia melakukan hal itu (Maesa, 2012:154).” As we understand that usually, a mother will appreciate what achievement her children reach, and reward them with love and smile.

**Subordination and marginalization**

Motivating and supporting her children are also expected from a mother. It will help the children to cope with the failures to develop the potentials of the children so they can be confident to build their identities. However, Nayla only receives humiliation and domination from her mother.

Her mother always says that she cannot compete her or even be like her,”apalagi fisikmu pas-pasan, anakku. Kamu tak seperti aku. Aku sebenarnya menyesal dan kasihan. ...Kenapa fisikmu pun menurun darinya...Tak peka, pemas, tak cantik pula (Maesa, 2012:8)”. A mother usually adores her daughter and calls her with good words. Because her hatred of her ex-husband, she rejects to see all his bad qualities on Nayla unfortunately Nayla inherits all his characters. Therefore, she teaches Nayla to be like her without comprehending her own feelings and desires as a child. Nayla must obey whatever she orders and says,”…ia ingin sekali keluar dan bergabung dengan orang-orang yang tengah berjalan kaki itu ketimbang hidungnya perih ditusuk dingin. Tapi jangankan melanukannya. Untuk mengutarakan pendapat pun tak berani ia (Maesa, 2012:166)”.

In fact, Nayla wants to tell everything she has to her mother like other children, and her mother will listen and response happily not slaps, mocks, or curses she always has. As a mock of her mother on her first short story published,”Tulisan sampah....Selera sampah! (Maesa, 2012:154)” is considered as telling her own sin to public not as telling her inner feelings,”Kamu tidak sedang membuka aibmu sendiri, Nayla. Tapi aib keluarga! Apa kamu tidak sadar siapa...
dirimu, Nayla (Maesa, 2012:156)”. Moreover, telling her being raped by her boyfriend, Om Indra, perhaps her mother will kill her.

The images or ideas Nayla learns from her mother in her childhood are fears, tremblings, pains, hurts, mocks, threats, and her weakness. Therefore, a mother is portrayed as a wicked person.

**The Internalization of Wicked Mother Archetype on Nayla’s Personality**

The monster images, subordination, and marginalization Nayla has on her childhood influence her point of view toward the world in her maturity process. The world is seen as a hazard and insecure place for her, so she has to be careful and keep aware of everything she copes with. The fears which her mother does not want to see become real on her personality toward herself and others.

**Toward herself**

In being female, being a mother is her nature, which enables her to love and care, provide and feed, and comfort. But she never develops the potentials with her mother, “Padahal ia ingin melihat Ibu seperti ibu-ibu lain...yang terkejut ketika anak kandungnya jatuh hingga terluka dan mengeluarkan darah, bukan sebaliknya membuat berdarah. Nayla ingin punya ibu, tapi bukan ibunya sendiri (Maesa, 2012:2)”. Her mother never teaches love so she searches it through Mbak Ratu, Her Father, Bu Lina, Juli, Ben, and many men she has relations. But only Juli can give her love which she desires from her mother, “Mencintai ibu. Tapi sayangnya, Ibuk tak pernah belajar mencintai saya….Bersama Juli, saya merasakan kehangatan kasih yang pernah saya ingin saya berikan kepada Ibu (Maesa, 2012:5)”. Her opinion about love is bad that there is no true love, no love without a payment, “Cinta biadab! Umpat Nayla dalam hatinya (Maesa,2012:142)”. Her beloved boyfriend who raped her own daughter has cheated her mother who is very strong and tough, beautiful, and smart.
Therefore, she never trusts someone who says love to her because for her, love,”…adalah politik manusia demi mencapai sesuatu. Bukan untuk mencinta….berterimakasih atas pemberian atas hadiah-hadiah supaya diberi lebih dan lebih lagi. Seperti Ibu memperlakukan laki-laki (Maesa, 2012:111)”, and has relations without love even though she really wants love. Her incapability to give and share love causes her being afraid of mother figure,”Jadi anda takut pada tokoh Ibu? (Maesa, 2012:175)”. Love is a very expensive lesson for Nayla even though she really wants to learn,”Padahal saya mampu mencinta dan bercinta (Maesa, 2012:6).”

Her inferiority leads her insecurity with her gender and potential identity that she cannot choose what and who she is,”Seumur hidup saya takut banyak hal.bahkan saya takut pada diri saya sendiri. Saya sering merasa banyak toko hidup di dalam tubuh saya, dan mereka begitu sulit dikenal…”Apa yang Anda lakukan tidak menentukan siapa diri anda.” Saya mau minum bir (Maesa, 2012:177-178)”. She tries to prove that she can survive and support herself by her own to her mother. She wants to tell her achievement as what other children to their parents, she writes a letter to her but she does not dare to send because she knows her mother will never care or even she will humiliate her jobs. She also writes a letter expressing her feeling toward her father, but she also buries it. As human she really wants to learn how to feel,”Saya ingin belajar merasa (Maesa, 2012:6).”

Nayla grows with insecure and unstable personality because the threats and hazards she copes since she was a child. Finding her happiness through drinking and drunk is the only way to cheer her up and forget the bitter life for a while,”Hanya ada lupa yang sejenak membuat bahagia….Kenapa saya harus mencari rasa aman lewat alkohol ketika anak-anak sebaya yang lain sudah merasa nyaman oleh segelas susu dan sekerat roti? (Maesa, 2012: 3).
Toward others

Nayla also has a weakness in coping with the society expectations especially in her gender roles. She is doubt to decide her gender roles that she is capable to do her sexual desires with a female or a male. She has relations with Juli as lesbian as well as Ben and other men she likes and wants. She fails to meet Juli expected as she asked Nayla,”apakah Nayla berjanji tak akan menyerahkan dirinya ke pelukan laki-laki maupun perempuan lain,…jawaban yang keluar dari mulut Nayla sama sekali di luar harapan Juli….saya bukan lesbian (Maesa, 2012:68”). She also realizes that she cannot behave as a woman Ben expected,”…ia tak memperlakukan Ben seperti yang biasa dilakukan perempuan-perempuan lainnya. Tidak berterimakasih ketika Ben membelikan rumah. Tidak terpesona ketika Ben memberinya uang bulanan dan berbagi hadiah. Tidak memasak. Tidak membuatkan kopi. Tidak menyiapkan pakaian kerja dan dasi. Tidak bertutur kata baik. Tidak cemburu. Tidak cinta (Maesa, 2012:110)” . Nayla does not know how to feel, how to give and take, how to behave as a female playing roles in society, she only knows how to survive from sufferings of humiliation and domination.

Her adapting and adjusting to society expectations is still on along with the changes and good supports of the new environment she lives in as she hopes,”Ia ingin normal, senormal-normalnya. Maka Nayla menangis (Maesa, 2012:110).” She really hopes that the society can understand her and does not see every one have the same condition. She needs people who can teach her how to feel her good potentials to love and to be loved, to comfort and care, to behave as a normal woman.

Thus, the descriptions show that Nayla only develops her bad potentials like fears, scares, inferiority, weakness, hatred, punishment, pains, hurts. She does not grow her senses of love, virtues, happiness, warmth, laugh, comfort, compliment, and
confidence. She becomes a doubtful, frightening, insecure, rude, and rebellious woman.

CONCLUSION

Living in a patriarchal culture, the position of being female is the second class. Therefore, to be a good woman has to be perfect in serving the male in order to get the fulfillments and happiness. A woman should be diligent and smart in managing the physic and mental such as beauty, slim, sexy, and abilities in kitchen, house chores, and sex. Woman’s intelligence is only seen on the domestic chores and reproduction. When something is wrong with the man, the woman must take the responsibilities and the consequences. Therefore, woman must keep alert and avoid bad things happen to them. Naturally, the woman has to defense themselves from the bad threats, which she does not want to see, unconsciously, the negative energies/shadow will appear to warn her projected onto others. Nevertheless, the shadow should be balanced by the persona/positive energies to keep a healthy psyche.

Nayla’s mother wants to protect her daughter from her failures dealing with man. But her fears become threats for Nayla’s personality since she educates her with a hard discipline and no mercy and turns her into a monster for Nayla. It results on Nayla’s capabilities in interacting with herself and others well. She sees her world as insecure and haunted place. Nayla is a chaos and terrified world, which is searching for the right form with her adapting and adjusting toward her identity.

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Emphasizing Informality: Usage of $-tte$ Form on Japanese Conversation Sentences

Risma Rismelati
Universitas Padjadjaran Jatinangor, Faculty of Humanities
Sumedang, West Java, Indonesia
rismelati@unpad.ac.id

ABSTRACT
The aim of $-tte$ form research in Japanese sentences is to give more understanding in the meaning of $-tte$ form usage on Japanese informal conversation sentences. The research is doing by analyze the $-tte$ form in radio drama conversation sentences scenario book titled “Nissan, A! Abe Reiji Kyakuhonshuu Vol. 1” which has been broadcasted on Tokyo FM in the year of 2009. To simplify the research, sentences data containing $-tte$ form are divided into 4 classification based on its position in the sentences: the $-tte$ form in the head of sentences, $-tte$ form in the beginning of sentences after subject, $-tte$ form in the middle of sentences, and the $-tte$ form in the end of sentences. Those are lead into the meaning of $-tte$ form usage based on its position in sentences. As the result of the analysis the meaning of $-tte$ form in the head of sentences are concluding as a starter of conversation, topic expander and relation to the topic. The meaning of $-tte$ form in the beginning of sentence after subject is to point on addressed topic or express one of the topic’s definition and the speaker’s appreciation through the topic. Meanwhile, the meaning of $-tte$ form in the middle of the sentences is to state quotation, repeat question and paradox. Lastly, the meaning of $-tte$ form in the end of sentences is also used to express indirect sentences and hearsay, repetition, explanation of a condition, imperative form and oneself quotation.

KEYWORDS: $-tte$ form, informality, conversation, emphasis, semantic study

Every language in the world must consist of two type of languages: written language and spoken language. Japanese language which is known as a flexion language has those two types of language, and its spoken form is known for being rich of conjugation forms. Japanese spoken language is usually marked with a lot of interruption sentences, interjections, indicating word ‘this, that’, particle omission and also contraction forms. We could regularly find the contraction form phenomena used
in informal conversations in dramas, movies, comics or novels. And one of the contraction forms is called –tte form. See the data below.

(1) 「山田課長って、本当に優しい人です。」

Yamada kachoutte, hontouni yasashii hito desu.

‘Mr. Yamada really is a very kind person’

(2) 「駅前のベルって喫茶店、入ったことある？」

Eki mae no berutte kissaten, haitta koto aru?

‘Have you ever been to a coffee shop called Bell in front of the train station?’

(3) 「彼はすぐ来るって言ってますよ」

Kare wa sugu kurutte iitemasuyo.

‘He said that he will come soon’

(4) 「あの人は、先生なんですねって」

Ano hito, sensei nanndesutte.

‘They said that he’s a teacher.’

(Nihongo Bunkei Jiten: 233)

The –tte form above is often used by the Japanese native speakers in daily conversation. Each –tte form presented in those data apparently has different meanings, which are used as a topic marker particle –wa on data (1), as a contraction form from noun pointer particle toiu on data (2), also indicates a quotation or hearsay on data (3) and (4). In this research, the writer aims to re-analyze the usage meaning of –tte form in Japanese conversation so that learners of Japanese can use it in spoken Japanese comprehensively.
THEORY AND METHOD OF THE RESEARCH

At first, –tte form, according to Fujimura (1993) dan Saegusa (1997), is an contraction form from particle –to– which is often used by speakers when they refer to an unknown object. On the other hand, Fujimurfa and Saegusa had different perspectives in evaluating –tte form meanings. Fujimura (1993) suggested that–tte form has meta language usage meaning. In order to clarify –tte form meaning based on the structures, Fujimura compared ‘wa/towa/toiunowa’ particle, substituted those particle in the sentences and determined –tte form meaning boundaries. Meanwhile, Saegusa (1997) studied the usage meaning of –tte form by determining –tte form origin which is supposed to derive from tote particle, so it has the same meaning as tote does. The basic meaning in tote are ‘quotation’ and ‘contradiction’. But, in both opinions the –tte form based on its position in the sentences has not been analyzed thoroughly. Hence, the writer decided to classify –tte form usage meanings based on the position in the sentences; the –tte form in the head of sentence, –tte form in the beginning of sentences after subject, –tte form in the middle of sentences, and the –tte form in the end of sentences.

The method used in this research is an analysis descriptive method and the data used is taken from a radio drama scenario book titled “NISSAN! A, Abe Reiji Kyakuhonshuu Vol. 1” (2007). The research started with collecting data which has –tte form in the sentences then classified them into four types based on its position in the sentences. After that, analyzing data then taking conclusion. And there are 1128 datas containing –tte form collected, with the detail listed as follows: the –tte form in the head of sentence are 145 sentences, –tte form in the beginning of sentence after subject are 412 sentences, –tte form in the middle of sentence are 307 sentences, and the –tte form in the end of sentence are 264 sentences.
FINDINGS AND DISCUSSION

Meaning of –tte Form

After analyzing collected datas, –tte form based on its position on sentences can be categorized in four types below.

–tte Form in the Head of Sentences

–tte form in the head of sentence is usually appears in the beginning of a sentence and also followed by a complete sentence (affirmative sentences, interrogative sentences and invitation sentences). See the datas below.

(5) (オフィスで、パソコンのキーボードをぱちぱちと打っている飯野)

安部「ってお前、P Cで何みてんの？」
飯野「え?これ?ネットでできる占いっす」

（NISSAN!あ、安部礼司脚本集Vol.1: 431）

(Ofisude, pasokon no kiiboodo o pachi pachi to utteiru Iino)

Abe : tte omae, PC de nani mitenno?
Iino : E? Kore? Netto de dekiru uranaissu

(While Iino typing the PC keyboard at the office)

Abe : ‘Hey, what are you doing with the PC?’
Iino : ‘Er? This one? Just trying the fortune-telling application on the internet’

(6) 安部「ごめんごめん、さ、行こうか」
飯野「って1センパイセンパイ！足！裸足！」
安部「うわっ！靴履くの忘れてきた！」
飯野「こんなのにマジありえないっすよ！'
安部「って2バカ！そんなとあるワケないだろう！ちゃんとサン
ダル履いてるよ！」

（NISSAN!あ、安部礼司脚本集Vol.1: 261）

Abe: Gomen, gomen, sa, ikouka.

Iino: tte¹ senpai senpai! Ashi! Hadashi!

Abe: Uwaa! Kutsu haku no wasuretekita!

Iino: Konna no maji arienaissu yo!

Abe: tte² baka! Sonna koto aru wake nai darou! Chanto sandaru haiteru yo!

(НИSSAN! А, Abe Reiji Kyakuhonshuu vol. 1: 261)

Abe: ‘Im so sorry, okaay, let’s go now!’

Iino: ‘But¹, Reiji wait! Your foot! They’re bare foot!’

Abe: ‘What?! Just forgot to put on my shoes!’

Iino: ‘Oh, God! I just can believe this!’

Abe:‘Sssh², you stupid! You know its impossible! ‘Cause I put on my sandals anyway!’

On data (5) above, we could see from the conversation’s situation that the speaker used –tte form in the head of the sentence when he wanted to start a new topic in a conversation. Meanwhile, on data (6-1), the speaker used –tte form to change the conversation topic, to explain somethings which has just came up in mind or to interrupt listener’s statement. On data (6-2), the speaker used –tte form in order to express relation to the topic.

–tte Form in the Beginning of a Sentence after Subject

–tte form which is shown after subject in the beginning of a sentence usually follows word or noun phrase which is a topic of a sentence.
(9) 安部「実を言うと俺って... PCの使いこなし方とか、未だ完全に把握してないのが、みんなにバレたらどうしようとか思ってる、そんなベルのダメ社員な訳で...」

(Abe : ‘If i could be honest to you, actually I... really have no idea how to use this PC as well, because i do not know exactly how to use it. If somehow they knew that I am not good at this, Im afraid they’l think that Im the worst staff.’)

(10) 安部「か、可愛いね... 何だろ、その服、ひょうっとしておニューか」倉橋「『おニュー』って... まあ、そうなんですねケド... 今 は特に、えびちゃんを意識したんです！」安部「エ、エビちゃん？」倉橋「そう、阿部さん知ってます？エ・ビ・ちゃ・ん！」安部「エビちゃんって２あれでしょう... NHKの、ビジョンイルのこ とでしょう？」倉橋「... はあ？」

(Abe : Ka, kawaii ne... Nandaro, sono fuku, hyouttoshite onyuu kai?

Kurahashi : “Onyuu”tte... Maa, sounanndesukedo... Kyou wa toku ni, Ebi chan

wo ishiki shitan desu!)
Abe : E, Ebi chan?

Kurahashi : Sou, Abe san shittemasu? E, bi, cha, n!

Abe : Ebi-chan tte are deshou... NHK no, Ebijonil no koto deshou?

Kurahashi : .......Haaa?

(NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 17-18)

Abe : ‘How lovely... What is it, err... those clothes, are they new?’

Kurahashi : ‘What you mean “New”?.... Well, yeah they’re new...

Actually today I’m wearing new fashion of Ebi-chan.’

Abe : ‘E, Ebi-chan?’

Kurahashi : ‘Right, Do you know? E, bi, cha, n!’

Abe : ‘You mean Ebi-chan the NHK former journalist – Ebijonil, right?’

Kurahashi : ‘......Whaat?’

(11) 安部「ワンセグ」だよ、飯野くん」

飯野「はい、先輩」

安部「ところで」

飯野「はい」

安部「ワンセグ」って何だ？」

（NISSAN!あ、安部礼司脚本集Vol.1：40）

Abe : ‘Wansegu’ dayo, Iino-kun!

Iino : Hai, Senpai!

Abe : Tokorode

Iino : Hai

Abe : ‘Wansegu’tte nanda?

(НИISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 40)

Abe : ‘Its ‘Wansegu’, Iino!’
Iino : ‘Roger!’
Abe : ‘Anyway’
Iino : ‘Yes?’
Abe : ‘What is ‘Wansegu’?’

The –tte form on data above, has different kind of usage meaning with –tte form in the head of the sentence. On data (9) dan (10-2) –tte form is used to give a definition and appreciation through topic. On the other hand, on data (10-1) and (11) –tte form is used when speaker or even listener is asking about something they do not know or do not understand.

–tte Form in the Middle of the Sentences

–tte form which appears in the middle of a sentence usually connected with noun modifier and non-noun modifier to explain one’s action or situation. Refer the datas below.

(12) 安部「でもお前が着られないんだったら、俺も無理だよ!」

刈谷「どうして!’

安部「どうしてって、俺もお前もビールが大好きだからだよ!’
刈谷「それじゃ理由にならんだろ！ブランド物が格安で手に入るチャンスなんだぞ！

（NISSAN!あ、安部礼司脚本集Vol.1：272）

Abe  : Demo Omae ga kirarenain dattara, Ore mo muri dayo!
Kariya: Doushite!
Abe  : Doushitette, ore mo Omae mo biiru ga daisuki dakara dayo!
Kariya: Sorejya riyuu ni narandaro! Burando mono ga kakuyasu de te ni
       hairu chansu nandazo!

（NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 272）

Abe  : ‘If you couldn’t wear it, so neither I am!’
Kariya: ‘Why is that!’
Abe  : ‘You said why is that? It’s obvious because we both like beer, aren’t we?’
Kariya: ‘That’s no make sense! That’s the only time we can get a branded
       stuff with a low price, you know!’

(14) 安部 「ほらあ！どう見たって飲みすぎただよ～～」
       飯野 「よ、良くもって、水分取ったつもりなのに．．．胃が．．．」

（NISSAN!あ、安部礼司脚本集Vol.1：394）

Abe  : Horaa! Dou mitatte nomisugitatadayo...
Iino : Yo, yokare to omotte, suibun totta tsumori nanoni... i...ga....

（NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 394）

Abe  : ‘Hey! Like I just said, you’re drinking too much!’
Iino : ‘I just thought it’ll good for my stomach so I took a sip, but my
       stomach…．’
–tte form which is shown on data (12) used as a state quotation when the speaker expresses his thought. On data (13), it clearly shown that the speaker repeats listener’s utterance in order to emphasize his argument or certain reason to listener. Meanwhile, on data (14), –tte form is used to express a paradox.

**–tte Form in the End of the Sentences**

–tte form which appears in the end of a sentence commonly follows a clause and complete sentence. See the data below.

(18) 飯野「ところで」
倉橋「ん？」
飯野「先輩、どこ行ったんですかね」
倉橋「そうね、コンビニ行って来るって」
飯野「そのまま帰ったのかな？」

（NISSAN!あ、安部礼司脚本集Vol.1: 457）

**Iino** : Tokorode
**Kurahashi** : n?

**Iino** : Senpai, doko iitan desukane
**Kurahashi** : Soune, kombini ittekurutte

**Iino** : Sono mama kaettano kana?

（NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 457）

Iino : ‘By the way’
Kurahashi : ‘Yeah?’

Iino : ‘Where did Abe go?’
Kurahashi : ‘Well, he said he’s going to the convenience store’
Iino : ‘Then he just went home after that?’
(19) 安部「飯野、人格、変わってない？」

飯野「いいえ、変わってないっすよ」

安部「いや、変わった」

飯野「変わっていないっすって」

（NISSAN!あ、安部礼司脚本集Vol.1: 329）

Abe : Iino, Jinkaku, kawattenai?

Iino : Iie, kawattenaiissuyo

Abe : Iya, kawatta

Iino : Kawatteinaiissutte

（NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 329）

Abe : ‘Iino, haven’t you changed a bit?’

Iino : ‘Nope, I don’t think so’

Abe : ‘Nah, you’ve changed’

Iino : ‘I said I didn’t change at all’

(20) 大場  「ほら、タクシーが、メーター倒すの忘れて、戻っちゃったって」

安部  「あ、ああ、はいはい」

（NISSAN!あ、安部礼司脚本集Vol.1: 216）

Ooba : Hora, takushii ga meetaa taosuno wasurete, modochattatte.

Abe : A, aa, hai hai.

（NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 216）

Ooba : ‘Hey, the taxi driver looks forgot to put down the taximeter, I said he’s returning back.’

Abe : ‘Oh, okay.’

(21) 安部「刈谷は？」
刈谷「僕？」

安部「芸能人で言ったら、誰がタイプなんだよ？」

刈谷「でも僕結構マニアックだから、知らないカモよ～」

安部「いいから言ってみろって！」

（NISSAN!あ、安部礼司脚本集Vol.1:99）

**Abe** : Kariya wa?

**Kariya** : Boku?

**Abe** : Geinoujin de itara, dare ga taipu nandayo?

**Kariya** : Demo boku kekkou maniakku dakara, shiranai kamoyo

**Abe** : Iikara ittemirotte!

（NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1:99）

**Abe** : ‘What about you?’

**Kariya** : ‘Me?’

**Abe** : ‘Who’s your favorite comedian?’

**Kariya** : ‘Since I am a little maniac, I think I don’t have a favorite one’

**Abe** : ‘Oh God, come on just say it!’

(22) 安部「でさあ、お前ウチ来る前って、どこ勤めてたの？」

飯野「え？旅行会社っす」

安部「旅行会社？」

飯野「でも結構転勤多くて、あやうく東京から地方に飛ばされそうになっちゃって、それで思い切って転職しようかあって 」

（NISSAN!あ、安部礼司脚本集Vol.1:20）

**Abe** : De saa, Omae uchi kuru maette, doko tsutometa no?

**Iino** : E? Ryokou gaishassu
Abe: Ryokou gaisha?

Iino: Demo kekkou tenkin ookute, ayauku toukyou kara chihou ni

Tobasaresouni nacchatte, sorede omoikitte tenshoku shiyoukanatte

(NISSAN! A, Abe Reiji Kyakuhonshuu vol. 1: 20)

Abe: ‘By the way, where were you working at before you’re joining our company?’

Iino: ‘Er? I worked for a travel agency.’

Abe: ‘Travel agency?’

Iino: ‘Yeah, but I moved a lot, so I was barely transferred from Tokyo to a small city. Then I’ve started to think about finding a new company.’

On data (18), the speaker used –tte form to quote the third person’s statement so that he could convey the message to listener. On data (19), –tte form is used to emphasize utterance that he wanted to convey to the listener so that he would listened. On data (20), we could see that the speaker trying to explain a condition to the listener. On data (21) the speaker is giving instructions informally to the listener. On data (22) the speaker expresses his thought and will indirectly to the listener.

CONCLUSION

–tte Form Classification

This study has found that there are four groups of –tte form. Based on the discovery of the –tte form in sentences taken from scenario books, this research suggests that the –tte form which is usually categorized into three groups of meaning in the past, now be updated into four groups. The analysis shows the meaning of –tte form in the head of sentences include as a starter of conversation, topic expander and relation to the topic. The meaning of –tte form in the beginning of sentence after subject is to point on addressed topic or express one of the topic’s definition and the
speaker’s appreciation through the topic. Meanwhile, the meaning of –tte form in the middle of the sentences is to state quotation, repeat question and paradox. Lastly, -tte form in the end of sentences is also used to express indirect sentences and hearsay, repetition, explanation of a condition, imperative form and oneself quotation.

–tte Form in the Head of the Sentences

–tte form which comes in the head of sentence is something new brought by this research and had never been discovered in any research before. This –tte form is the abbreviation from –teiuka, which was used for the first time around 1990. So what actually makes young people really like using the –teiuka form or its abbreviation –tte form in their conversations? One of the reasons is that it expresses politeness of the speaker and the interlocutor in vagueness level.

–tte Form in the End of the Sentences

According to Saegusa (1997), there are four meanings of the –tte form in the end of sentence; hearsay, order, repeating questions, and complaint, but this research has found that there are five meanings of the –tte form in the end of sentence; indirect sentence and hearsay, repetition, explanation of a condition, imperative form and oneself quotation. Even there are differences between the number and the term which its used, the writers want to emphasize that ‘explanation of a condition’ and ‘oneself quotation’ meanings are the newest discovery of the –tte form in the end of sentence’s meaning.

The Originality of a Spoken Language

There are so many sentences in the radio drama scenario book that use –tte form. We can conclude the fact that written language is not enough to be language studies main references. By this research we can see the prove that the –tte form is
often used in the head of sentences, in the beginning of sentence after topic, in the middle of sentence and in the end of informal Japanese language conversation.

Looking at those phenomena, we can also state that even though the spoken language is limited by certain written language standardization, spoken language does not have any dependency on written language. In fact, spoken language gives a new meaning in language application. It would happen because there are certain sentence form selections to express based on the purpose of the conversation and its connection between, also the situation and any contexts linked to the interlocutors in conversation. It is different from written language, which is limited factors and does not have any significant transformation along with the time.

Indeed the –tte form which shown in the head of sentence, is probably something new on expression. The –tte form shown in the head of sentence which is unidentified until nowadays is coming show it performance on the last 10 years. This form is gradually accepted and used mostly by young people naturally without feeling awkward on having conversation one to another. The conclusion came up with the prediction that the spoken language will keep going to produce its expressions number along with the time.

Meaning of the Research

The research of –tte form classification based on its position on sentences and usage meaning has been thoroughly analyzed. The 1128 datas has been used for this research has proven that –tte form has been increasingly used in Japanese informal conversation at present time more than the past. Through this research we could easily find out that –tte form has more various usage meaning nowadays and used in daily conversation in every situation to emphasize informality. –tte form is usually used to express the speaker’s thought and idea, but it also used to express the speaker’s and
listener’s feeling in order to understanding one’s and other feelings, thoughts and will.
So that the conversation between the speaker and the listener could run smoothly. This research also has led to a new discovery in the usage meaning of –tte form and it means that this research has given a contribution to Japanese conversation vocabulary.

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Beyond Linguistic: Narrative View on Wong Alasan Term in Lingkar Tanah Lingkar Air by Ahmad Tohari

Rommel Utungga Pasopati, S. Hub. Int.
Graduate Student of Driyarkara School of Philosophy Jakarta

ABSTRACT

Term of wong alasan is described through Indonesian historical context in Lingkar Tanah Lingkar Air by Ahmad Tohari. The context views people who struggled for Indonesian independence did not get nice acknowledgement afterwards because they believed in Islamic ideology. They were said to be dangerous for republic and had to live as exile named wong alasan. Concepts of wong alasan is different from basic forms and combinations in Javanese language in wong, alas, or even wong alas so that it actually shaped new meaning by deferring known definitions. This article would like to examine wong alasan as language that is different from structured linguistic. The term contains not only communicative language, but also contextual, existential, and identity ideas. This problematic term is contextual beside normative and descriptive language as stated by Charles Peirce's relational aspects of language signs. Wong alasan is a narrative idea beyond merely description as seen in Umberto Eco's social imaginations and cultural constructions of people. Wong alasan is such label for the exiled that should be understood by deferring definitions and giving chances to new meanings as stated by Jacques Derrida's differance. The significance of wong alasan is in between fixed concepts of wong and alas. In conclusion, wong alasan is described by Ahmad Tohari through minor narration of Indonesian independence. Meanwhile, its minor condition does not automatically omit rich meanings examined in its contextual, existential, and identity ideas of exiled people. Wong alasan moves beyond fixed definitions and finds itself in new and open meaning.

KEYWORDS: context, existence, identity, narration, wong alasan

One interesting idea about Indonesian novel is how stories are told through detailed descriptions of everyday life. It does not talk about normative ideas but it spreads singularity of characters in particularity of plot. It does not have to tell mental aspect of the character or its development since simultaneous continuation of understandings among characters, plot, and surroundings may come together in
process of reading. What differentiates Indonesian novels from foreign ones is the condition of surroundings in the novels itself. Indonesian novels may be fictions but its concordance may relate to contexts of everyday life. It can be seen from names, tools, jobs, or situational events that could only be found in Indonesia. As said in discourse, contexts shape cultural frames that relate to intersubjective interactions between systems and characters in novels through its unique stiffness and flexibility (Smith and Riley, 2009:116).

Indonesian novels find its uniqueness in stories of otherness. These stories are what have been ignored by people in major ideas of life. People like to talk about how economic and political system work but rarely speak about minor small experienced stories in individual habit in everyday life, powerful people who try to restrain individual life, or how individual does not conform to system. Sometimes, small stories are not about moral judgments in order to fix ethical conditions (de Certeau, 1984:92). They already exist over there; experienced, understood, and interpreted by people situated in the conditions.

Synopsis of Lingkar Tanah Lingkar Air

First published around 1990s, Lingkar Tanah Lingkar Air is a novel in context of Indonesian independence. Situated around 1946 until 1966, this is about roles of young people in finding themselves in dynamic of Indonesian republic (Tohari, 2015). It is widely known that many people were not really satisfied with Indonesian government since its independence in 1945. These young people are some unsatisfied people who had to conform with that time's condition.

The story is about Amid and Kiram who studied Indonesian martial art *silat* and religious teachings from his teacher named Kiai Ngumar in 1946. In a night, they were told to fight Dutch's soldiers since there was *fatwa* as command to be involved
in the battle. That *fatwa* told people to shape Hizbullah as Islamic soldiers and affiliating it with Indonesian Republic soldiers. Amid and Kiram then faced several battles in wild forest. In a battle, Kiram found a rifle that he brought in to the village as a symbol for people as commitment to fight Dutch soldiers alongside Indonesian Republic soldiers. Jun, Jalal, and Kang Suyud then agreed to join Amid and Kiram to fight the enemies.

In 1949, Dutch Royal has recognized Indonesian sovereignty officially which ended every fight with Dutch soldiers too. Meanwhile, there was a big problem for Hizbullah soldiers because of no more enemies to fight. Kiai Ngumar then gave options to return to village or to join official Indonesian Republic soldiers. Meanwhile, other unsatisfied people decided to join Indonesian Islamic soldiers alongside with Darul Islam instead of supporting official Indonesian Republic. Amid and Kiram asked Kiai Ngumar personally then have decided to join Indonesian Republic soldiers in Purwokerto.

Passing Kebumen to Purwokerto, the train that Amir and Kiram took was attacked fiercely. They did not know who is enemy or friend since attackers were said to wear soldier's uniform too. They felt betrayed by Indonesian Republic soldiers and decided to run away. Amir and Kiram joined Jun, Jalal, and Kang Suyud to fight with Darul Islam facing Indonesian Republic soldiers. They had to go in and out of forest and lived as *wong alasan* while avoiding villagers and soldiers since then. They had nowhere to go and no identity at all but fugitives of Indonesian Republic. They were refused as people of society and as citizen of Indonesian Republic. By the time going, many forces of Darul Islam were cornered by Indonesian Republic soldiers; some of them dead, caught alive, while some are still on run.
In 1962, a friend met Amid and Kiram around Mount Slamet telling them that Kartosuwiryo, leader of Darul Islam, was caught by Indonesian Republic soldiers. That friend also brought information which told that every Darul Islam soldier should surrender and would be given amnesty from Indonesian government. Amid and Kiram were confused whether they had to surrender after facing a long fight before. Meanwhile, they decided to obey the exclamation and went to nearest village. In a village, they were accepted and taught many doctrines by Indonesian soldiers about nationalism before allowed to go home.

At home, Amir and Kiram were surprised that they were well accepted by people. They got their identities again and lived nicely in their village. In 1965, there was told a coup happened in Jakarta by communist people. In a night, some Indonesian soldiers came to Kiai Ngumar's house asking where Amid, Kiram, and Jun were. Soldiers asked them to show headquarters of communist people in wild forest. Those three people agreed to show the directions but they would also like to come with the soldiers to fight communist people. Amid, Kiram, and Jun felt responsible in fighting other people who are told to be enemies of the state. In the forest of Cigobang, these three people and soldiers got in a middle of battle with communist people. Kiram struck ahead and followed by Amid and Jun. Amid suddenly got shot and felt great pain in his shoulder. He could not stand and become unconscious. Like in a dream, Amid saw and heard Kiai Ngumar talking to him. Amid would like to say something but he could not. He was gone.

FINDINGS AND DISCUSSION

Context of Wong Alasan

The story of Lingkar Tanah Lingkar Air novel indicates details of several big events. One, a situation before Indonesian independence. Characters in this novel
fought Dutch colonialism and got support from their religion, society, and teacher as well. They could practice religious thought while struggling for better life outside colonialism. Two, situation under Darul Islam force. Getting unsatisfied with Indonesian Republic has brought characters in this novel towards ideology of Islamic state under Kartosuwiryo. The characters had to fight Indonesian soldiers and were put out from society. Nowhere is their home and no one is their identity. They only live as wong alasan as label given to them. Three, situation in fighting communists. Asked by Indonesian soldiers, young characters in this novel fought rebels of the states. They did it because communism was told to be atheism that refuses religion and communist people are insurgence of Indonesian Republic. The characters in this novel would like to fight for identity that they have got after long time running away.

Those three aspects above show how characters in this novel face identity as not given but needs to be struggled for. It could be seen in how they want to find better place by joining Hizbullah whilst Indonesian independence struggle. They had to be wong alasan as consequence in joining Darul Islam. They fought alongside with Indonesian soldiers to differentiate themselves from communist people. Identity for them is not about description but stories of life that they have to face in everyday's events. For them, everyday life is what they think each time they decide something. Every choice indeed has consequences but living it instead of denying it is interesting to be understood.

A consequence to be borne by the characters in this novel is being wong alasan. The term was explicitly written in pages of the novel. First, in page 119, "... Madiksan seakan tak peduli bahwa aku adalah laskar DI, musuh besar aparat keamanan yang ditakuti orang kampung. Boleh jadi laki-laki yang sudah ubanan itu berpikir, selagi sama-sama menjadi wong alasan, manusia hutan, aku adalah sahabatnya." (Tohari,
2015:119). In that page, Amid told himself about other person, Madiksan, who has same identity as *wong alasan*. Madiksan was not afraid to Amid and was considered as friend by Amid. **Second**, in page 141, "... Dengar, Nak. Aku tak sampai hati melihat Umi dan bayinya hidup dalam belukar seperti ini. Kamu memang *wong alasan*, manusia hutan, dan itu urusan kamu sendiri. Tetapi jangan ajak istri dan anakmu hidup seperti kucing liar. Mereka demikian menderita demi kesetiaan kepada kamu. Ini tak adil." (Tohari, 2015:141). That page is Mbok Nikem saying to Amid about his wife and daughter's condition that should not be in forest. She would like to keep them her house for their own safety.

**Third**, in page 142, "... Aku akan berusaha sebisa-bisanya merahasiakan kedatangan istrimu. Tetapi bila keadaan memaksa, aku memang harus berterus terang bahwa Umi adalah istrimu, istr *wong alasan*. Lalu apa iya tentara akan tega menangkap seorang perempuan yang baru melahirkan?" (Tohari, 2015:142). This passage tells Mbok Nikem's effort to hide Amid's wife and daughter in her house from soldiers' search. **Fourth**, in page 144, "... Segera terbayang, aku menjadi warga kampung, bertani, dan hidup tenang. Ya, tenang. Aku bukan lagi *wong alasan*, manusia rimba, yang diburu-buru. Aku bukan lagi *wong alasan* yang terpisah dan tersingkir dan disingkiri oleh masyarakat. Aku akan kembali seperti dulu, menjadi bagian tak terpisahkan kehidupan bersama." (Tohari, 2015:144). These lines state Amid's hope to return to his village and to live like other normal people. At this condition, Amid knows that *wong alasan* is not identity that will last forever because he still may have other option that is to live in normal way.

From four explicit passages above, *wong alasan* relates to cultural condition between concept and context. Conceptually, *wong alasan* is people who live in forest. In Javanese language, *wong* means people and *alas* defines forest. In structured
linguistic of Jvanes language, terms of wong and alas could be combined into wong alas. Wong alasan could be same to wong alas especially about place to live. Meanwhile, that concept is not enough to explain wong alasan since -an affix makes it totally different and unique in language. The -an affix could be habitual and regular activity, back and forth actions, or else depends on how it is used. Moreover, as living in forest, wong alasan does not have to follow rules as in normal society. These people are considered lawless and irresponsible for their own self and surroundings. In this concept, wong alasan is defined as choice that someone has made in his own will to be self-identity. Meanwhile, wong alasan is something labeled and given to others. Wong alasan does not always mean people who live in the forest but act like in the forest without rules or ethics.

In context, wong alasan is people who got excluded from society. This identity is not both chosen at someone's own will and even totally given by other people but accidentally shaped because of certain condition. In this novel, wong alasan are outlaws of Indonesian soldiers and government. These people had to run away and to hide in forest. Wong alasan exposes own choice in concept but not in context. Living in forest for them is a must which they had to do. Forest is symbol for unknown place outside civilization in village. Everything is so wild in forest since no one lives in there so that it is a good place to hide. It can also be understood that forest is a place for people with no identity since identity only defines people and is defined by people. It is the same with the context of wong alasan itself that could open to other meaning instead of merely wong and alas in defined descriptions. Wong alasan exposes specific story in narrative idea beyond linguistic structure to meaningful contexts.

Between concept and context, wong alasan is understood through how characters in this novel live that label. The characters know that they live in a run with
no safe place to sleep or even to eat. That condition is not an option but a must. Moreover, they knew that there is concept of *wong alasan* for people like them. They may also not to be called like that but it is bad reality to face. They are not bad people at all but trapped in complicated situation. That condition makes *wong alasan* interesting to be asserted furthermore. It is language that involves fixed and dynamic ideas. Its fixed idea relates to structured language that keeps its richness in closed definitions. However, dynamic idea examines narrative one by keeping open and flexible meaning beyond structured understandings.

**Contextual Aspect in Wong Alasan**

In the context above, *wong alasan* is different from *wong* and *alas*. While both *wong* and *alas* could be defined in Javanese language and were translated to other language, *wong alasan* only relates to specific situation and condition. It is widely known that definitions contain clear descriptions in art of speaking as ready-to-use tool for people to communicate each other (de Certeau, 1984:78). In other word, 'what is defined' is the same as 'what is described' in its relational signs. Meanwhile, *wong alasan* only identifies specific condition rather than whole situation. While *wong* and *alas* could be used separately in phrases or sentences, *wong alasan* is temporary and contextual which may reflect wider language instead of using it bluntly. At this side, *wong alasan* goes beyond usual communication into logical relations between sign, object, and interpretant in study of semiotics (Peirce in Smith and Riley, 2009:55).

*Wong alasan* indeed relates to *wong* and *alas* but to put them in totally same condition of objective truth is meaningless (Peirce in Smith and Riley, 2009:55). Definition seems to be a finished one because every kind of problem has found its solution through identification among others. Term of *wong* is about person and *alas* is about forest. Term *wong* is built through human identification among other living
things such as animals and plants. Term alas is shaped through forest as identification among other spaces. While wong and alas expose definitions which are suitable in every sentence, wong alasan seems to have unfinished condition. That unfinished one is about background and afterward condition in why and how people was labeled as wong alasan. It is not just about people who live in the forest but also anything else which means symbolic and iconic things may be different from common sense (Peirce in Syuropati, 2011:70). In this novel, term wong alasan is widely known before but the context is different since it is used for people as exiles running away from society. While wong is normal people and alas is wild place, wong alasan is in between of them. In side of wong, wong alasan is still human but without normal condition; it is not totally as it is. It can be said that wong alasan indicates description of wong but not as a whole; relation between sign and object is not always fixed at all but meant by condition of interpretant (Peirce in Syuropati, 2011:70). In side of alas, wong alasan is not people who really lives in forest but could be closed area or old buildings as long as these people could hide from other's pursuit. Moreover, while forest symbolizes freedom, wong alasan live in strained condition. Description of alas is attached to wong alasan but only to share wilderness of it. Wong alas who have to run to forest is also different from wong alas who decide to live in that place.

In addition, terms of wong and alas in wong alasan show closed and open understandings. In closed one, wong alasan could not totally leave its presuppositions in wong as subject and alas as place. This language indeed can only be known by Javanese people since it is related to their social construction of knowledge. In open one, term of wong alas in its -an affix prefers implicit condition to explicit subject and place. This one could only be understood through condition inside Javanese language so that this open one puts deeper context from another context that has been
shown before. Those two understandings propose system of signs which could always be different from concepts because of liquid representations of language (Peirce in Smith and Riley, 2009:55). Language may relate to representations but the representations itself also relate to signs which could vary meanings of another representation too.

From above explanations, *wong alasan* is examined as language that is different from structured linguistic. While structured linguistic strictly understands words from its definition (Elliot and Lemert, 2014:77), *wong alasan* is different from its roots but not in total way so that there is still chance for other understanding. That term is not always about syntax in grammatical structure at all but also semantic in its relation with signs or even pragmatic in its practical understanding ((Peirce in Syuropati, 2011:70-71). *Wong alasan* is not only meant as ready for use in communication but also contains contextual understanding of its saying in everyday life. While communication only says about delivering information, *wong alasan* asserts others who were labeled in contextual aspect of people and its situation.

Normative and descriptive language obey structured linguistic. Normative language is about 'what it is' in phrases and sentences' grammatical corrections. Descriptive one states strict details of 'what it seems' to explain other words which could not be otherwise. Meanwhile, *wong alasan* is relational rather than normative or descriptive. As stated by Charles Peirce, language means description in every detail but its relation is not monolithic (Peirce in Syuropati, 2011:68). While structured language exposes words in specific meaning, relational aspect of language open chance to other meaning by indicating meanings rather than following definitions as presuppositions. Term of *wong alasan* is different from concepts of *wong* and *alas* but
its meaning relates to reality. In *wong alasan*, context enables words and its wide combinations to be plural among its using and background.

*Wong alasan* in this novel shows relational side through interpretations among those who understand it. First, *wong alasan* is not just about people who live in forest. It contains not only subject and place but also condition in how *wong alasan* live among society. This is the syntax side of that term. Second, *wong alasan* means people who do not want to be together with other normal people in specific place. These people are labeled as bad people who do nothing good for society. This is the semantic side of that term. Third, Amid and Kiram did not know whether they were *wong alasan* or not but they were sure that they got excluded from society. Amid related himself with term of *wong alasan* since he knew that he was in that kind of label. This is the pragmatic side of that term.

**Wong Alasan as A Narrative Idea**

Beside exposed in contextual aspect, term of *wong alasan* also asserts narrative idea in its understanding. Aside from the defined words, *wong alasan* is identified through cultural small stories that are told and understood by specific people. It indeed includes what people have outside normal ideas in society. More than just driven by concept, people understand each other through codes in social construction through many interactions (Eco in Syuropati, 2011:85). It is indeed contextual and complex meanings which reflect how vary every respond could be from one to another.

Social imagination could explain why there is *wong alasan* since it is not like people's thought that stare at nothing but it actually relates to plural reality of social construction (Eco in Syuropati, 2011:85). It is true that society always needs to differentiate something from other things including *wong alasan*. *Wong alasan* has different attitude from normal people so that society rejected it. While normal people
do many things such as having family, working, and having home, *wong alasan* is just set apart of it. This view is so fixed that there is no other meaning for it. This social construction is like a system which puts people in order rather than organize them (de Certeau, 1984:35).

Beside society, social imagination also relates to individual and small group of people who may always be different from herd's perspective. While society strictly differentiates normal people to *wong alasan*, individual and small group could be otherwise. It can be said that meanings are only enabled by certain condition beyond just merely fixed definitions (Eco in Syuropati, 2011:84). For normal people, *wong alasan* could do harm for them so that leaving them alone is a perfect choice. Meanwhile, *wong alasan* is considered fine by several people as long as they do not do any harm at all. Actually, both normal people and *wong alasan* are human beings so that living and helping them is such usual social interaction. Some normal people understand well *wong alasan* who is not the same with what society think of them as they have freedom in every interpretative process (Eco in Smith and Riley, 2009:182). These normal people know that no person is normal at all but many people try to be it by labeling others as different from them.

At this point, social imagination relates with complex ways of people’s thought rather than simple concepts as *parole* is more liquid than *langue* (Eco in Syuropati, 2011:86). Society already stated *wong alasan* to such people in a bad concept. However, there are many reasons and views that could vary the meaning of the concept. Narrative view supports those thoughts by paying attention to small stories between normal people and *wong alasan* beside merely following grammatical constructions (Eco in Smith and Riley, 2009:182). From this view, there is no universal perspective of *wong alasan* but its complexity is what people live and understand.
everyday. Everyday life indeed provides people with *le perruque* as narrative ideas which may be related to system but still got its freedom through their practical actions (de Certeau, 1984:25).

Narrative views could be seen in above quotes in the novel. In first quote (Tohari, 2015:119), Amid thought Madiksan was afraid of him but then they were considered friend to each other. Amid may never knew what Madiksan thought of him but what he was sure is that *wong alasan* live in forest and could help each other. While society labeled Amid as an outlaw, Madiksan helped him to find food. In second quote (Tohari, 2015:141), Mbok Nikem knew that Amid was a fugitive and an outlaw but his wife and daughter should not be so but having better food and shelter. She knew that despite any bad things done by Amid should not also be borne by Umi and her daughter. She thought that even bad people deserved second chance even it is just for their families. She thought beyond concept of *wong alasan*. In third quote (Tohari, 2015:142), Mbok Nikem would guarantee Umi and her daughter's safety from soldiers pursuing Amid. She thought that even soldiers might still have heart and would not arrest them. At this point, concept of *wong alasan* is not only as easy and simple as it is but also followed by other complex conditions. This is not just a story about *wong alasan* himself but also how others respond to them too. In fourth quote (Tohari, 2015:144), Amid imagined how he would live in normal condition with his family in a village. He may think that people would hate him but he considered himself as part of society so others will accept him. This option to be normal again shows that both normal people and *wong alasan* are such temporary identities. People could easily fall to other side without knowing any precedence about it. What Amid knew is a chance for people to accept things that society think are bad. There is always hope and that is supported by mini stories rather than fixed concept of *wong alasan*. 
Identity Aspect in *Wong Alasan*

Beside narrative and contextual aspects, *wong alasan* also relates identity of people. As stated above, term of *wong alasan* is different from *wong, alas*, or even *wong alas*. This is because *wong alasan* is not about chosen identity but nothing, meaningless, useless labeled one. No identity could live alone without excluding others (de Certeau, 1984:10); *wong alasan* is the consequence and victim of identity empowerment. They had to struggle for better life while avoiding other people. They were not even human beings anymore but fugitives of the states. They were really significant other who were excluded because of their otherness (Mead in Smith and Riley, 2009:55).

*Wong alasan* in this novel relates to its identity aspect through understanding of the definition. Term of *wong alasan* which indicates people who do not live in normal situation has shifted to identity of exile in this novel. It may also be said that the definition and its shift have the same essential as people who got excluded from society. Meanwhile, that same essential thing between them is a plural condition which enables different and other meanings come to surface from one from another. It seems that the definition and its shift are stated in same system but conditioned in different tactics (de Certeau, 1984:76).

The definition and its shift shows that there is such change from fixed to open meaning. While definition of *wong alasan* relates to fixed social construction of people, its shift indicates conditional event that may come to people. That process actually proposes contingent knowledge construction rather than logocentric one (Derrida in Smith and Riley, 2009:125-126). In order to show its shift, the definition has to be deferred in its rigidity to go beyond toward other possibility as stated by Jacques Derrida in *differance* and deconstruction (Derrida in Smith and Riley,
2009:125). From this point, the using of definition will only result to fixed meaning. Meanwhile, that definition actually is never so really fixed at all that its descriptions that may relate to other ambiguous reality. In this novel, the term *wong alasan* which previously understood as man who live in forest, has changed to excluded people, and then shifted once again by the characters into identity for the exile. Derrida related this phenomenon to infinite semiosis which could always proliferate endless meanings (Derrida in Smith and Riley, 2009:126).

From those explanations above, it can be seen that a word may have its definition but also could be other meanings depends on conditions that may come with it. The conditions are actually not made, shaped, or even built but already immanent in cultural system (Derrida in Smith and Riley, 2009:126). Definition of *wong alasan* relates to abnormal people who were compared to normal ones. Its shift then shows how exiles live in nowhere area. This understanding is also applied to identity as which that word comes to meanings. Identity is never fixed at all but flexible like *difference* in interrelated discource so that other interpretations towards others as well could always be attained (Derrida in Elliot and Lemert, 2014:170). In other word, as seen in definition of word, identity may also contain other possibilities rather than simply obeying fixed definition. Just like open interpretations, ambiguity, uncertainty, and instability could always be inevitable in meanings of language (Derrida in Smith and Riley, 2009:124).

**CONCLUSION**

Term of *wong alasan* is so rich in its plural context. It may have to follow certain definitions but that does not totally omit chances for other meanings. Concepts of *wong alasan* is different from basic forms and combinations in Javanese language in *wong, alas*, or even *wong alas* so that it actually shaped new meaning by deferring
known definitions. The term contains relational aspects of language signs which is contextual beside normative and descriptive Wong alasan also relates to narrative idea in social imaginations and cultural constructions of people beyond merely description. Wong alasan is also label for the exiled that should be understood by deferring definitions and giving chances to new meanings. Definition may be useful for sentences, but its meanings are actually open to many understanding. This novel with concept of wong alasan contains stories of people rather than following definition in rigid descriptions.

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The Phenomena of Emoticon Use on Facebook and Blackberry Messenger
as the Alternative of Non-Verbal Communication and the Accomplishment
of the Sender’s Emotion to the Receiver

Rr. Arielia Yustisiana
Catholic University of Widya Mandala
Madiun, Indonesia
lia.6606@gmail.com

Christina Maya Iriana Sari
Catholic University of Widya Mandala
Madiun, Indonesia

ABSTRACT
The article aims to describe the phenomena in social media dealing with non-verbal communication by using the application of emoticon. The social media are Facebook (FB) and Blackberry Messenger (BBM). There is the application of emoticon in both social media. The problems that are discussed in the research are to describe the meaning of the emoticon and the determinant factors of emoticon that are used in social media (FB and BBM) to express the sender’s emotion to the receiver. The theories used to analyze the problems are communication that is divided into two, that is, non-verbal and visual communication, and semiotics. The data used in the research are the chats of FB and BBM users. The research uses descriptive qualitative method. Moreover, referential equivalent and pragmatic equivalent methods are used to analyze the data. The findings of the research are that there are some emoticons that are often used to express the sender’s emotion to the receiver and vise versa. There are three determinant factors of emoticon used in FB and BBM to express the sender’s emotion to the receiver, they are, proximity of personal relationship, situational or social conditional of the utterance and communication efficiency factors. Emoticon is non-verbal communication device that can represent the sender’s emotion to the receiver, even though it sometimes cannot represent the whole meaning of the message sent by social media (FB and BBM)

KEYWORDS: Emoticon, Semiotic, Non-Verbal Communication, Social Media

Emoticon stands for emotional and icon. It is now very familiar in social media, such as facebook (FB) and blackberry messenger (BBM). The users of facebook (FB) and blackberry messenger (BBM) tend to use emoticon as alternative of non-verbal
communication in the chatting. They feel like using emoticons in their posting because they represent their emotion clearly. Communication using emoticon can express non-verbal communication, such as smiling, crying, feeling shy, feeling angry and so forth. Non-verbal communication is created as the response of communication alternation in the process of creating the similarity of meaning for the users of FB and BBM. For analyzing a meaning that is implied in an icon or emoticon can be studied through the semiotic analysis.

Language features consist of symbol and meaning. Symbol is a sign that has conventional relationship with the signified, such as emoticon. Zoest states that a word with its signified is a symbol because its relation is conventional (1996: 9).

The use of emoticon enables the senders of the message obtain their emotional image. It shows that emoticon functions as non-verbal communication. Emoticon also influences message comprehension that has been sent. Emoticon in social media chatting can avoid the misunderstanding of the sent message. However, it can also create the misunderstanding because the emoticon that has been used is not appropriate in the chatting. In line with the situation, the research dealing with the emoticons as the alternative of non-verbal communication is interested to be conducted because emoticon is able to emphasize the meaning, show the feeling to others, and alternate some certain words in message chatting.

In order to reveal the topic of research dealing with the phenomena of the use of emoticon in FB and BBM as the alternative of non-verbal communication and the accomplishment of the sender’s emotion, the researchers formulate two problems as follows:

1. What is the meaning of the emoticon that is used in social media (FB dan BBM) to reveal the sender’s emotion to the receiver?
2. What are the factors that determine the emoticon which is used to reveal the sender’s emotion to the receiver?

REVIEW OF RELATED LITERATURE

Communication

People’s life can never be separated from what is called communication. By communication, they can exchange information, ideas, ideas, and experiences. Communication will form a complex network of interactions for people. The elements of communication is source (communicator), message, channel, communicant and its effects.

Pearson and Nelson state that communication has two main functions, that is, for the survival and to maintain the viability of the community, by building social relationships and developing the existence of a society (Mulyana, 2000: 4).

Non-verbal communication

Non-verbal communication is often used to describe feeling and emotion. If the message received through verbal system does not show the power of the message, the signs of other non-verbal can be accepted as the support. Non-verbal communication is often called the silent communication or communication without words.

Non-verbal language is a kind of communication that is often used in presentation in which its delivery is not stated with words or sound but by body language. Besides that, the use of non-verbal language can through eye contact, the use of objects such as clothes, haircuts, and the use of symbols. Through non-verbal communication, people can take a conclusion about kinds of feelings: happy, hate, love, missing someone and so forth. Non-verbal communication is often used to describe the feeling and emotion. If the message received through verbal system does
not show the power of the message, the signs of other non-verbal can be accepted as the supporte (Liliweri, 1994:89).

**Visual communication**

Visual communication is one form of archetypical message that utilizes visual elements (shape, colour, composition, logo and so forth). We live in a very fast visual media, starting from two static dimension to dynamic three dimension. Those visual images are in newspapers, books, clothes, billboard, computer monitor, handphone, television and excetera. One of those images can be a sign, that is, emoticon.

The first person who used emoticon is Scott Fahlman, a computer expert from Carnegie Mellon University, US. He sent an e-mail to his university that was about his suggestion dealing with symbols that differentiate which was serious message and not serious one. The symbols that he used were :-) (not serious) and :-( (serious).

![Figure 1. Emoticons in Facebook](image1)

![Figure 2. Emoticons in Blackberry Messenger](image2)

The appeal of these emoticons is how emoticons can be perceived as an expression. The perceptions may appear because the users of emoticon use their emotion and feeling to process a visual sign.

**Semiotic**

Semiotic is the study of signs. Ferdinand de Saussure (in Zoest: 1992) formulates a mark as a union of two fields that can not be separated – like a sheet of
paper (signifier) or a form (signified): concept or meaning. Dealing with sign, signified and signifier, Saussure affirms that semiotic theory is the importance of social convention, that is, language community about the meaning of a sign.

Furthermore, Charles Sanders Peirce (in Zoest: 1992) pointed out that we can only think with the medium of sign. People can only communicate through sign. Sign in human’s life can be motion sign or body language. Waving hand that may be meant calling or nodding head may be interpreted as agreement. Sounds are, such as flute, trumpet, drum, human’s sound or phone sound. Written signs are alphabets and numbers and many others.

Semiotic is a study of sign and anything dealing with it: how it functions, its relation to other signs, its senders, and its receivers. Sign is something physical that could be human’s senses. Generally, a sign is a visual form or physical one that can be caught by human’s sense. Semiotic systems try to probe the nature of the sign that ignores the rules of grammar and syntax and meaning of the text governing the complex, hidden, and depending on the culture. It raises concern on connotative and denotative meaning, the relation and impression revealed through the use of sign and sign combination.

**Social Media**

In social communication, social network is a network of a special nature that occurs between a number of people who give the same meaning to a value, has a particular interest. The members of social network can be known through the relationship and social interactions that is formed. The development of technology affects the world so much. Everything becomes unlimited. Technology dealing with information has taken an important role to improve the social life. There are some
social media, such as facebook, blackberry messenger, twitter, linkedin, google+ and many more.

Simamora (2006:75) states that integrated strategy of marketing communication mix advertisement, personal sale, sale promotion, and publicity into a coordinated program to communicate with the buyers and others who influence purchasing decisions. Facebook is one of such social media. It is one of marketing communication forms that can create the interaction among the consumers and business owners.

Facebook is one of free social networks in which the users can create their networks and invite their friends. By having such network, the users can pay attention to their activities, follow or join a game that is recommended, add friends or network based on their former schools and raise more social life. Facebook also has various and innovative features and contents (including game features, survey, applications and so forth). It makes Facebook become more popular than other social media.

Another major social media is BBM that stands for Blackberry Messenger. It is an instant application that is used only by its users. It is specially designed for the users to communicate or send some files to other Blackberry users. Every BBM has different PIN (Personal Identification Number) as the ID for the users. BBM can display the users’ contacts by entering the users’ PIN. Interestingly, besides chatting with other similar BBM users, BBM also has feature status.

RESEARCH METHOD

The data that are used in the research are collected from the source of data, that is, the chatting of FB and BBM users. FB and BBM are chosen as the source of data because both social media are popular. Most users tend to use application of emoticon
as the alternative of non-verbal communication. Data population of the research are the whole chatting of FB and BBM users.

Referential equivalent and pragmatic equivalent methods are used to analyze the emoticons that are used by the users of FB and BBM. Referential equivalent method is applied in the research to determine kinds of emoticons in FB and BBM and the meanings of emoticons to reveal the sender’s emotion to the receiver as the alternative of non-verbal communication.

Pragmatic equivalent method is chosen to interpret the meaning of emoticon based on the external factors, such as context, background and the speakers. Moreover, it is also applied to analyze the determinant factors of emoticon used in FB and BBM to express the sender’s emotion to the receiver.

FINDINGS AND DISCUSSION

Emoticon pictorial representation of a facial expression using punctuation marks and letters is usually written to express a person’s mood. Emoticons are often used to alert a responder to the intention or the anger in a statement, and can change and improve interpretation of certain text. Emoticon can be described based on its meaning in the chatting through social media in FB and BBM.

The followings are some emoticons that are often used in the communication through social media (FB and BBM):

1. 😊 represents smile that is usually used to show happy feeling, for example:
   “Terima kasih ya 😊”.

2. 😂 represents laugh that is usually used to show something funny, for example:
   “😂 dia pakai topeng power ranger?? Bisa ga banyangin?”
3. 😘 represents kiss that is usually used to show the impression of wanting to kiss, for example: “I love you 😘”.

4. 😘️ represents hug that is usually used to show the impression of the closeness among friends or the affectionate toward couples: “sudah lama tak jumpa 😘️”.

5. 😞 represents sadness that is usually used to show sad feeling or sympathy, for example: “aku dengar kamu ga lulus ya 😞”.

6. 😍 represents love struck that expresses love or affection toward someone, for example: “terima kasih hadiahnya ya 😍”.

7. 🧐 represents pensive or thinking that is an emoticon usually used to show someone who is thinking of something that is happening, for example: “kira-kira teori tambahannya apa ya, ma’am 🧐”.

8. 🤔 represents confused feeling that is usually used to show confusion toward something that has happened, for example: “La trus saya harus bagaimana ya 🤔?”.

9. 😞️ represents I dunno expression that is usually used to show the ignorance of something, for example: “😭 waduuuh materi UTS morphology apa ya?”

The more emoticon are increasing and the more users show the higher acceptance of emoticon publicly. Using emoticon in written communication can easily describe the sender’s emotion. Besides that, using emoticon in message chatting is easily learned. We are just asked to imagine the icons and understand by tilting the
head about 90 degrees. Because of the higher users of emoticon in social media chatting, automatically the sender has made emoticon used all the time.

There are several determinants of emoticons used on social media (FB and BBM) to express the sender’s emotion to the receiver:

a. The proximity of personal relationships

The style in communication is met with the role and the close relationship among the people who communicate. How a student communicates with his/her lecturer will be different from that of he/she communicates with his/her friends and parents. Dealing with communication, not only do people conduct exchange message but there is also some elements of affirmation. When someone delivers a message to one another, they will show how they perceive others and their relationship, and each of them would like to receive the similar response.

Personal closeness is also another dimension that helps mark a relationship. The development of a relationship can be affected by time since our knowledge of a person acquired slowly. Most users have already learned emoticon, they feel more familiar when communicating by using emoticon.

Communication using the words would be more easily controlled than using gestures or facial expressions. It happens because the nature of non-verbal communication is spontaneous. The sender and receiver that have a personal relationship would unawkwardly type emoticon that represents their feeling.

The following is an example of the use of emoticon that is influenced by personal closeness factor:

Yonathan : Morning hun 😊😊😎

Nadia : Pagi mbem 😊😊

Yonathan : Akhir” ini jarang manggil mbem kamu 😘
The chat is between Yonathan dan Nadia. They have been dating for several months. The chatting using some emoticons describes their close relationship. Yonathan’s opening greeting ‘Morning hun’ using emoticon ‘love struck’, ‘kiss’ and ‘hug’. Nadia replies ‘Pagi mbem’ using emoticon ‘kiss’. Affectionate calling like ‘hun’ and ‘mbem’ signifies the proximity of a personal relationship between the sender and the receiver. Affectionate feeling that is revealed by using emoticons ‘love struck’, ‘kiss’ dan ‘hug’ can represent the sender’s emotion to the receiver. Emoticons used in such a chatting are often found in the communication between dating couples.

b. Situational factors or social condition of the utterance

Spoken activities can appear if there are a speaker and a hearer or the message sender and receiver in the chatting. It shows that a spoken activity is a social activity. In the moment of chatting, both the sender and the receiver realize that there are some rules that manage their action, the use of the language and their interpretation toward the action and the receiver’s utterance.

Either the sender or the receiver should understand communication pattern that they use in the chatting. Either the sender or the receiver learn their chatting situation whether the chatting is serious or relax, formal or informal. Therefore, the users of emoticon are able to understand the background of the communication in social media.

The following is the example of the use of emoticon that is influenced by situational factors or social condition of the utterance:

Yudha : Mam, saya mau tanya 😊
Dosen : Iya 😊
Yudha : Kira-kira kalau skripsi saya, saya tambahin teori gimana ya?

Soalnya kemarin teorinya ada yang kurang 😞

Yudha is the message sender who is a student, while the receiver is his thesis advisor. The BBM chatting is in the informal situation. Yudha uses emoticon ‘pensieve’ that shows thinking expression meaning that he wants to ask something important. The receiver responds his message by replying ‘Iya’ with emoticon ‘smile’ meaning that she is willing to answer Yudha’s question. Yudha also adds emoticon ‘I dunno’ to state that he does not know what to do to solve his problem. The addition of emoticon in the chatting shows that the communication between a lecturer and a student is in the non-formal situational context, so the use of emoticon in the chatting does not seem excessive.

c. Communication efficiency factors

Non-verbal communication using emoticon can function in text message repetition for the receiver. The use of emoticon can represent and strengthen the meaning of verbal message that is communicated. In speaking, someone is sometimes demanded to speak efficiently by means of non-verbal communication. The choice of words should be precise, brief, various and easily understood by the receiver. The receiver is stirred more emotionally and understands non-verbal communication by using emoticon.

The communication between the sender and the receiver will run well if both of them feel happy with their communication and there will be no mistakes and misunderstanding. Personal condition also influences the kind of communication people do. When someone is in a rush, angry or happy, written communication will not able to accommodate the feeling of the message sender. In line with it, the use of emoticon can be influenced by communication efficiency factors.
Emoticon can be used to state the sender’s emotion through the symbols. When the sender feels happy, the symbol of emoticon that describes the happiness included in the chatting of FB or BBM. The meaning of non-verbal communication by using emoticon is easily understood by the sender and the receiver because of its efficiency. The submission of emotion by using emoticon will be felt more comfortable because the sender can write the message briefly without stating his/her feeling by using verbal words and the receiver can catch the meaning easily.

The following is the example of the use of emoticon that is influenced by communication efficiency factors:

Yonathan : 😊

Nadia : 😊😔😔 :

Yonathan : *Wait for me 😊*

The sender (Yonathan) starts the interaction in BBM by sending emoticon smiley, without verbal words meaning that he wants to express his smile to Nadia. Nadia replies it by using some emoticons that describe the expression of sad, mourn and sick. Nadia’s message to Yonathan is the form of communication efficiency. Without using any words, Nadia wants to communicate her condition that she is sad and mourn because she feels unwell. The message that only consists emoticon can be accepted and understood well by Yonathan. The reply written by Yonathan ‘*Wait for me*’, implies something that he will come to fetch Nadia.

The complexity of meaning in an emoticon is deemed to represent a variety of emotions. The use of emoticons as an alternative to non-verbal communication can be regarded as excessive expression and potentially ambiguous understanding and suspicion of the receiver. Therefore, either the sender or the receiver of emoticon
should learn communication pattern that they have used in social media by realizing personal relationship and understand whether the chatting is serious or relax.

CONCLUSION

Each individual in communication must expect attainment of the objectives of the communication. In general, the purpose of communication is to expect feedback given by our interlocutor, and all the messages we convey can be accepted by them and there is the effects that occur after such communication. Nowadays, communication does not happen directly. Because of the development of technology, communication can occur through social media, such as facebook (FB) and blackberry messenger (BBM). The users of social media understand well what emoticon is. Emoticon is such a linguistic element in non-verbal communication. It is a symbol of emotional expression of the message sender that represents certain meaning.

The research aims to describe the emoticon that is used in social media (FB dan BBM) to express the emotion of the sender to the receiver and the determinant factors of emoticon that are used in social media (FB dan BBM) to reveal the sender’s emotion to the receiver.

The significance of the research that is expected is to learn kinds of emoticons which are used as the alternative of non-verbal communication in social media (FB dan BBM). The use of emoticon in communication through social media can avoid the misunderstanding that happens when the message sender reveal his/her emotion through written communication.

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Constructing Women: Critical Discourse Analysis in Muslim Tabloid

Sofi Yuniarti
Muhammadiah University of Surabaya
Jl. Sutorejo No.59, Surabaya, East Java, Indonesia
sofiyunianti88@gmail.com

ABSTRACT
News has a role for shaping the social concept. News is also leading role for current trend, especially women who is always upgrading their physical and mind through news. Therefore, This article reports on a critical discourse analysis (CDA) that construct women as a special gender and having certain social characteristic in muslim tabloid. This research aims to describe what is the linguistic device that is used by media and how a CDA framework was used to investigate the linguistic construction of gender ideology. In order to pursue this goal, an appropriate analytic framework was derived by combining methodologies from Fairclough (2003). Furthermore, Fairclough uses halliday Systemic Functional Linguistics (SFL) (1985). The data were collected from the article of muslim tabloid. Then, the data were analyzed by using Fairclough (2003) and halliday Systemic Functional Linguistics (SFL) (1994) theory. The result showed that the linguistic choices paly role for shaping the ideal women representation. Consequently, the tabloid has ideological stance that women has social standart.

KEYWORDS: critical discourse analysis, constructing women, muslim tabloid

Language has capacity to construct all aspects of life, people and their behaviour, especially in news. It is because the field of news has to make choices on how to use language. Therefore, they make linguistic choice which influence the way their messages are composed conveyed, and ultimately affects the attitudes, norms and values of the society in relation to that field. The language in news construct ideas and beliefs. The content of news is not facts about the world, but in a very general sense "ideas, beliefs, values, theories, propositions and ideology (Fowler, 1991).
Furthermore, news is representation of the world in language because language is a semiotic code, it imposes a structure values, social and economic in origin, on whatever is represented (Fowler, 1991). It means that news has a role for shaping the social concept by using the language because the use of certain linguistics choices in news can construct certain social aspect of life.

Considering the language of news that can construct social aspect of life, in all spheres of life, women are construed as a special gender, having certain social characteristics that distinguish them from men not necessarily through biology or hormonal influence but through social constructions of the society. It means that women treat as inferior. Therefore, women treat as gender inequality. According to (Van Dijk, 2003) Gender inequality refers to the obvious or hidden disparity between individuals due to gender. Gender is constructed both socially through social interactions as well as biologically through chromosomes, brain structure, and hormonal differences. Moreover, (Wood, 2005) states that Media helps create and reinforce a gender duality based on traditional views of men and women. Often, females and males are portrayed differently in television and film according to stereotypes. Boys and/or men are often portrayed as active, aggressive and sexually aggressive persons while women are portrayed as quaint, passive, pretty and incompetent beings.

Moreover, in Indonesia, Islam is the majority religion. There are numerous media that is representing Islam, especially Muslim women. According to Fairclough (1989), texts are embedded in discoursal and institutional practices from which analysis of those texts should be artificially isolated. The proponents of this model believe that the meaning potential of language is realized in the text as the smallest unit, therefore the basic unit of analysis of CDA is a text. Fairclough (1989) asserts
that the smaller units such as words can be analyzed, but their relevance is only obtained in the perspective of their contribution to the meanings expressed by the whole text in the context. The linguistic choices that is used in Islamic media must be different from the other media. Therefore, this research aims to describe what is the linguistic device that is used by media and how a CDA framework was used to investigate the linguistic construction of gender ideology.

The analyses of texts include linguistic analysis in terms of grammar, semantics, the sound system and cohesion-organization above the sentence, (Fairclough, 1989). Fairclough uses Systemic Functional Linguistics (SFL) and describes text from a multifunctional perspective. It means that it is based on Halliday’s Introduction to Functional Grammar (1994). In this model one systematically examines the linguistic choice.

**RESEARCH METHOD**

This research was conducted by using the descriptive qualitative research method. The data were collected from the primary sources. It is the printed text from magazine. The primary data will be obtained through purposive sampling. Purposive sampling techniques is also as nonprobability sampling or purposeful sampling or ‘‘qualitative sampling.’’ As noted above, purposive sampling techniques involve selecting certain units or cases, it is based on a specific purpose rather than randomly. (Creswell: 2003). It means that this research used purposive sampling because it used news article that potray an favorable public figure. She becomes favorable because she prefer to be single parent than receive the polygamy.

The data will be analyzed to show how the ideological processes function in discourse to perpetuate power relations. The methodology proposed by Fairclough (1989) for Critical Discourse Analysis consisting of three stages: description of
linguistic features of the text, interpretation of the interaction between participants and interpretation concerned with the social effects of the process of production.

FINDINGS AND DISCUSSION

In determining of language use to contruct the women in news article and search the idea that there is intention of social differences between men and women and men have more power.

The Woman as a Mother

“walau masih tak mau teruka, ibu Al, El dan Dul ini mengau tetap masih membuka hatinya untuk menikah lagi”

“Hanya ibu Al Ghazali ini memilih tidak memperlihatkannya di depan publik”

“itu konsumsi publik jadi saya enggak perlu cerita (soal target nikah). Hanya segelintir orang, teman-teman dekat, anak-anak yang tahu”.

“anak-anak, fine, no problem yang penting bunda happy”

The lexical choice “ibu” is mentioned two times. Futhermore, there is also lexical choice “anak-anak” that is mentioned twice. The first sentence is in the introductory news article. It means that the the role of mother is very pivotal. In addition, the lexical choice of “anak-anak” mention in sentence for taking consideration of their mother to be married again. It means that the children have a role for choosing and their mother need their approval.

The article describes that women are mothers; the words used, and coherence structures of the sentence have intention that all point to the satisfaction of women is taking care of their children and families even in their very personal life such as married and choosing the husband. In this article also describes that the child is always associated with the mother. By mentioning that she is a mother in more than one
sentence, it means that women are portrayed as nurturing their kids even though the mother is a single parent.

The society understands that the responsibility of nurturing children is innate in mothers but not in fathers. When fathers abandon that responsibility the society blames them but when women abandon that responsibility the society condemns them. The news industry understands perfectly that the society thinks about the issues of parenting, different roles that are taken up by different parents (between mother and father) and it reflects those roles and gives them back to the society. Based on CDA, this is the way how it is constructed and the institutions such as media understands that the society accepts this state and therefore constructs the women using language that categorize them as those in particular social group with identified social roles using language because language use as a form of social practice in itself not only represents and signifies other social practices but it also constitutes other social practices such as the exercise of power.

The Women as Wives

“sejak bercerai dari Ahmad Dhani, Maia Estianty seperti enggan berbicara pernikahan”

“sejak bercerai dari Ahmad Dhani beberapa tahun silam, Maia memang tak pernah menggandeng pria atau bicara soal menikah lagi”

“Maia hanya sampaikan soal jodoh memang hingga kini masih menjadi harapannya yang belum tercapai”

The lexical choice of “bercerai” is mentioned more than once. The first sentence is also as opening of the article. The sentence is also mention the name of the ex husband. The sentence is also describe the contradictory. The main clause described the future plan of getting husband after divorce. However, the subordinate clause
described about the past. It is about the divorce. The article also mention that getting a husband is the priority, and is it means that it will complete if a women have husband.

Considering the lexical choice and the coherence of the sentence, the intention is being wive is the main role of women. The intintention of mentioning divorce in the past and mentioning about the future plan of getting husband, it indicates that women main role is as a wive. The women will be complete if she has a husband. The women is also have perfect and success in a life, if she has husband and can maintain their merriage. It means that the duty of women is maintain their merriage, if they have have a husband. In addition, if the women have not had husband yet, it is their duty for getting it.

In the society, being a good wife is a measure of success. In Indonesia it is still a criterion emphasis as raising children as a single mother is not appropriate. On top of rearing responsible children, a woman has to be a good wife. The definition of a good wife simply relies in the ability of the woman to take care of both her husband and children, keep a good home where there is peace and prosperity. Since women are traditionally assigned the roles in the domestic circles their stay at home is paramount to be able to accomplish these duties. Cosidering the women duty is keeping their homes up to standard, the article construct women as wives, they construct as incomplete when they do not husband. They also construct that being a single women after divorce is not perfect. It describe that they need somebody to maintain their life, especially in Indonesia culture, a widow has steteotype. It means that they are subordinate without having husband.

The Women and their Spirituality

“Sedang Ta’aruf mencari jodoh”
“Merayakan ulang tahun ke-40 Maia Estianty dapat doa istemewa dari anak yatim dan majelis taklim As Syifa”

Ummi Nung, guru spriritual kali ini memimpin doa pun melontarkan harap agar proses ta’aruf yang kini dijalani Maia bisa berjalan tanpa rintangan”

“ya, doakan saja ya, yang belum tercapai memang jodoh”.

The title of the article is “Sedang Ta’aruf mencari jodoh”. The lexical choice of ta’aruf instead of other lexical indicates that choosing the arabic lexical can arise the islamic atmosphere. The sentence in the article is also describe about asking for praying from the orphan. It believes that asking the orphan for praying, it will come true. The article also mention about the spritual teacher, it describe about the needing of spirtual teacher in a life.

Considering the lexical choice, it means that sprituality is the main consideration in a life. Futhermore, choosing the lexical choice that is from arabic form gives emphasize on the islamic sprituality that hold by the women who is reported in the article. The guiding from spritual teacher is the main factor and considerably advance in social life, especially for women who life as a single parent. The sentence also describe about the praying council that is held in house. The intention is giving emphasize in sprituality atmospher in social life. The article describes that instead of celebrating the birthday party, she prefer to hold the praying council.

The society expected that women should life as in norm and based on the sprituality role. By reporting women in muslim tabloid, society also eager to know more about the sprituality life. Futhermore, women also constructed to submissive and do as the spritual role suggest. It also constructs that women identify as obey the role sprituality.
Based on the findings, it can be concluded that women have certain stereotypes that society constructs. According to CDA (Wodak, 1996), this is the way things are and the institutions such as advertising understands that the society accepts this state and therefore presents the women using language that categorize them as those in particular social group with identified social roles using language because language use as a form of social practice in itself not only represents and signifies other social practices but it also constitutes other social practices such as the exercise of power, domination, prejudice, resistance and so forth.

CONCLUSION

The present study is aimed to find what is the linguistic device that is used by media and how a CDA framework was used to investigate the linguistic construction of gender ideology. Having been presented previously, the result showed that women constructed as mother, wives and spirituality constructed. These choices contribute to actualizing the societal stereotypes about women in the mind of the audience. The stereotype that the woman is the caring, nurturing mother is realized in the roles that feature women in domestic activities taking care of the children. What is expected of women as wives taking care of their homes and families is a stereotype clearly brought out in the language that news use when talking about the products addressed to women. Finally, additional research are recommended to be trained to use more than one article as data in order to find various finding of the research.

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The Understanding of Vocabulary Suffixed –teki by Japanese
Based on Gender Background

Teresa Angelina Kaluge
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
tkaluge@gmail.com

Ismatul Khasanah
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
hasanah_rahendy@yahoo.co.jp

ABSTRACT
In many languages including Japanese, using a suffix is a common way to create new meaning. For that reason, the objective of this study is to examine the degree of understanding the suffix -teki among Japanese people based on gender. Terms of understanding are determined by three options of answers for each vocabulary followed by –teki: understandable, doubtful, and difficult. This research was conducted in the area of Hiroshima prefecture, Japan, by using a questionnaire as the method. The data analysis was done by using descriptive and inferential statistics. The subjects consisted of 34 persons, and were selected by using a random sampling technique. Findings from this research are: 1) for the understood words, there are no differences between males and females, 2) for words, the meaning of which the respondents were unsure about, there was no differences between males and females, and 3) for difficult words, male and female have no differences. The conclusion of this research is that gender have an effect for understanding certain vocabulary, such as Kango, Wago, Gairaigo and Konshugo.

KEYWORDS: suffix -teki, Japanese, gender

Most languages, have suffixes. For Japanese, there are many varieties of suffixes, in which every kind of suffix has its own rule regarding what kind of vocabulary it suffixes. Some suffixes can only be used with nouns, others with adjectives, etc. However, there is one particular suffix which does not follow rules, it
is -teki. Suffix -teki can be used with every kind of vocabulary, creating new meaning with each vocabulary it suffixes. Compared to other suffixes, -teki can make new vocabulary more easily. In addition, this suffix is used frequently in daily life. It can go with any word root starting with Kanji. Now it can go with Wago, Gairaigo, and even sentences. (Jin Yuan Yuan (2012: 235)

According to her article in Japan Times, Noguchi (2011, para. 7), stated that approximately since 10 years ago, Japanese young generation has started to use suffix -teki (的). In everyday conversation, coincidently or not, this suffix is used with nouns, even with someone’s name, such as Yamada sensei-teki which means “Yamada-sensei-like”; or AKB48-teki which means “AKB48-like”), correctness of grammar does not get attention.

Vance (2004: 138) stated that the process of making a vocabulary suffixed – teki are as follows:

Basic word + -teki (的)

Some examples:

a. \textit{akurobatto-teki} (アクロバット的): acrobatic (akurobatto means acrobat)

b. \textit{kagaku-teki} (科学的): scientific (kagaku means science)

c. \textit{ongaku-teki} (音楽的): musical (ongaku means music)

d. \textit{kouka-teki} (効果的): effective (kouka means effect)

e. \textit{seiri-teki} (生理的): fisiological (seiri means fisiology)

f. \textit{kihon-teki} (基本的): basically (kihon means basic)

The suffix -teki does not change the basic form of vocabulary, so the basic writing and the reading form do not undergo changes.
Moreover, Hara (1896) cited by Vance (2004: 139) stated that any word with –teki, could be translated as “like”, “according to, suitably with,” or “in affiliated, include” with the base word. Those statements support Noguchi (2011, para. 7) that since about 10 years ago, Japanese youngster started to use the suffix -teki (的). In everyday conversation, coincidently or not, this suffix used with noun, even someone’s name, such as Yamada sensei-teki which means “Yamada-sensei-like”; or AKB48-teki which means “AKB48-like”), correctness of grammar does not get attention.

Looking at how the basic word developed, every person seems to have a different perspective of understanding the –teki suffixed vocabulary item. Saussure (1988: 292-294) stated that, “We often grasp the meaning incorrectly because the shape and meaning were not familiar, and habit was also made it happen........there are cases where a word receive new meaning, but the shape was not get a modification. Hence some people change the shape to make it suitable with another substance they know.” “The changes do not simply create basic differences between incorrect words.” Hence, in the process of grasping the vocabulary meaning, some people are able to know the meaning immediately, but some people might encounter difficulties in understanding the meaning.

Jin Yuan Yuan (2012) stated that Goshu can be suffixed with –teki. Goshu itself is a term to classify vocabulary based on its root(Ogino (2007: 49)). There are four kinds of vocabulary in Goshu, namely: Kango, Wago, Gairaigo, and Konshugo, and Ogino (2007: 54).

The first is Kango. Kango is a vocabulary that comes from old Chinese or a new vocabulary made in Japan, but written in Kanji, which is derived from Chinese. Looking from the number of Kanji characters, Kango could be divided into four groups: 1) Kango consist of one Kanji character, such as bun, hon, cha, shi, etc; 2)
Kango consist of two Kanji characters, such as kongetsu, reinen, kenkou, etc; 3) Kango consist of three Kanji characters, such as kunshikoku, zenchishiki, banzairaku, etc; 4) Kango consist of four or more Kanji characters, such as yuumei mujitsu, tenkou kokushoku, sanzen daisen sekai, etc.

The second is Wago. Wago is a kind of vocabulary that genuinely made in Japan, created before other country’s influence came accross Japan. Yama, kawa, miru, and ugoku are some of the examples.

The third is Gairaigo. Gairaigo is a vocabulary of foreign origin that came to Japan, got Japanized and is used frequently in daily lifes in Japan. Commonly, vocabulary that come from Europe and other countries aside from China are categorized as Gairaigo. However, not every foreign word come to be Gairaigo, because there are four basic criteria for selection words, such as 1) There are no vocabulary with the same meaning in Japanese, due to different culture, 2) The nuance could not be replaced by any Japanese vocabulary, 3) The items are considered efficient, and 4) The word itself is considered as word which bring good and harmony. Some of the example of Gairaigo are arukooru (from alcohol), koppu (from cup), biiru (from beer), etc.

The fourth and the last kind is Konshugo. Konshugo is a kind of vocabulary that combine at least two different kinds of vocabulary from different origin. For example, a combination of Kango and Wago, Kango and Gairaigo, or Wago and Gairaigo. Some of the examples are Genchihanare (Kango+Wago), Norikumi-in (Wago+Kango), Ryoumen Kopii (Kango+Gairaigo), Tarento Shusshin (Gairaigo+Kango), Kami teepu (Wago+Gairaigo), and Konpyuutaa Miai (Gairaigo+Wago). Goshu is one of the characteristics of Japanese and it has a clear definition. That is what makes it to be one of the main variables for this study.
In Japanese, gender plays an important role because the usage of vocabulary between male and female are really different, such as the word *watashi* which mean I, could be substituted by *atashi* for females, and *ore* for males. Different styles can influence someone’s understanding through some vocabulary directly or indirectly. Jorden cited in Loveday (1986: 13) stated that women commonly use language more politely than men. The polite form which is only used in certain situations by males, could be used by females in ordinary conversation with colleagues and friends.


<table>
<thead>
<tr>
<th>Table 1</th>
<th>The Increase of Understanding Vocabulary by Japanese</th>
</tr>
</thead>
<tbody>
<tr>
<td>Age</td>
<td>6~7</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Age</th>
<th>13~14</th>
<th>14~15</th>
<th>15~16</th>
<th>16~17</th>
<th>17~18</th>
<th>18~19</th>
<th>19~20</th>
</tr>
</thead>
<tbody>
<tr>
<td>Men</td>
<td>31.636</td>
<td>37.026</td>
<td>41.458</td>
<td>45.962</td>
<td>49.107</td>
<td>50.656</td>
<td>51.128</td>
</tr>
<tr>
<td>Women</td>
<td>33.478</td>
<td>37.783</td>
<td>41.191</td>
<td>43.382</td>
<td>44.770</td>
<td>45.400</td>
<td>45.489</td>
</tr>
</tbody>
</table>

According to Table 1, as someone gets older, their vocabulary also increases. Moreover, male and female vocabulary also differ. In this case, males have more vocabulary than females.

Frequency in using vocabulary could influence someone’s understanding through certain vocabulary. Hence, every single person has a different skill in grasping meaning. Endou Orie (1984) in his research titled “Setsubiji “Teki” no Imi to Youhou”
(The meaning and Usage of Suffix -teki) stated that from his searching through newspapers, magazines and essays, he found that Kango, Gairaigo, phrases and even sentences can be suffixed with -teki. Some of the examples for Gairaigo was Muudoteki (ムード的), Masukomi-teki (マスコミ的), and Makuro-teki (マクロ的).

Jin Yuan Yuan (2012) in the research titled “-[Teki] ni Kan-suru Ikkousatsu” (Pemikiran Mengenai Imbuhan -teki) stated that Goshu suffixed with -teki were also found during his research, such as sei-teki (「性」的) from Kango, yarase-teki (「やらせ」的) from Wago, and anchipatento-teki (「アンチパテント」的) from Gairaigo. Moreover, Takahashi Katsutada (2005) in his research titled “[Teki] Ronkou” (Suffix -teki in Japanese) acknowledged that some kinds of words could be suffixed with -teki, such as Kango: Gutai-teki (具体的), Kagaku-teki (科学的), Chuushou-teki (抽象的). Gairaigo: Makuro-teki (マクロ的), Meruhen-teki (メルヘン的), Koperunikusu-teki (コペルニクス的). Wago: Kazamidori-teki (風見鶏的), Satsukiame-teki/ Samidare-teki (五月雨的) and Konshugo: Hatoha-teki (ハト派的).

From the perspective of Goshu, the suffix -teki originally went with Kango and Gairaigo only (research finding in 1984), but it developed and broadened until at all kinds of Goshu, such as with Kango, Wago, Gairaigo, and Konshugo (research finding in year 2005 and 2012). Moreover, Yamashita (1999) in his statement cited by Takahashi (2005: 3) also stated that during the course of time, compared to other Goshu, the productivity of the Kango suffixed with -teki declined. The survey conducted by “Chuuou Kouron” magazine revealed that while Kango with two Kanji characters usage decline in the year of 1962 from 96.6% until 93.6% in 1992, the usage of Kango with three to four Kanji characters usage increased. Gairaigo, Wago and Konshugo also showed increase in productivity.
Hence, with this study, the writer wanted to know whether the use of –teki affects someone’s understanding of a word or not. This study tries to examine two problems: 1), The way Japanese understand vocabulary suffixed with –teki based on difference of gender; 2) The similarities and differences for understanding vocabulary suffixed with –teki by Japanese speakers based on gender.

RESEARCH METHOD

Previously, the internet was used as a method to gather data sources, while the main source was obtained through a questionnaire. In making the questionnaire, first, vocabulary suffixed with –teki were collected from Google search engine. From 23 October 2014 to 30 May 2015, the data were obtained through browsing, resulting in a total of 1121 vocabularies. Due to this excessive amount, those vocabularies were reduced by re-checking three dictionaries (Gyakubikijiten dictionary, Electric Gyakubikijiten dictionary, and Shinmeikai Kokugo Daijiten 7th edition dictionary). Two principles were used to reduce the vocabularies. First, by checking whether those vocabulary suffixed with –teki were available in the dictionaries or not, e.g. Keizai-teki (経済的, means economically). This vocabulary is available only in one of the three dictionaries, hence it would not be used in the research. Second, whether with or without –teki, those vocabularies has meaning or not, e.g. std::list-teki (std::list的). “std::list” does not have any meaning, hence it would not be used in the research.

Based on the reduction process, 502 words were maintained. Those words cover 300 Kango (漢語) words, 67 Wago (和語) words, 122 Gairaigo (外来語) words and 13 Konshugo (混種語) words. These words are all used in the study based on questionnaire, and the final results got analyzed in order to be the source of this study.

The instrument for this study is a questionnaire. Overall, there were 502 vocabularies, divided into 8 parts of the questionnaire in which every part contained
61-63 vocabularies. Despite the divided parts, every respondent have to answer all of the 502 vocabularies, making 8 parts of questionnaire as a question for every respondent. Questionnaires was originally distributed to 60 persons, but the full-answered questionnaire was only from 34 persons. From 34 persons, the participants were 15 males and 19 females. Elements in the questionnaire were as follows:

① Sex (性別)

② Age (年齢)

Age was not asked specifically, just roughly categorized as 20’s, 30’s, etc.

③ Vocabulary (単語) and Mark (マーク), in order to comprehend the understanding for every single vocabulary from 502. These sentences was written in every part of the questionnaires:

All of these words, without –teki, could be found in the dictionary. However, when it gets the suffix –teki, the new form is not included in the dictionaries.

a. Does the availability of this suffix affect your understanding of vocabulary?

b. Can you comprehend this vocabulary with or without suffix–teki?

Please give a mark on every vocabulary below ( ○, △, or X )

○ means Understood; △ means Unsure; and X means Difficult.

This study had been done by using a questionnaire. First, the questionnaire was distributed in the area of Hiroshima University which is located in Saijo city and its surrounding, including Nishitakaya city and Hiroshima city. The writer got help directly from the native speakers who lived in these areas. Some people took the questionnaire to be answered by themselves and some other just took it to distribute it to their friends. Second, after distributing the questionnaire, the writer gave the
participants 2-3 weeks time to finish all of the questions, because there were 502 words. The questionnaire itself was distributed on 16-30 July 2015.

The main study was analyzed statistically, using inferential statistics. First, a $t$-test was used in order to conclude that there were no differences between categories. Then, it was made sure that the data has a normal distribution/ equal. If the data was proved to be equal, it would be tested by the $t$-test. The $t$-test itself was used to draw a conclusion. There are F, sig F, t, and sig t in the $t$-test analysis. Those variables had a significant meaning for drawing conclusions. According to Norusis (2002: 281-282) and Sujarweni (2014: 99), value F has a significant meaning to decide whether the data is equal or unequal.

If Sig F > 0,05 the data is equal.
If Sig F < 0,05 the data is unequal.
For the final conclusion, t is the key.
If Sig t > 0,05 there are differences in understanding.
If Sig t < 0,05 there are no differences in understanding.

The conclusion would be taken in accordance to these results, based on every option of answers (Understood, Unsure and Difficult) for each vocabulary.

**FINDINGS AND DISCUSSION**

The result is based on three kinds of answers: understood, unsure, and difficult.

Starting from Kango to Gairaigo, Wago and Konshugo, the result will be presented.

Result founds are presented in tables and charts.

Table 2
Kango
The result of $t$-test method for Kango suffixed with –teki

<table>
<thead>
<tr>
<th>Variable</th>
<th>Equality test</th>
<th>t-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>Sig</td>
</tr>
</tbody>
</table>

686
According to Table 2, *Kango-Unsure* is the only answer having an unequal score. Its data significance value shows the differences (due to .018<.05). Hence, it could be concluded that: There is no significant difference in *Kango-Understood* answers between male and female. For *Kango-Unsure* answer, the unequal value proves that there are differences between male and female. Thus males have a higher degree of being unsure (see Figure 1). For *Kango-Difficult* answers, no significance differences was found between males and females. The graph below shows the average percentage for each answer.

![Chart for the Result of Understood Kango suffixed with –teki](image)

**Figure 1. Chart for the Result of Understood Kango suffixed with –teki**

Commonly, males and females have the highest average in the answer for *Kango-Understood*. Male has higher understanding, reaching 53% while female has 49%. There are deviation for 4% approximately. For *Kango-Unsure* answers, males have a higher mean with 21% in percentage. On the other hand, females have an average of about 11%. Judging from the 10% in deviation, it could be concluded that males tend to be more unsure than females. For *Kango-Difficult* answers, while males...
have 26% in average, female has an average of about 40%. Due to the big difference, it could be concluded that females have less unsure about answering question, yet they tend to have more difficulties in grasping the meaning of *Kango* suffixed with –*teki*.

### Table 3
The result of *t*-test method for *Gairaigo* suffixed with –*teki*

<table>
<thead>
<tr>
<th>Variable</th>
<th>Equality test</th>
<th>t-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>Sig</td>
</tr>
<tr>
<td><em>Gairaigo-Understood</em></td>
<td>3.033</td>
<td>.091</td>
</tr>
<tr>
<td><em>Gairaigo-Unsure</em></td>
<td>4.182</td>
<td>.049*</td>
</tr>
<tr>
<td><em>Gairaigo-Difficult</em></td>
<td>2.425</td>
<td>.129</td>
</tr>
</tbody>
</table>

*Note:*

* Unequal
** Result from unequal analysis

According to Table 3, *Gairaigo-Unsure* is the only answer that has an unequal value. Moreover, the Sig *t* proved that there are differences ( because .026<.05). Hence, it could be concluded that: For *Gairaigo-Understood* and *Gairaigo-Difficult* answers, there were no significant differences between males and females. But for *Gairaigo-Unsure* answer, there were differences between males and females. The graph below shows the average for each answer in detail.

![Chart for the Result of Understanding *Gairaigo* suffixed –*teki*](image)

Figure 2. Chart for the Result of Understanding *Gairaigo* suffixed –*teki*
Overall, the highest mean was found in the answers for *Gairaigo-Difficult*. Females seem to have more difficulties, with 56% in percentage while male have 47%. This is a 9% difference. Similarly in understanding *Kango*, females have more difficulties in understanding *Gairaigo*.

For *Gairaigo-Understood* answers, there is a slight difference about 3%, yet females have a higher average, reaching more than 34%. As for *Gairaigo-Unsure* answers, males have a tendency to be more unsure, reaching an average of 22%, while females have a 10% average only. In this case, deviation reached 12%.

Table 4
The result of the t-test for *Wago* suffixed with -teki

<table>
<thead>
<tr>
<th>Variable</th>
<th>Equality test</th>
<th>t-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>Sig</td>
</tr>
<tr>
<td>Wago-Understood</td>
<td>.938</td>
<td>.340</td>
</tr>
<tr>
<td>Wago-Unsure</td>
<td>.027**</td>
<td>.871</td>
</tr>
<tr>
<td>Wago-Difficult</td>
<td>2.463</td>
<td>.126</td>
</tr>
</tbody>
</table>

*Note:*
* Unequal
** Result from unequal analysis

According to Table 4, *Wago-Unsure* is the only answer which has unequal value. The sig t data also showed differences (.027<.05). Hence, it could be concluded that: There are no significant differences in *Understood* answers for *Wago* suffixed with –teki between males and females. Similarly, in *Difficult* answers, there is no significant differences between males and females. The graph below shows the average percentage for each answer.
Figure 3. Chart for the Result of Understood Wago suffixed with –teki

Overall, the highest percentage was found on Wago-Difficult answers. Both males and females have difficulties in comprehend Wago suffix with –teki; both of them have an average of more than 60%. While males have 64%, female have a 70% average.

For Wago-Understood answers, the differences between gender were only 1%. In this case, females have a higher average, reaching 21%. Yet, males and females tend to have differences in Unsure answers. Here, males have a higher tendency to be unsure than females. (see figure 3).

For Wago-Unsure answers, males have a higher average, reaching 16%, and the differences between males and females were 7%.

Table 5
The result of the t-test for Konshugo suffixed with -teki

<table>
<thead>
<tr>
<th>Variable</th>
<th>Equality test</th>
<th>t-test</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>F</td>
<td>Sig</td>
</tr>
<tr>
<td>Konshugo-Understood</td>
<td>.029</td>
<td>.866</td>
</tr>
<tr>
<td>Konshugo-Unsure</td>
<td>3.637</td>
<td>.066</td>
</tr>
<tr>
<td>Konshugo-Difficult</td>
<td>.620</td>
<td>.437</td>
</tr>
</tbody>
</table>

Note:
* Unequal
** Result from unequal analysis
According to Table 5, all of the answers for Konshugo has an equal value. The Sig t of the data proves that there are no differences (because \( .789 > .05, .359 > .05, .494 > .05 \)). Hence, it could be concluded that: There are no significant differences between males and females for understood Konshugo suffixed with \(-teki\), be it Understood, Unsure and Difficult answer. The graph below shows the average percentage for each answer.

![Figure 4. Chart for the Result of Understood Konshugo suffixed \(-teki\)](image)

Similarly to Gairaigo and Wago, in Konshugo, the highest average was also found in Konshugo-Difficult answers. Both males and females have difficulty in comprehending Konshugo suffixed with \(-teki\). In this case, females have a higher average, reaching 66%, with 6% in differences with males. For Konshugo-Understood answers, males have a higher average, with 26% in percentage, they just have a differences 2% with females. For Konshugo-Unsure answers, once again, males have a higher average. They have a 14% average, while females just have a 10% average.

According to the tables above, differences of understanding between gender just occur on unsure answers in Kanggo, Gairaigo and Wago suffixed with \(-teki\). In this case, males have a tendency to answer unsure more often than females. This is a bit different from Kato’s research (1991) which found that males understand more vocabulary than females. Being more unsure does not mean that males can not comprehend the meaning of the word. There is a possibility that males are hesitant to
execute the meaning, whether they could accept the word to be suffixed with –*teki* or not.

Lady Yurica Rizky (2014) in her research titled “Penggunaan Wakamono Kotoba “Yabai” Berdasar Gender di Kalangan Anak Muda Jepang (Studi Kasus Mahasiswa Kanazawa)” studied the difference in using vocabulary “yabai” between males and females in Kanazawa through a questionnaire with multiple choice answers. In her research, she found out that:

> *In the frequency of using, females tend to use the word “yabai” more often than males. For the variation, “yabee” were used often. The word “yabee” was originally used by males only, but now females tend to use it too.*

Rizky (2014) in her research found that *yabai* was used more often by females. The same tendency could occur with the suffix –*teki*. Hence, females have no difficulties to answer Understood or Difficult. Aside from Unsure answer, females and males do not have any significant differences. This result was also in accordance with Rizky’s (2014) that even if female used word *yabai* more often, there were nearly no differences in vocabulary using between males and females.

**CONCLUSION**

After doing the study by using questionnaire and distributing it in the Hiroshima area, some conclusion was drawn according to three kinds of answers (Understood, Unsure and Difficult). The conclusions are:  (1) For *Kango* suffixed with –*teki*, both males and females had a good understanding. They had a high average in understanding answer; (2) On the contrary, they had difficulties in understanding *Gairaigo, Wago*, and *Konshugo* suffixed with –*teki*. There were significant differences
too between them, where males tended to be more hesitant in understanding Kango, Gairaigo and Wago suffixed with –teki.

The lesson learnt from the results is that Japanese users would learn to pay some attention when using suffix -teki. Kango, Gairaigo, Wago, and Konshugo could be suffixed with -teki, but Kango is the only kind which has high percentage of Understood answer. Hence, it would be good to use Kango words to be suffixed with –teki, and avoid using Gairaigo, Wago and Konshugo to be suffixed with -teki.

REFERENCES


Developing Friendly-Instruction Writing Activities to Engage Students’ Creative Writing

Uzlifatul Masruroh Isnawati
Universitas Islam Lamongan, Faculty of Economics
LAMONGAN, East Java, Indonesia
uzlifatulmasruroh@gmail.com

ABSTRACT
Engaging the students to write is a challenging activity for both the teacher and the students. It is widely known that learning to write in a second language is one of the most challenging aspects of second language learning. The students’ low reading habit as it goes with the students’ low motivation to write contributing their low productivity in writing. In fact, the majority of classroom instructions for the teaching of writing somehow still, dominated by the writing rules, certain topics for writing are the routine activities occurred in the classroom instruction. Therefore, this does not provide much space and opportunity for the students to explore their writing. This paper elaborates a way to develop friendly-instructional lesson planning to engage students’ creative writing. The writer involves the writing instruction with the students’ personal activities. This is intended to touch the students’ affective side as well as their personal interest. To mention some, the followings are the activities covered in Lesson Planning, the rainbow game, If I were.......(paragraph), I like...and dislike (paragraph). Indeed, the teacher knows better what their students’ need and deal with in their writing, therefore, the teacher’s major concern in scaffolding the students writing creatively.

KEYWORDS: friendly instruction, lesson planning, creative writing

It has already widely experienced by teachers that writing is the most challenging skill to master for foreign or second language learners (Hyland, 2003: xiii). Even, in the context of first language, students still find it difficult to produce a piece of writing in their native language. These phenomena make both the teachers and the students ‘frustrated’ in with writing instruction. In fact, not many students are confident in writing. It is quite different from speaking, in speaking the students would
easily express their thought without considering the mistakes they might produce. In writing, the students would consider about a set of rules including about the grammar, the words choice, as well as the content they produce. Those factors are considered as their ‘barrier’ in writing.

If we make some comparisons with the teaching of speaking, there should be no problem regarding the teaching of writing. If the students are able to speak, at the same time the students are also able to write as well. In discourse context, this is a matter of producing spoken text and the written text. The different is only that, the students considered if they are not able to produce a piece of writing. Therefore, the teachers as the facilitator in the classroom should provide the classroom with activities, which stimulate the students to write. The activities in writing instruction should motivate the students to write without feeling hesitant. This is what I consider as friendly-based instruction. The ideas of friendly-based instruction, which later elaborated in lesson plan practically, are expected to help the students in writing.

**WHY FRIENDLY-INSTRUCTION?**

Once I assign my students to write a recount text of her own. Her name is Diana. She wrote a very good essay and a poem. She surprised me with her writings. Then, I asked them ‘how do you produce such good writing?’ In addition, she said, ‘I love writing about myself and I always make connections between my writing with my own experience’. From her story, then I realized that many writers are successful and they are mostly writing about their own experience. Of course, in this context, I do not discuss about the academic writing. I focus on how stimulate the students to love and make the students familiar with writing as the main concern.

The idea of friendly-based instructions is based on the idea that the students’ affection in writing should be first developed. When the passion of writing is already
‘within’ the students, it would be easier for the students to write since they have their own motivation. Therefore, the writing activities should be made as friendly as possible. This is intended not to make them frustrated. In friendly-based instruction lesson planning, the students are not ‘weighted’ with the length, the required theme, or other requirements in writing giving the students space and freedom to write are the core of the activities in this lesson planning. So, the teaching of the writing is not always started by assigning the students writing a good topic sentence. They will learn that later... Since, for the beginner writer it is not easy to make a good start in writing. Therefore, let the friendly-instruction takes the role instead, the ‘formal’ rule does.

Teacher as Facilitator in Writing Instruction

Referring to one of the book Cambourne’s Theory of Literacy Learning written by Brian Cambourne, (1995) develops a theory of learning that he has since applied to literacy. He began his research because he was continually surprised knowing the students who did not seem able to learn simple reading, writing. Therefore, regardless of the level of difficulty faced by the students in learning simple reading and writing, he believes that another factor might influence this are due to the students’ motivation and affection towards the subject being taught.

In teacher’s mind, motivated students are usually those who participate actively in class, express interest in the subject matter, and study a great deal. Teachers can easily recognize characteristics such as these. They also have more opportunity to influence these characteristics than students’ reasons for studying the second language. Or they attitudes toward the language and its speakers. If we can make our classrooms places where students enjoy coming because the content is interesting and relevant to their age level of ability, where the learning goals are
challenging yet manageable and clear, and where the atmosphere is supportive and non-threatening, we can make a positive contribution to students’ motivation to learn.

Graham and Schmidt (1991) state several areas where educational research has reported increased levels of motivation for students in relation to pedagogical practices. Including among these are:

a. Motivating students into the lesson. At the opening on stages of lessons (and within transitions), it has been observed that remarks teachers make about forthcoming activities can lead to higher levels of interest on the part of the students.

b. Varying the activities, tasks, and materials. Students are reassured by the existence of classroom routines, which they can depend on. However, lessons, which always consist of the same routines, patterns, and formats, have been shown to lead to a decrease in attention and an increase in boredom. Varying the activities, tasks and materials can help to avoid this and increase students’ interest levels.

c. Using co-operative rather than competitive goals. Co-operative learning activities are those in which students must work together in order to complete a task or solve the problem. These techniques have been found to increase the self-confidence of the students, including weaker ones because every participant in co-operative tasks has an important role to play. Knowing that their teammates are counting on them can increase students’ motivation.

Clearly, teachers have important role in motivating the students through competitive interaction, while in others, co-operative activities will be more successful.

Further, in a slight different perspective, Lightbown and Spada (2001) assert that the most important factor in second language acquisition success is motivation.
Everyone agrees that learners who want to learn tend to do better than those who do not. However, we must guard against too strong an interpretation of this. Sometimes, even in the highly motivated learners encounter great difficulties in improving their mastery of the language. We know, for example, that learners who begin learning as a second language as adults rarely achieve the fluency and accuracy that children do in first language acquisition. This failure to achieve native-like ability cannot be taken as evidence that adult second language learners, there are always those who are more successful than others. This is sometimes due to differences in language learning aptitude and in how the instruction interacts with individual learner’s styles and preferences for learning.

Obviously, teachers have no influence over a learner’s intrinsic motivation for learning a second language. Learners come into our classrooms from different background and life experiences, all of which has contributed to their attitudes toward and motivation to learn the target language. The principal’s way that teachers can influence learner’s motivation is by making the classroom a supportive environment in which students are stimulated, engaged in activities which are appropriate to their age, interests, and cultural backgrounds, and most importantly, where students can experience success. This in turn can contribute to positive motivation, leading to still greater success.

The Teacher’s Role and Aspirations for Students

Kumaradivelu (2003) has suggested that teachers can adopt three different major roles in the lives of their students:

a. Teachers as passive technicians. This means that the teacher is no more than the mechanism for delivering the teaching package. Teachers in this role accept
uncritically the authority of others, who prescribe through the syllabus, textbook, and examination what is to be taught and how.

b. Teachers as reflective practitioners. Such teachers tend to have critical outlook on the materials and methods they are required to use, and may well adapt and transform them. They are also self-critical in that they constantly reflect on their actions, both as they do them and after they have done them. This implies a teacher who is more deeply, and personally engaged pedagogically in the profession.

c. Teachers as transformative intellectuals. In this role, teachers move beyond purely subject-focused reflection. They see themselves as agents of social change, with the power to influence the direction of their students’ lives, not merely as purveyors (in his case) a language. This gives them the opportunity, not only to teach the language, but to help learners appropriate it for their own purposes.

Referring to the previous statements, the teacher might have different goals for their students. They can be explained as the followings:

a. They may simply want their students to become proficient language users (this corresponds with the teacher as passive technician role)

b. They may want their students to become critical thinkers about the process of teaching/learning they are engaged in (this corresponds with the teacher as reflective practitioner role)

c. They may want their students to become human citizens of the world. In addition to being proficient users of the language, and reflecting on their learning. (this corresponds with the teacher as transformative intellectual role)

d. They may want their students to become human citizens of the world, in addition to being proficient users of the language, and reflecting on their learning (this corresponds with the teacher as transformative intellectual role).
Among those three different goals, a question comes up: Which role would be selected by the teachers, as a passive technician role, as reflective practitioner role, or as transformative intellectual role? Meanwhile, Maley (2014) reflects that working with the cultural dimensions as suggested above would favor the development of teachers as transformative intellectuals and of students as humane citizens of the world. Further, this would be everyone’s benefit. Indeed, the students became the part who takes the benefits if the teachers take important part if the teachers might observe, analyze the students’ need in writing instruction. Then, provide the lesson planning instruction, which meet their students’ need.

More Motivations: Grading, Rewards

Some people advocate elimination of rewards because they erode intrinsic motivation, yet cooperative learning structures include praising and celebrations. How can this be reconciled? Not all rewards and not all ways of giving rewards erode intrinsic motivation. It is commonly known that praise and celebrations have numerous positive benefits they hold for our students and our class. not only do the students feel more competent when they receive positive feedback, we harness powerful social forces when students praise each other and celebrate successes. Think about the last time you were complimented. How did you feel about yourself? How did you feel about the person who gave you the compliment? We boost students’ self-esteem and liking for others by including praise and celebrations in our team learning structures. We create a more positive learning environment; students feel more secure, are more likely to participate, and more willing to take risks. We develop in students the habit of mind of looking for good in others. We transform classroom norms. Instead of being ridiculed as a know-it-all or worse students are appreciated for their knowledge and skills.
Furthermore, recent brain research corroborates the argument for inclusion of frequent praise and celebrations in the classroom. James Mc Gaugh in Kagan (2012) elaborates the principle of retrograde memory enhancement. What he and his co-workers have established is that emotion is a signal to the brain, “this is worth remembering!” thus when we teach in ways that generate emotion in our students, our lessons are better remembered. If they praise each other after solving a problem, the solution is better cemented into memory. We deal with the issue of rewards and motivation in depth. Related to the writing instruction in the classroom, the role of reward would be very urgent as the teacher also gives rewards to other subject. The reward and compliment given to the students are symbolized as the appreciation of what they produce in writing’. Although, the reward is stated verbally, such ‘that is good’, ‘good idea, I like it’, or also in a written form as a feedback for the students. They both are worthed. It happened, when we were at school, right? How I remembered the teacher wrote on my writing’s feedback though I realized that my writing was not that good. but, this really means a lot for the students.

**Sample of the Activities Used in Lesson Plan**

As this paper is intended to provide the friendly-based instruction in writing instruction, the followings are given some examples of those instruction compiled taken from many sources. The lesson planning covers with the objective, level, source, and also the procedure of the activities.

1) **The Rainbow Game**

**Aims** : describe various objects; express an opinion

**Level** : 20-25 minutes

**Source** : worksheet, coloured-pen

**Procedure** : 
a. Ask the students to colour that they like and write those four colours as the headings of four of the five columns on their worksheets. The fifth column is left blank.
b. Dictate a list of 20 familiar nouns. Have students write each word in one or more columns, according to what they decide is the most appropriate color.
c. As one student read his list aloud, classmates guess which color was intended
d. Have students label the fifth (blank) column with a favorite color and then write four to six vocabulary items for that color.
e. Students take turns reading their color lists as their classmates guess which color they intended (adapted from White: 1995)

2) If I were ??????.(paragraph)

Aims : sharpen the students’ imagination towards their future plan.
Level : 20-25 minutes
Source : -

Procedure :

a. Brainstorming the students about what they plan for the short term and their plan in the future time.
b. Write down their ‘dream’ and plan on the paper.
c. Assign the students to read their writing in turn.
d. Have students label the most favourable plan they write.
e. To evaluate, give the students the additional question, ‘why they like this plan better than other plan’.
f. Students take turns reading their writing followed by discussion with the class. (additional activities, reading aloud and speaking)
g. Displaying the students’ writing on the classroom’s wall.
3) The Sun, the Moon, and the Stars

Aims: compare and contrast in simple sentence

Source: chalkboard & chalk (for teacher) pencil & paper (for students)

Procedure:

a. Draw the simple structures on the chalkboard: a sun, a moon, and several stars

b. Ask: “which two are alike and why? What makes the third difference?”

c. Explain that there are no right or wrong answers and that it is interesting to hear the variety of ideas that students have.

d. Write model sentence on the chalkboard: The.............is/are like the............because............ The

e. Give students 5 minutes to write their opinion

f. Share aloud

4) I like.........and I dislike .......... (paragraph)

Aims: expressing the students’ preference in written text.

Level: 20-25 minutes

Source: worksheet

Procedure:

a. The students are given a paper labeled with “I like............”

b. The students continue the I like ............ into a complete sentences.

c. After completing the I like ............then the students continued with I dislike........ sentence.

d. The students are assigned to write as many as possible, until the teacher is able to select the most interesting, the most unique sentences they write.

e. Selecting and grouping the I like............ into one paragraph selecting and grouping the I like paragraph into one paragraph.
f. Now, the students are already accomplish two paragraphs.

g. The teacher evaluates the students’ paragraph directly in the classroom.

h. Display the like and dislike paragraph on the students’ wall classroom.

5) It’s All in the Name

Aims: practicing the students in writing based on their alphabetical names.

Class time: 20-30 minutes

Resource: worksheet.

Procedure:

a. Ask all the students to come to the board and write their name

b. Make sentence based on the first letter of their full name.

c. To control the unity and content of the sentences, make sure that the sentences are interrelated each other.

d. The teacher might lead the students to focus on the specific character or objective of writing the whole name sentences.

e. From the sentences created, it might become the story of each individual/student.

Those activities are only some examples of lesson planning I develop for teaching writing at the beginner level. There are more activities which I develop myself, some I adapt from the various sources including the journals and the textbooks, but mostly with some adaptations. Therefore, adaptations are needed due to the students’ need since basically the sources of the texts are in different activities, procedures, level and context as well as cultural setting.

CONCLUSION

There is always a way to promote the students’ writing creatively. As a teacher who takes role as facilitator and motivator, motivating and facilitating the students to write are merely their responsibility. Therefore, creating what I so called as friendly-
lesson planning instruction would give the students benefit in learning to write. Different students need different approach and treatment, the teacher knows better what sort of lesson planning would fit best to their students. Adapting, compiling, and developing lesson planning creatively from various sources are worthed as an effort to facilitate the students’ writing instruction.

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English Learning through the Group Work for Learner

Yulia Nugrahini, M.Pd
STKIP PGRI Tulungagung, English Department
Tulungagung, East Java, Indonesia
yn.max88@gmail.com

ABSTRACT
Language have several ways to study, especially English. There is a special way to study English, for example Group Work learner. Like the other activities, group work for learner in language is more likely to go well if it is properly planned. Group work as a media to learn language so group work must plan with properly guided. Planning requires an understanding of the principle that lies behind successful group work. After planned the group work for learner, we can apply the principle to a good preparation. There are the typical question for the teacher “How many people should there be in a group?”, “Is the best to have people/students of mixed ability/proficiency or equal ability/proficiency?” etc. the best answered is applying the principles. There are the 5 types of principles of group work: the combining arrangement, the cooperative arrangement, the superior-inferior arrangement, and the individual arrangement. If the principle is not applied, then the group work for learner will probably not go smoothly. Each the principle have advantage and disadvantage. So the goal of group work for learner help learning in the following ways: negotiation of input, new language item, fluency, communication strategies, and content.

KEYWORDS: English learning, group work, learner

As language teachers, we might find ourselves analyzing our teaching practice and our students’ progress as part of the process of planning classroom activity or reorganizing course content. Classroom are complicated social communities. Individual learner come to them with their own constellation of native language and culture, proficiency level, learning style, motivation, and attitudes towards language learning. Individual teachers have their own distinctive styles, and use many different
materials and teaching technique in the course of a single classroom session, countless others in a given week or semester.

“Which is more helpful to acquisition: teacher-led instruction or group work?”

Given the increased emphasis on interaction in the classroom and continued teacher reservation about student group work in the second-and foreign-language classroom, it seems surprising that so little research has been conducted on its relationship to successful language learning. A rationale for arranging students into groups is provided by only a handful of relevant studies. Long et al. (1976) found that group work enabled students to use language more communicatively and across a broader range of functions than did lock-step, teacher-led classroom interaction. Thus, the studies that have been conducted so far appear to favor group work.

One of teachers’ greatest reservations about student group work is that learners will incorporate each other’s error into their own production when working in groups. What Bruton and Samuda (1980) found, however, was that learners’ incorporation of other learners’ error into their own production was very rare. What was far more prevalent were learners’ adjustments toward more correct production made on their own as well as in response to their classmates’ feedback.

**The Principle of Group Work**

Several factors work together to result in group work where everyone involved is interested, active, and thoughtful. If these factors agree with each other, then group work is likely to be successful, if they are not in agreement, group work is likely to be unsuccessful. The five factors are (1) the learning goals of group work, (2) the task, (3) the way information is distributed, (4) the seating arrangement of the members of the group, and (5) the social relationships between the members of the group.
The Goals of Group Work

The following description of the goals of group work focuses on the spoken use of language. There are several reasons for this focus. Firstly, group work is most commonly used to get learners talking to each other. Secondly, much research on the group work in language learning has studied spoken activity, partly because this is the most easily observed and recorded. Thirdly, most teachers use speaking activities in unprincipled ways. One of the aims of the article is to suggest how such activities can be used and adapted to achieve goals in language-learning classes.

Group work can help learning in the following way.

1. Negotiation of input: Group work provides an opportunity for learners to get exposure to language that they can understand and which contains unknown items for them to learn. There has been considerable research on the possible sources of this input and the processes of negotiation (Long and Porter 1985), with the general recommendation that group work properly handled is one of the most valuable sources.

2. New language items: Group work gives learners exposure to a range of language items and language functions. This will often require preteaching of the needed language items. Group work provides more opportunities for use of the new items compared to the opportunities in teacher-led classes. Group work may also improve the quality of these opportunities in terms of individualization, motivation, depth of processing, and affective climate.

3. Fluency: Group work allows learners to develop fluency in the use of language features that they have already learned (Davies 1982). The arguments supporting group work for learning new items also apply to developing proficiency in the use of these items.
4. Communication strategies: Group work gives learners the opportunity to learn communication strategies. These strategies include negotiation strategies to control input (seeking clarification, seeking confirmation, checking comprehension, repetition), strategies to keep a conversation going (Holmes and Brown 1976; Nation 1980), strategies to make up for lack of language items or a lack of fluency in the use of such items (Tarone 1980), and strategies for managing long turns in speaking (Brown et al. 1984).

5. Content: Particularly where English is taught through the curriculum, a goal a group work may be the mastery of the content of the curriculum subject the learners are studying. For example, a communicative task based on the water cycle may have as one of its goals the learning of the processes involved in the water cycle and the development of an awareness of how the water cycle affects our live. In addition, the teacher may expect the learners to achieve one or more of the language-learning goals listed above.

**DISCUSSION**

**Types of Group Work**

A useful way of classifying group-work activities is to look at the distribution of the information needed to do the activity. In many group-work activities learners have equal access to the same material or information and cooperate to do the task. In the following discussion this is called the cooperating arrangement. In the superior-interior arrangement one member of the group has information that all the others need. In the combining arrangement each learner has a different piece of information that all the others need. In the individual arrangement each learner has access to the same information but must perform or deal with a different part of it. These four different types of group work achieve different learning goals, are best suited to different kinds
of tasks, require different kinds of seating arrangement, and draw on or encourage different kinds of social relationships. In order for group work to be successful, each type of group work must have its most suitable choice of other factors.

**The Combining Arrangement**

The combining arrangement is the idea arrangement for group work because it ensures interest and participation. It may be noticed that ways of making other group-work arrangements more effective often involve adding an element of combining. The essential feature of a combining arrangement is that each learner in a group has unique, essential information. This means that each learner in a group has a piece of information that the others do not have, and each piece of information is needed to complete the task. Here is an example involving a group of three learners:

Each learner has a map of an island. However, on one learner’s map only some of the towns are named and only some of the roads are indicated. On the second learner’s map some of the other towns are named, the railway system is given, and the airport is shown. On the third learner’s map the remaining roads and towns are shown, the central mountain named, and the forest is indicated. Each learner’s map is therefore incomplete, and each learner has information that the other two do not have. By combining this information each learner can make a complete map. They do this by keeping their map hidden from the others and by describing what is on their map for the others to draw on theirs.

The best seating arrangement of the members of the group during this activity supports the essential features of the arrangement. Each learner needs to have equal access to the others to get the essential information while preserving the uniqueness of their own information. This means that when working in pairs the learners should face each other, because that allows good communication while hiding their written or
pictorial information. When working in a group, it is best if the learners sit in a circle, so that each learner is in an equal distance from any other learner. Equal access to each other is the most important element in the seating arrangement of combining arrangement groups.

The social relationship amongst the members of a combining group needs to be one of equality. For this reason it is usually unwise for the teacher to become a member of a group unless the learners are prepared to treat the teacher as an equal and the teacher is willing to take a non-dominant role. Some teachers find this difficulty to do. In addition, various status relationships among learners may upset the activity. Research by Philips (1972) with the Warm Springs Indians found that the way in which the local community’s group activities were organized had a strong effect on learners’ participation in classroom activities. Just as social relationships can affect the group activity, participation in the group activity can have effects on the social relationships of learners. Aronson et al. (1975) and Locker et al (1976) found that working in combining arrangements increased the liking that members of the group had for each other, and resulted in relationship equality.

Research on the combining arrangement as a means of achieving learning goals has focused on acquiring language through negotiating comprehensible input (Long and Porter 1985:222; Doughty and Pica 1986) and mastering content (Lucker et al. 1976). Long and Porter call combining arrangement activities “two - way task” to distinguish them from superior-inferior activities (“one-way task”). This research indicates a superiority for combining arrangement activities over teacher –fronted activities and “one-way task”. Long and Porter’s excellent article goes into this in detail.

The most suitable tasks for combining arrangement group work include:
1. Completion, e.g., completing a picture by exchanging information, completing a story by pooling ideas;
2. Providing directions, e.g., describing a picture for someone to draw, telling someone how to make something;
3. Matching, classifying, distinguishing, e.g., deciding if your partner’s drawing is the same order as your partner’s unseen pictures (Nation 1977);
4. Ordering, e.g., putting the sentences or pictures of a story in order (Gibson 1975)

The Cooperating Arrangement

The cooperating arrangement is the most common kind of group work. Its essential feature is that all learners have equal access to the same information and have equal access to each other’s view of it. This is because the purpose of a cooperating activity is for learners to share their understanding of the solutions to the task or of the material involved. Here the example:

The learners are shown a picture and have several questions to answer about it such as:

If you had to write a one-word title for this picture, what would it be?

What happened before the event in this picture?

What are the characters’ feelings towards each other?

The learners discuss their answers to the questions. Maley, Duff, and Grellet’s (1980) book The Mind’s Eye consists of many activities like this.

The best seating arrangement for the members of the group is to sit in horseshoe with the material in the open end of the horseshoe, or in a circle if there is no material to look at. Similarly, in a pair the learner should sit facing the same direction with the material in front of them. As much as possible, all the learners in a group should be the same distance from the material and the same distance from each other.
information is a text or a picture, then it is best not to give each learner a copy, because this would encourage individual rather than cooperative activity.

Cooperating requires some degree of equality between learners, particularly a rough equality of skill. Research shows that group performance is often inferior to the best individual’s performance if there is an exceptional individual in the group (Hill 1982). Thus, for cooperating activities it is the best to put exceptional leaners in one group rather than to spread them across groups. The considerable amount of research on cooperating activities with native speakers (Hill 1982; Johnson et al. 1981; Sharan 1980; Slavin 1980) shows the good effects that such work has on improving social relationships among learners from different ethnic backgrounds. The most suitable tasks for cooperating –arrangement group work include:

1. Ranking, ordering, choosing, e.g., choosing the best candidate for a job, ranking a list of items needed for survival or list of actions open to you;
2. Finding implications, causes, or uses, e.g., brainstorming the uses or a paper clip on a desert island, interpreting a picture;
3. Solving problems e.g., answering Dear Abby letters, solving logical puzzles, simulation;
4. Producing material, e.g., making a radio program, preparing for a debate or play.

The major problem with cooperating arrangements is encouraging each learner to play an active part in the group. Because all learners have equal access to the same information, no individual is essential to the activity as occurs in the combining arrangement. Various strategies have been used to deal with nonparticipation. One way is to introduce elements of the combining arrangement by giving each learner in the group a different job to do. For example, one acts as the secretary to keep a record of decisions. One has the job of encouraging each learner to offer an opinion. One
controls the various steps in the discussion procedure. Another way is to have a reward structure that gives the group responsibility for each individual’s learning by rewarding the winning group rather than any individual in the group (Bejarano 1987). A third way to deal with non-participation is to change group size or the people in the groups to provide the optimum climate in each group for participation to occur.

**The Superior-Inferior Arrangement**

The superior-inferior arrangement in group work is a parallel to traditional class teaching. The essential feature of the arrangement is that one or more learners have all the information that the others in the group need. Here are two example:

One learner has a complete text. The other learners have some important words from the text. By asking yes/no questions using those words as clues, the learners try to reconstruct the text.

One learner has a dictation text that she dictates to the others in the group. They write the dictation.

The best seating arrangement of the members of the group is with the person in the superior position facing the others. All the others should be an equal distance from the person with the information. Notice that this arrangement has parallels with the combining arrangement. The combining arrangement may be viewed as a set of superior-inferior arrangement with every learner in the group having the chance to be in the superior position—that is, having information that others need and do not have.

The social relationship amongst the members of a superior-inferior group is one of inequality. The person with the information is in a superior position. This person may gain status from being in this position or may need to be a person with such status.
Research on peer teaching with native speakers (Allen 1976) shows that the superior-inferior arrangement can result in a lot of useful learning, particularly in pair work.

The most suitable tasks for superior-inferior group work include:

1. Data gathering, e.g., interviews, questioning (Nation 1980);
2. Providing directions, e.g., telling how to get to a place on the map, providing instructions, about how to arrange parts to make a complete item;
3. Completion

**The Individual Arrangement**

In the individual group-work arrangement each learner has the same information but must perform individually with a part of that information. The Say it! Exercise is a good example of this.

Notice that, unlike the superior-inferior arrangement and combining arrangement, no learner has information that the others do not have. Unlike the cooperating arrangement, each learner makes an individual performance which is not necessarily helped by the others in the group. The major effects of the individual arrangement are to increase the time each learner can spend on the task, and to ensure that each learner participates.

The learners in the group need to have equal access to the material and be in sight of each other. Sitting in a circle is usually the most convenient.

The most suitable tasks for the individual arrangement in group work include:

1. Solving problem, e.g., roleplay activities where each individual must perform in a certain way;
2. Repetition, e.g., a chain story where learners retell the story to each other and see the changes that occur in retelling;
3. Completion, e.g., each learner has to add a part to complete a story.

CONCLUSION

Teachers sometimes feel uncertain about aspect of group work. Typical questions are “How many people should there be in a group?” “Is it best to have people of mixed proficiency or equal proficiency in a group?” “What sort of material do I need to prepare for a group work?” The answers to these questions all depend on the principle of group work, that is, the five features must all be in agreement with each other. For example, the size of the group depends on the particular goal of group work, the type of information distribution that most suits the goal, and the seating arrangement that suit the information distribution. If the learning goal I to learn through negotiation of input, then a combining arrangement distribution of information is most suitable and learners should work in pairs or groups of four or less with learners sitting near and facing each other.

Similarly, the question of mixed or equal proficiency is best answered by applying the principle. If the goal of learning is to master new language items, a superior-inferior arrangement with a more-proficient learner in the superior position would be a useful choice. If, however, the goal is to develop fluency, groups could be made up of learners of equal proficiency in a cooperating arrangement.

If the principle is not applied, then group work will probably not go smoothly— for example, a cooperating arrangement with four or more learner sitting in a row or with two high-proficiency and two low-proficiency learners in a group, a fluency goal with a superior-inferior arrangement, or an individual arrangement with a finding-implication task.

Research on group work provides useful guidelines in applying the principle. Experience and experimentation in the classroom is equally viable.
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The Standard of Success Depicted in Indonesian Biographical Movie:
the Analysis of Narrative Structure in *Merry Riana: Mimpi Sejuta Dollar* Movie

Uly Shafiyati
Airlangga University
Jl. Dharmawangsa gang 8 no 37, Surabaya, Indonesia
Uly.shafiyati@gmail.com

ABSTRACT

The story of a successful character who survives from the bottom of society and all like grief is a scored box office movie. *Merry Riana: Mimpi Sejuta Dollar* is one of them. Along with romance and setting abroad has also become one of the triggers of success. By using Greimas AJ narrative structure, the film analysis illustrates that people with the low economic background to afford something, can be a successful person if they tried hard and unyielding. The standard of success depicted in this film is a financial success and romance so that they can be happy. However, the film contains beyond implied ideology that continues to legitimize or establish the view that success is just for you.

KEYWORDS: narrative structure, *Merry Riana: Mimpi Sejuta Dollar*, inspiring film, success, actansial

Today, the media and the stage dominate cultural production where there is no cultural activity or production that is not touched by the media. Film is a cultural product that continues to deliver and produce meaning where it can be used as an instrument of social progress and enlightenment and is based on the rules of cinematography with or without sound and can be demonstrated. As mass communication, film is defined as the messages conveyed in communication filmic who understand the nature, function and effect. In addition to providing entertainment, film is able to influence thoughts, attitudes, and behavior of the audience. Film can
make the audience carried away with stories and impressions, so the audience as Feeling and experiencing what happen in the film.

Theme options when choosing a movie is always associated with the dominant view of reality that is seen and experienced by the audience. The strength and ability of the film is proven able for covering many social segments that have the potential to affect the view of the spectators. Film is a representation of reality. As a representation of the reality, film is able to form and brings back the reality based on the codes of its culture. The relationship between film and society has always been understood in a linear that has meaning ‘films influence and form communities based on payload message behind it, without ever vice-versa (Sobur, 2004: 127).

Today, in Indonesian cinema, film production has more diverse themes to be raised. Film itself has several genres, from comedy, drama, action, romance and horror. Besides, Indonesian film is not only about the story of the fictional characters, but it also is a real person who has been picked up/chosen as a story or biopic. In the genre of drama, romance or comedy are raised as a theme of biopic since it currently becomes the most popular one to be produced and often awarded as box office. Film that uses biographical themes focus on the story about the success of someone who originally nothing into something, from a middle class down and become someone who can be an inspiration to others. Usually, the main characters are portrayed to be success from the bottom with all like grief and through education and hard work like Habibie - Ainun (December, 2012), 99 Cahaya di Langit Eropa Part 1 & 2 (December 2013 - March 2014), Laskar Pelangi (September, 2008) and its sequel, namely Edensor (December, 2013).

Setting is also an important point in these films, where the setting is taken abroad because the hero is told studying in abroad like Habibie in Germany, Rangga
in Austria and Ikal in France. It is also a form of representation or an inspiration for the audience, because studying abroad has its own prestige and many scholarships are a part of studying abroad. This aspect is in accordance with the choice of middle-class society where most of them go through the world of education.

Then in 2014, another one inspirational movie that picked up the story of a woman in the film is Merry Riana: *Mimpi Sejuta Dollar*. The story is indeed about the success of a woman who fights from the bottom with all like grief and study abroad in Singapore. This film is adapted from a true story and considered one of Indonesian biopic, which is able to inspire the audience. Since its release, the film has attracted a lot of attention of the audience. National audience of film lovers, especially lovers of Merry Riana are so interested in the life journey of Merry Riana who was able to achieve earnings of one million dollars by the age of 26 years. This film was selected to be nominated for Favorite Movie at the Indonesian Movie Awards and watched by more than 700,000 spectators. Even former president Habibie praises upon the film by saying that he is proud and congratulated for the film and all the players, which according Habibie Merry Riana film: *Mimpi Sejuta Dollar* is a film that inspires and deserves to be watched (Nessy : 2016).

For these reasons, this research attempts to reveal the meaning or discourse of what is kept in production and legitimized in the film. By using the theory of narrative structure A.J Greimas, this study Intend to analyze film of Merry Riana: *Mimpi Sejuta Dollar*. Hence, a text due to the use of this theory, the implied meaning of the text can be revealed.
RESEARCH METHOD

Types of Research

In the book *Doing Research on Cultural Studies* by Paula Saukko, he classifies the three methodologies in conducting research on cultural studies based on the research context. The first is the approach of lived experience, the second is the approach of text or discourse and the third is a macro approach to analyze the process of globalization (social context) (Saukko, 2003: 10). In this study, researchers will use the second approach that is discourse where this research using the type of Qualitative research methods.

Data Analysis

According to Bungin (2007: 78) that in qualitative research, data collection methods as well as a method of data analysis are that the data collection process also is the process of data analysis because once the data is collected, the researchers have analyzed it at the same time. The researcher will describe in more detail in analyzing the data in this study. Data are analyzed using the theory of narrative structure A.J Greimas exist in the film Merry Riana: *Mimpi Sejuta Dollar*. Data analysis procedure consists of several steps, namely;

1) Watching and listening to the film Merry Riana: Million Dollar Dream repeatedly while recording the data.

2) Collecting and classifying data into sequences per sequence that is supported by the dialogue in the film Merry Riana: *Mimpi Sejuta Dollar* and classifying sequences into the concept Greimas about three syntagmes (structure), namely (1) syntagmes contractuels (contractual structures by agreement), (2) syntagmes performanciels (performative structures are performance) and (3) syntagmes disjontionnels (disjunctive structures are disconnection).
3) Classify and analyze the sequences per sequence into the concept of the six functions of models Greimas actants that subject, object, sender, receiver, helper and opponent.

4) Describe the data that is doing the interpretation of data obtained by analyzing the isotopy in the film where to find it first identifies four terms homology in the film Merry Riana: *Mimpi Sejuta Dollar*

5) In addition, the last step is to conclude the data of the analysis process steps above. That is what kind of discourse produced by the film Merry Riana: *Mimpi Sejuta Dolar* has found and given the criticism.

**Narrative Structure A.J Greimas**

At first, the one who developed the theory of structural research based on the fairy tale is Vladimir Propp. In his book, *The Morphology of the folk Tale* (1928) which is then translated by Noriah Taslim to be *Morfologi Cerita Rakyat* (1987), Propp examine the structure of the story by assuming that the structure of analogous story and the structure of syntactic have basic construction of the subject and predicate (Suwondo, 1994: 3).

Vladimir Propp concluded that the entire corpus of the story is built on the same basis, namely 31 functions. Each function is the basic unit of the "language" of narrative and explaining to meaningful actions that make up the narrative. Propp (1987: 93-94) also explains that those functions can be simplified and grouped into seven circles of action (spheres of action). Seventh circle of action that are (1) villain (2) the donor or provider (3) helper (4) sought-for person and her father (5) dispatcher (6) hero and (7) false hero.

Researchers in France are trying to develop principles and research results of Propp became the basis of a universal narrative analysis. Where one of the researchers
is Greimas. Greimas tells the relationships that occur between achtants in a story. Naratologi Greimas is a combination of a paradigmatic model of Levi-Strauss with syntagmatic model of Propp. To explain the sequence of the narrative that emerged Greimas summarizing 31 functions proposed by Propp to 20 functions, which are then grouped into three syntagmes (structure), namely (1) syntagmes contractuels (contractual structures under agreement), (2) syntagmes performanciels (performative structures are performance) and (3) syntagmes disjontionnels (disjunctive structures are disconnection). According to Hawkes (1977: 91-92) seven circles of action offered by Propp simplified by Greimas into three pairs of opposed that includes six actants, namely (1) subject versus object (2) sender versus receiver (destinateur vs destinataire) (3) helper versus opponent (adjuvant vs apposant). The sixth actant is not only occupied by human, but also inanimate objects and abstract concepts.

According to the theory of Greimas, a character may occupy several functions and roles in a scheme actant (Jabrohim, 1996: 12). In addition, according to Greimas (in Jabrohim, 1996: 13) actants is something abstract, like love, freedom, or group of characters. He also explained that actant is the smallest narrative unit, the syntax elements that have specific functions. The definition of the function is the basic unit of a story that describes the meaningful actions that make up the narrative. Six function actant in three pairs in the proposed oppositional Greimas when it will appear as described below.
Sender is someone or something that is a source of ideas and serves as the driving force of the story. Sender is a cause of desire for the subject or hero to achieve the object. Object is someone or something that is desired, sought and hunted by the hero or the sender idea. Subject or a hero is someone or something that has the task of to get the sender object. Helper is someone or something that assist or facilitate efforts to achieve the object heroes. Opposant is someone or something is blocking efforts in achieving the object of the hero. Receiver is something or someone that receives hunted subject (Zaimar in Suwondo, 1994: 5).

Based on the explanation Karnanta (2015: 18), in reviewing the text using the analysis of narrative structure Greimas also need to describe their concepts like structure textual include understanding the analysis of surface structure and deep structure, syntactic structure-narrative related to the relationship the characters or actants in the story and semantic structure of the narrative is relationship of the characters that have a certain semantic function in basic sentences story and the last one is isotopy that according to Greimas (in Zaimar & Harahap, 2009: 146-147) suggests these structural conditions must exist for the sake of the proper functioning of discourse. This can make the entire message can be captured as a single unit of meaning. Greimas states that language is polisemis, there is not only one meaning. Isotopy is to overcome the plurality of meanings. So, isotopy is the meanings of open area are peppered throughout the discourse. In discovering the isotopy then used four terms homology with the formula A: B :: -A: -B

FINDINGS AND DISCUSSION

The Narrative Structure of Film Merry Riana: Mimpi Sejuta Dollar

The narrative structure of Merry Riana film in this discussion is analyzed each sequence using Actantial models of A.J Greimas. The researcher divides the selected
scene into eight sequences in the overall story that began in May 1998 riots until finally Merry is success to get in a million dollar in Singapore. For more details, here is the analysis Based on the scheme of actantial models as well as the narrative syntagm.

**Sequence 1 May 1998 Riots**

First sequent in the film is when Merry and her family decided to go to Singapore because of the riots of May 1998 in Jakarta, but on the way, Mary and her family had been obstructed by demonstrators who took the money and their belongings so that her family is forced to sell their clothes at a cheap price to buy tickets to Singapore. Because the money is enough to buy a ticket for one person then Merry’father asks merry to leave alone and had to part with the family. This first sequence may be included in the implementation syntagm (syntagmes performanciel) indicated by dialogue Merry and Merry’ father figures as follows:

**Merry’s Dad** : *This is your ticket to Singapore.*

**Merry**: *How about you, mom and the others?*

**Merry’s Dad**: *I only got one ticket. You remember Uncle Hans? Find him. - This is his name card.*

**Merry**: *What are you doing? Dad? I don't want this. We leave together or we don't leave at all .*

**Merry’s Dad**: *You can't be here. You'll be safer in Singapore, even if you're alone. Merry, listen to me. I promise that I'll join you. Now, leave and find Uncle Hans, stay there.*

Based on the actantial function, the sequence can be identified as follows:

a. **Subject**: Merry's father is actant that asking all families to immediately pack while there are some riots in Jakarta. Without knowing the goal, mother, brothers and
Merry packed and hurried up to the car which can be seen in the following dialogue:

**Merry’s Dad:** - Get ready.

**Merry’s Mom:** - Where will we go, Dad?

**Merry’s Dad:** Just get ready. Ria, pack your belongings. Hurry!

b. **Object:** Mary's father turns destination into Singapore, where he had relatives and planned to stay there so the object here is home's Hans in Singapore.

c. **Sender:** The riots in Jakarta May 98 was the reason why Merry's father flee to Singapore because they are ethnic Chinese which at that time their ethnic slaughter and many victims are not only of their own ethnicity but other communities. So Sender in here are May 98 riots and Merry's father.

d. **Receiver:** By them in the middle of their journey to the airport Merry and his family had been obstructed by the rioters and attacked by them, hence Merry's father provides the money so that the rioters do not hurt his family. He finally can only buy one ticket and only Merry departing. Therefore, the receiver is Merry.

e. **Helper:** Because the money had already given to the rioters, Merry's father did not have money. Then, Merry's father sell their clothes to the people at the airport so that eventually he could buy a ticket to Singapore so the helper here is the Merry's father because if he did not take the initiative to sell clothes, slow lorises Merry also cannot leave.

f. **Opponent:** The rioters are actant that blocks the Merry’s family to go to Singapore by taking money and goods of Merry ‘s family

**Sequence 2 Alone**

Second sequence is when Merry arrived at Singapore and she did not find Uncle Hans since moved away and being alone in a foreign country but eventually she
was able to meet with her friend, Irene that being enrolled in Nanyang Tehnological University (NTC) Singapore and hence Merry could eventually studied at that University and stay in Irene's dorm. In this sequence there is a narrative syntagm disjontionnels or termination which can be seen in the following dialogue:

Irene : - So you just need a place to stay, right?
Merry: - Yes, until my dad comes.

...  
Irene : I have an idea. How about if you stay in my dorm?
Merry: - Is it allowed?
Irene : - Actually, it isn't. There's a guard.

...  
Irene : - You have your diploma with you?
Merry: - Yes. But I didn't come to study...
Irene : Show your diploma

Based on actantial function, the sequence can be identified as follows:

a. Subject: Merry
b. Object: a place to stay,
c. Sender: laptop, Irene
d. Receiver: Merry
e. Helper: Bu Noor, Irene
f. Opponent: Mr. Haresh, dorm rules.

Sequence 3 Student Loan

In the third sequence, syntagm narrative work is syntagm disjontionnels or termination and contractuels under the agreement. It was said, in the movie scene when Merry in the state passed the university entrance exam, but she did not have the money
to pay for tuition and the cost of living during in Singapore she decided to use a student loan that is in the policy-campus. If Marry wants to take student loan, she need guarantor. Alva will be her guarantor with made an agreement so that Merry could continue to go to college. Alva asks Mary to prove that she can make money and do not bother him as long as Alva become guarantor. In this third sequence are syntagn disjontionnels or concentration is indicated through the display of the dialogue between Merry, Irene and the campus, an employee dormitory following:

Merry: do you have student loan program?

administrator: student loan program has already close... Ah you lucky! It’s still on and end 5 today at

Merry: okay, I will take this student loan

administrator: okay.. and who will be your guarantor?

Merry: what? Guarantor?

administrator: yes..! the guarantor is the one who will gurarante you for being here. A guarantor may be the students of this campus, at least two years of college already here. And meets all the requirements of college aged 20-60 years and never recorded bankrupt. It’s clear?

Merry: do you know any seniors here?

Irene: that’s him..

Based on actansial function, the sequence can be identified as follows:

a. Subject: Merry is actant in this sequence

b. Object: student loan, Merry already passed the test and received by the NTC require tuition fees and cost of living in Singapore

c. Sender: Irene is a character introduced Merry to Alva so Merry able to get a guarantor.
d. Receiver: Merry

e. Helper: Alva are seniors who are the guarantors Merry to get a student loan despite Alva stipulating for signing the contract but eventually he decided to help and Irene is also a helper in this sequence because she introduced Alva to Merry. In addition, social workers those give a job to Merry also a Helper here.

f. Opponent: work permit, rules that prohibit receiving student workers in Singapore. Because Merry does not have a work permit, he had trouble finding a job while Alva gives the condition that she would want to be the guarantor if Merry can find a job in Singapore and can make money.

**Sequence 4 Fraud**

The sequence of the fourth is when Merry who want to pay her debts really do everything to raise money, work, scrimping and saving, and one of them is trying to start follow investment business by selling the dream sort of business Multi-Level Marketing. For the initial investment, Merry sell the only valuable thing she has that is her father's laptop. In this sequence there syntagm implementation (syntagmes performance) which can be seen in the following dialogue:

**Irene**: *what are you selling?*

**Manager LML**: *dream! Indeed, we have several products in this business but you must see that the dream can mobilizing human. but first investment you should make is 200 dollars then you will get access to our products, website, and get members to join. of every member who joins you get 100 dollars if you can get 10 members I will promote you as a menager and I'll tuck your income 10 times that of any members who join and you will be rich. You understand?*

**Irene**: yes

**Manager LML**: *nice! Are you ready to invest?*
Irene: I am ready!

Based on actansial function, the sequence can be identified as follows:

a. Subject: Merry
b. Object: pay off the student loan
c. Sender: website
d. Receiver: Merry
e. Helper: Alva
f. Opponent: MLM manager

Sequences 5 Stock Investment Business

In this sequence, syntagm narrative work is syntagm is organizing (syntagmes performanciel) visible in the scene in the film when Alva took Merry to start investing in the stock market business. Alva taught Merry and even gives her mobile phone so that Merry could monitor his money in the stock market through the phone. Because of it Merry be able to buy a laptop again and quit his part-time job until she is able to generate money fairly until he can contribute in an annual event that is held by the campus. Merry became famous for such contribution. Merry is happy because they feel has been successful in the foreign country.

Alva: I'm thinking about investing in the stock market. We're not the only one working for money. The money also works for us. I've tried to do it online. The profit is not bad. For the last 3 months, I get 300 dollars. It's not fantastic, but it's not bad to get extra money. What do you think? You want to try it?

Merry: (nod)

Based on actansial function, the sequence can be identified as follows:
a. Subject: Merry, Alva

b. Object: a success

c. Sender: Alva

d. Receiver: Merry, Alva

e. Helper: Alva

f. Opponent: none

**Sequence 6 Proposal**

Sequent six is when Alva invited Merry to meet and propose her but Marry’s phone rang and she got busy again with her work. Seeing behavior of Marry that increasingly obsessed with money, Alva advised and reminds her to stop, but Merry actually said that she would invest all her money to benefit a lot and she will soon pay off her debts so Alva will not be burdened again as her guarantor. Alva was very disappointed to see the attitude of Merry who is obsessed with money and Alva dissuades to propose Merry and go. In this sequence there syntagm implementation (syntagmes performanciel) which can be viewed when Alva invites Merry "I want talking with you but not here, tomorrow we could have dinner? And Merry replied "sure, just confirm where the place" while syntagm contractuels or by agreement is also found in this sequence which can be seen in the following dialogue:

**Irene**: I'll still invest that airline company. I'll pay back all of my student loan so I'm not a burden to you anymore.

**Alva**: okay

Based on actansial function, the sequence can be identified as follows:

a. Subject: Alva

b. Object: proposal

c. Receiver: Merry
d. Sender: Alva

e. Helper: no helper in this sequence

f. Opponent: Merry’s obsession to money

**Sequence 7 Tragedy**

In this seventh sequence depicted how Merry fall because her wrong decision. Merry goes through unfortunate again, she broke and ran out of money because it has invested all her money in the airline company. The company went bankrupt and all of the money also went bankrupt. Not only that, Merry also reported to have committed fraud related company “Success Forever” where in fact she is also a victim. Merry dealing with police and threatened with deportation from Singapore but Alva who is her guarantor contacted by police and he help Merry apart from these allegations.

Syntagm narrative work is syntagm performancial or organizing, it can be seen in the following dialog:

**Police**: a student reported that he had sent 200 dollars to a bank account that you provide

**Merry**: I am also one of the victims, I also gave him 200 dollars too

**Police**: but you are the only one who sent them email

**Merry**: Okay, but ..

**Police**: fraud is a criminal act, foreign students who have violated the law would be deported

Based on actansial function, the sequence can be identified as follows:

a. Subject: Merry

b. Object: to get up and out of unfortunate

c. Sender: Merry, Menager MLM

d. Receiver: Merry
e. Helper: Alva

f. Opponent: Merry’s email proof that she send to other victims.

**Sequence 8 Success**

Merry wanted to give up in despair, suddenly her mother came to see her and it gave her new strength. Merry then started all over again. She worked in the insurance company. With hard work she finally got a client who invested as much as one hundred thousand dollars because she had helped that client when in need of assistance. Merry was happy and she finally realized that life was not always about money, but more importantly how she could make other people happy because of her. Marry has been aware of her mistake then contacted Alva, apologized and admitted her mistake. Alva who still loved her, forgave her and they dated again. Syntagm narrative work in this sequence is the syntagm syntagmes contractuels (syntagm agreement), syntagmes performaciel (syntagm organizers) and syntagmes disjontionnels (syntagm termination), which can be seen in the transcript the following monologue:

**Merry:** Alva was right. *Life is not always about money. Mom proved that to me.* That 200 dollars from mom I used to get by until I get a job again.

*Maybe this is a second chance from. I have to start over again.*

*Calculate again. This time, I have to finish everything.*

Based on the actantial function, the sequence can be identified as follows:

a. Subject: Merry

b. Object: a success

c. Sender: Merry’s Mother, Alva, Merry

d. Receiver: Merry

e. Helper: Bu Noor
Opponent: while prospecting Bu Noor to become a client, Mrs. Noor had one condition that Merry obtain a certificate of financial consultants in advance, but because Mrs. Noor like Merry’s personality finally she still made the deal although Merry did not have the certificate.

So in general the chart of the general scheme actansial models of the film can be seen below;

**SENDERS**
- Riots May 1998
- Merry’s Father
- Merry’s Mom
- Alva
- laptop
- Irene
- Website
- Merry
- Manager MLM

**OBJECT**
- Success, happiness
- Merry

**RECEIVER**

**HELPER**
- Merry’s Father
- Bu Noor
- Irene
- Merry’s Mama
- Alva

**SUBJECT**
- Merry’s Father
- Merry
- Alva

**OPPONENT**
- Rioters
- Mr. Haresh
- Boarding Regulation
- Manager MLM
- Merry obsession to money
- proof email
- certified financial consultant

**FINDINGS AND DISCUSSION**

Isotopy and Four Terms of Homology

From the above discussion of the narrative structure through the sequences per sequence in the film Merry Riana: *Mimpi Sejuta Dollar* can be identified four terms homology that shape the meaning and ideology contained in the level of deep structure of this movie. The following four terms of homology found in the film Merry Riana: *Mimpi Sejuta Dollar*. 
1. Unfortune: Lucky :: Not unfortune: Not Lucky
2. Difficulty: Easy :: Not Difficult: Not Easy
4. Active: Lazy :: Not active: Not Lazy
5. Fail: Successful :: Not fail: Not successful
6. Rise: Fall :: Not rise: Not Fall
7. Strong: Weak :: Not strong: Not Weak
8. Success: Failure :: Not success: Not Failure
9. Happy: Sad :: Not happy: Not Sad

The four terms homology mentioned above can be said that the film of Merry Riana: *Mimpi Sejuta Dollar* in the level of surface structure discusses and tries to convey the meaning that people are poor and have difficulties must work hard. Although initially, the failure is not to make an excuse to surrender. Surrender. She must rise and be strong in order to be successful and happy. This pattern of success becomes a kind of hope for middle class people who are fighting for their success and happiness. The standard of success in this film is depicted as being success in a financial and romance matter, so then the happiness can be achieved. Society as movie lovers has a distinctive taste in liking a movie, the tastes of the audience can be seen in terms of social status, education and living environment.

Merry Riana Film: *Mimpi Sejuta Dollar* is the theme of success at a young age with her background as a middle class family from New Order era experiences adversity and becomes poor. The main character is even portrayed to be a hard worker and pursue her education; hence the middle-class of society feels represented or inspired by this film. Indonesian society is largely a middle-class people who flocked to the cinema to watch the film with the theme of biography as Merry Riana: *Mimpi*
Sejuta Dollar. Moreover, many middle class in Indonesia is originally from the lower classes who escalate themselves through education, they are "next grade" into the middle class while the middle-class tries hard to improve into “first class” by having the achievement like Merry Riana. Educational background would be a necessary condition for middle class people because most of them experiences/ experienced a change of life and view of the world through education.

Based on the eight four terms homology above, it can be said that the values and ideology in the film Merry Riana: *Mimpi Sejuta Dollar* is that happiness which is formed by the success of people, both the financial and romance matter. Merry that lives a hard life is finally obsessed with money that makes her losing Alva, the one who always helps and cares of her. When Alva leaves from her life, Merry's count is not accurate anymore and she realized that money is important but not everything. In the movie, Merry gets her million dollar after she becomes no longer so obsessed with money, along with that, she finally could understand that the balance between love and the material can bring happiness.

**CONCLUSION**

The analysis of the film Merry Riana: *Mimpi Sejuta Dollar* above shows that the narrative story in the film, the receiver is only accepted by the actant Merry Riana and this is a critique on the successful discourse narrated in the film, where success is depicted in the film is only enjoyed by Merry. In the narrative story, Merry is also a subject, which would be reasonable if she finally could receive the results of her work, but the real success is a form of direct contribution to other people or society more generally which is not depicted in the film. The inspirational biographical film is often narrated the same and this film is one kind of those biopic which contain the implied
ideology that continues to legitimate and establish the view that success is just for yourself.

This film inspires people to succeed in life, stimulates people to continue and work hard for their dream as well as being not afraid of failure for him/herself. This kind of a narrative is something to be seen as “normal” where life seems running smoothly and even people tend to not realize it, therefore many other middle-class people can only enjoy the success for themselves. This film basically intends to show that success is for yourself. Because of her success, Merry is now more successful and even becomes a motivator who actively appears on television and increasingly brings fame to her name.

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ABSTRACT
As globalization goes pervasively over decades, western hegemony through its popular/mass culture has been inevitably widespread across nations including Indonesia, the country with its huge Muslim population. The advancement of media spreads this spirit and makes the American youth culture like wearing sneakers, jeans, and denim going globally and becoming the trend among youths around the world. New social media like Facebook, Youtube, Twitter, Path, Line, and Instagram that are popularly used by young people fasten the delivery of global youth culture ideology. However, global youth culture in some cases undergoes negotiation with a country’s local culture. In Indonesia, the Muslim youths do some negotiation towards global youth culture by hybridizing it with Islamic values. This hybridity creates a new culture portrayed in several aspects, especially young Muslim women’s fashion. This new way of fashion is being persistent in Indonesia along with the emergence of Muslim woman celebgram(s) – celebrity on Instagram – like Aghnia Punjabi, Nabila Zirus, and Joyagh who address themselves as hijab celebgram and do some experiments on dressing by mix-matching those two different cultures. Based on these phenomena, using textual analysis and qualitative method, this paper which applies Homi K. Bhaba’s hybridity theory intends to examine the authenticity appeared from nowadays Indonesian young Muslim women’s fashion formed by the cultural hybridity between Islamic values and global youth trend represented by some hijab celebgrams. The hijab celebgrams chosen for this research are those whose Instagram accounts are prominent among Indonesian young Muslim women and possess many followers.

KEYWORDS: celebgram: fashion; hybridity; Moslem women; textual analysis

Lately, the presence of commercial products containing Islamic values is increasingly prevalent in Indonesia; started from movies (Ayat-Ayat Cinta), music (nasyid), and reality show (Udah Putusin Aja), magazine, soap opera, and cosmetics –
such as Wardah, to even fashion. According to Widodo in Hariyadi (2010, p. 1), in Indonesia nowadays, Islam is not merely a religion; it has transformed into various popular brands for media and cultural products and is considered to be called as Islamic Popular culture. The emergence of Islamic popular cannot be separated from the liberalization of media brought by the popular culture that has been formerly occupied Indonesian people in the beginning of New Order era.

The development of popular culture in Indonesia is said to be largely accelerated since the end of Old Order government to a New Order government in 1967 (Hariyadi, 2010, p. 2). In Old Order era, Soekarno, the first president, restricted the flow of western-influenced popular culture, which was deemed as a deterrent to the development of Indonesian national/traditional culture (Budiman, 2004, p. 71). Meanwhile, after the emergence of New Order era (between 1968-1998) that introduced more liberal economy policy and freer flow of global capital, popular culture significantly started to impact the lives of most Indonesians along with the growth of sustained industrialization (Budiman, 2004, p. 84). The pervasive burgeoning of popular culture has fastened more since the collapse of New Order era in 1998 that really esteemed the liberalization of media.

However, for the 85.1% of 200 million Indonesian populations are Muslim (BPS, 2010), this condition created moral panic among Muslims because mass media introduce and show westernization and western-style popular culture to the youths (Hariyadi, 2010, p. 2). Despite of the arisen moral panic among Muslims, the modernity brought by western culture that have become global popular culture trends inevitably allures most of them, especially Muslim youths. Many of them regard western culture hegemony can lead to moral decline of young people and threaten Islamic cultural values (Nilan, 2006, p. 91), at the same time, they consume and devote
western pop cultural products such as listening to American pop music, going to cinema to watch Hollywood movie, eating at McDonalds or KFC, wearing jeans, buying sneakers, and many more. Yet, it does not mean that there is no selectivity when consuming western products. Some Muslim youths are in fact making efforts to preserve their religion law.

After doing his research regarding Muslim youth in Sulawesi and Central Java, Nilan (2006) reveals that some Muslim youth make appropriation by choosing the positive aspects of western modernization, while marginalizing culturally inappropriate aspects. He contends that the distinctive youth culture of Indonesian young Muslims combine both religious law and global popular culture trends altogether to create hybrid youth products and practices that serve to anchor them securely in the world of Islam and teen popular culture (Nilan, 2006, p. 107). Therefore, bringing up Islamic symbols and Islamic popular culture is born. Some Islamic values are being packaged in many kinds of commercial product. Islamic popular culture then emerges, since market for Islamic lifestyle products selling Islamic magazines, nasyid music, halal cosmetics, clothes, and other form of Islamic accessories, especially fashion, are increased and widely provided.

In general, fashion is one of the crucial things for young people because it constructs their identity. Clothes, that become part of fashion, help individuals to embody their social beings and to communicate who they are; clothes are social and cultural skin (Schulte Nordholt, 1997, p. 3). Hijab, which is conspicuous symbol of Muslim women, undergoes the significant changes until it becomes new trend fashion. In Koran, there are two verses emphasizing women to cover their aurat – the specific part of whole body that is prohibited to be shown publicly – by including wearing hijab: “O Prophet. Tell your wives and daughters and the believing women that they
should cast their outer garments over themselves, that is more convenient than they
should be known and not molested” (sura an-nur 33: 59) and sura alahzab 24: 31 that
urges women “not to display their beauty and adornments” but rather to “draw their
head cover over their bosoms and not display their ornaments” (Bartkowski & Jen’Nan,
2000, p. 400).

In Indonesia, the term ‘hijab’ itself was being known in around 1980s. Contrast
to the recent condition where we can see many women wearing hijab at most of public
places, in that era, Muslim women wearing hijab were quite rare (Rakhmawati &
Handoyo, 2014, p. 2). It is due to the old attribution attached to hijab, which was
considered as less-stylish and ‘out-dated’. However, hijab has been considerably
transformed to be the trend fashion among Muslim women, since many hijab-creator
communities (Hijabers Community) initiated by some young Muslim women, such as
Dian Pelangi, were established in 2011 (Ibid 2). Now, hijab is not merely a piece of
garment covering women’s head; it can be modified, recreated, and hybridized with
any style of other fashion attributes such as shoes, hat, bag, or shirt, that make it more
eye-catchy, stylish, and of course fashionable.

The phenomenon of nowadays Indonesian young Muslim woman fashion has
been part of Islamic popular culture since media, through advertisement, soap opera,
music video, and many else expose it. Social media platforms, for example Instagram,
also has important role in promoting hijab fashion. Instagram, a new social media
platform which reaches 22 million active Indonesian users in 2015 (Kamiruddin,
2016), can be noted to be the most popular place for young Muslim women to express
any kind of modern hijab fashion remarked with a hash tag ‘hootd’ or ‘hijab outfit of
the day’. Hijab fashion or ‘hijab outfit of the day’ is more easily accessed since the
term celebgram hijab lately appears among Instagram users. Celebgram itself stands
for celebrity on Instagram or a person who becomes celebrity due to his/her popularity in Instagram. *Celebgram hijab* is celebrity on Instagram who starts her career as a hijab fashion stylist, and most of hijab *celebgrams* are, of course, Muslim women.

*Celebgram* hijab often becomes reference and inspiration for young Muslim women to do experiment with their fashion style. Among hijab several *celebgrams*, there are three prominent figures favored by Muslim Instagram users, they are Aghnia Punjabi, Joyagh, and Nabila Zirus. What make those three hijab *celebgrams* unique and favored by young Muslim women are their courage in showing distinctive Muslim fashion by mix matching some different aspects, especially Islamic aspect and global youth culture aspect. As fashion is cultural skin, it is socially constructed. Thus, examining fashion, especially Indonesia young Muslim woman fashion, is intriguing because it always undergoes transformation and hybridization. Thus, using textual analysis this study intends to examine the authenticity appeared from nowadays-Indonesian young Muslim women’s fashion formed by the cultural hybridity between Islamic values and global youth trend represented by those three hijab *celebgrams*. Furthermore, this study is also aimed to explore how this kind of hybridized fashion style is essential for Indonesia young Muslim women reference in fashion.

**Hybridity and the Third Space**

Homi K. Bhabha firstly proposes the conceptual vocabulary of hybridity and the third space. In postcolonial era, the notion that any culture or identity is pure or essential is arguable. According to Hoogvelt(1997, p. 158), hybridity is “celebrated and privileged as a kind of superior cultural intelligence owing to the advantage of in-betweeness, the straddling of two cultures and the consequent ability to negotiate the difference”. For Bhabha, hybridity is the process by which the colonial governing authority accomplishes to translate the identity of the colonized (the Other) within a
singular universal framework, but then fails producing something familiar but new because both parties make a *negotiation* instead (Bhabha, 1994, pp. 19-20). This new mutation establishes a ‘mutual and mutable’ pattern that represents cultural difference that is positioned *in-between* colonizer and colonized. Ashcroft, Griffiths, and Tiffin (2002) in *The Empire Writes Back* introduce the term of ‘appropriation’ and ‘abrogation’; meaning receiving something from the culture of other, yet as they find some inappropriateness with their own culture, they do appropriation. Appropriation itself always goes hand in hand with abrogation (rejection).

Hybridity is a form of in-between space where the ‘cutting edge of translation and negotiation’ occurs in term of *third space*. Rutherford (1990, p. 211) contends that the importance of hybridity is not able to trace two original moments or cultures from which the third space emerges; rather than hybridity, the *third space* will emerge and enable other positions to emerge. Therefore, third space is “mode of articulation, a way of describing a productive, and not merely reflective, space that engenders new possibility (Meredith, 1998, p. 3). Third space is an ambivalent state where cultural meaning and symbols have no ‘primordial unity or fixity’. In third space, the similar signs could be ‘appropriated, translated, rehistoricized, and read anew’ (Bhabha, 1994, p. 37). Since fashion articulates one’s cultural skin and is always socially constructed in its production of meaning, it always transforms from time to time and is undergone hybridization like what we can see in hijab fashion or Muslim women fashion represented by hijab *celebgrams*. Thus, it is crucial to trace any kind of hybridity appeared in fashion, especially in nowadays Indonesian young Muslim women’s fashion.
RESEARCH METHOD

Since this study intends to examine cultural phenomenon, which is the cultural hybridity on nowadays-young Muslim women fashion represented by celebgram hijabs, it will utilize descriptive qualitative approach for it generates social and cultural theory (Alasuutari P., 1996, p. 371). Nawawi in (Anandita, 2014, p. 7) contends. To collect the data, purposive sampling will be used in this research for this study will entail deliberate selection of particular criteria to determine the suitable data (Kothari).

Since this study uses purposive sampling, the primary data are the photos uploaded by Aghnia Punjabi, Nabila Zirus, and Joyagh on their Instagram account and the followers’ comments that are relevant to hibridity between Islamic culture and global youth trend on young Muslim woman fashion. The term global youth trend here refers to western youth trend because like what Nilan (2006, p. 91) has said in his research concerning on hybridity of Islamic youth culture, western popular culture is considered to bring ‘modernity’, ‘newness’, and is practiced in most of this world countries, including Indonesia. Thus, the photos selected are limited to those whose style are combination between Islamic culture and global/western youth trends.

Those three young celebgram hijabs, who are in their early 20s years old, are chosen because they belong to the-top-five-most-popular celebgram hijabs in Indonesia with 254.000 followers for Aghnia, 199.000 followers for Nabila, and 497.000 for Joyagh, in which the followers are mostly young Muslim women. Thus, it can be said that they represent nowadays young Muslim women. In addition, the other texts such as journals concerning on nowadays hijab style and fashion become the secondary data to help the researcher doing intertextuality in order to attain broader interpretetation.
This study applies textual analysis as the methodology to analyse the data. Textual analysis is a methodology in media and cultural studies researches that is used to analyse text as well as to interpret, to explore, to unpack, to deconstruct, and to understand its several signs which consist of certain meaning (Ida, 2014, p. 64). In textual analysis, the research is started by interpreting the signs produced in a text. Then, these signs are construed with connotative codes and connotative meaning in order to be ‘readable’ (Ida, 2014, p. 71).

**FINDINGS AND DISCUSSION**

*Celebgram Hijab: The Representation of Being In-between*

In-between is a term related to cultural hybridity. Hybridity is the process by which the colonial governing authority accomplishes to translate the identity of the colonized (the Other) within a singular universal framework, but then fails producing something familiar; instead, it creates something new because both parties make a *negotiation* (Bhabha, 1994, pp. 19-20). Meanwhile, the emergence of the third-space occurs when the ‘original or originary’ identity and conceptualization is in critical position.

The photos below are the examples of cultural hybridity between Islamic culture and global/western youth trend. The photos were taken from Aghnia Punjabi, Nabila Zirus, and Joyagh’s *Instagram* account. In Figure 1, Aghnia wears black hijab, black watch, white t-shirt, long grey cardigan; long black skirt combined with tight black jeans, black tote bag inscribed VANS, and striped-polka dot sneaker shoes. In Figure 2, Nabila wears brown hijab, black-and-white plaid shirt, black watch, black short skirt combined with skinny legging, and black sneakers. In figure 3, Joyagh wears RnB hat, blue hijab, Henley t-shirt inscribed VENICE BEACH LOS ANGELES with plaid pattern on the arms, skinny jeans, plus a green skateboard as a complement.
Figure 1: Aghnia Punjabi
Source: Instagram.com/aghniapunjabi.2015

Figure 2: Joyagh

Figure 3: Nabila Zirus
The above figures illustrate an authentic and unique collaboration of two different cultures. Here, hijab, which is the most conspicuous symbol of Muslim women, has undergone shifting in function. If we take a look to essential function of hijab based on Koran interpreted by some mullahs, hijab has some criteria; hijab for covering all of women’s body (aurat) except face and hand as well as protecting women from men’s sight, for veiling women’s chest (An-Nur: 31), and for cautioning Muslim women to not over use make-up (Al-Ahzab: 33) to not wear thin cloth showing women’s body shape (Shahab, 2013, p. 39). Whereas, Aghnia, Nabila, and Joyagh do not genuinely apply the essential function of wearing hijab stated in Shahab (2013, p.39). They wear hijab, which is not covering their chest. Instead of fashioning in accordance with sharia convention, they prefer exploring more modern hijab fashion style, leaving hijab’s ‘out-of-date’ label, and experimenting with other elements, which make them more contemporarily, stylish.

In this case, global/western youth trend such as jeans, legging, sneakers, plaid shirt, Henley t-shirt, VANS brand, and RnB hat, Jeans are the elements being combined. Before being popular globally, jeans – a cowboy and miner (working class) pants firstly invented by Levi Strauss, once called as “single most potent symbol of American style on planet earth” by Los Angeles Times and increasing American youth culture’s influence on Britain’s youth in around 1950s (Representig Youth Culture Levi Strauss and Television Advertising, 2010). Sneakers, a made-by-rubber footwear, remains nostalgic part of American’s past and one of popular footwear in the world introduced by an American shoes factory, Converse, in 1930s (Heard, 2013, p. 20). Leggings, another kind of pants worn by highland people, particularly Scottish, for warming up the body, have become 80s American most influential trend and pervasively become a staple for women today (Kass, 2011, p. 29). Plaid shirt has been
American fashion trend since early 1990s (Kamal, 2015). While, VANS is a well-known American shoes and apparel manufacturer based in California.

However, exploring more hijab fashion style does not mean that they do not fulfill the sharia convention of Islam. As devout Muslims, they do observe their religion law by concealing their *aurat*. Yet, at the same time, they also want to be recognized as youths who always engage in creativity and often lead to a ‘new countercultures’ since youth stage is placed in a critical period of identity formation (France, 2007, p. 57). Bennett in (Nilan, 2006, p. 91) asserts, “There is a ‘plurality of issues and circumstances’ that inform the cultural practices of contemporary youth in a global sense”. Thus, like young people everywhere, in order to be addressed as young, today Indonesian youths including young Muslims express themselves by consuming certain goods that become global youth trends. Their preference to wear global youth popular products like sneakers, jeans, legging, plaid shirt, marks their state of being young. Moreover, the use of famous global youth brand VANS evidenced on this picture and other western youth cultural products shown such as skateboard and RnB hat strengthen the legitimation of being young.

This mix-and-match process portrays how young Muslim women’s intention to observe Islamic religion law and the desire of being youth supported by western-derived global youth trend are negotiated. It also explains how negotiation and appropriation process of two different cultures that lead to cultural hybridity create a new culture – new hijab fashion style among Indonesian young Muslim women. In this sense, the *celebgram* hijabs’ fashion style constitutes what Bhabha calls as ‘third space’ or ‘in-between’ identity which is not shared by non-Muslim Indonesian age peers, westerners, or adults. Aghnia, Joyagh, and Nabila as the important role in presenting Indonesian young Muslim women’s fashion have constructed themselves
as modern and funky, but essentially different from other Indonesian youths, and western youths because they observe Muslim religious laws in their hijab fashion practices.

**Third Space Identity: Islamic Youth Culture**

The pictures below show the other posts, including followers’ comments, of nowadays Indonesian hijab fashion by Aghnia Punjabi, Nabila Zirus, and Joyagh, relevant to cultural hybridity of global/western youth trend and Islamic values. Some circled words on those photos are capturing how the followers, that are mostly young Muslim women, really like the *celebgram* hijabs creativity in mix-matching their fashion style. The Indonesian words ‘*kece*’ or ‘*keren*’ – meaning ‘cool’ – appear seven times. The words ‘*cantik*’ (beautiful) appears five times. Some followers commented ‘*syukak banget*’ (really like it), cool, cute, ‘*lav lav lav*’ (love it), ‘*sepatunya kakak suka banget*’ (really like the shoes), and even ‘*Gusti Allah, bisaan amat yak*’ – (Gosh, how it could be!). Based on the comments, it can be understood that the *in-between* style represented by Anghina, Nabila, and Joyagh has lured some of their followers to like even probably imitate their ‘third space’ style.

![Figure 4: Aghnia Punjabi](https://instagram.com/aghnia.2016)

*Source: instagram.com/aghnia.2016*
Figure 5: Nabila Zirus

Figure 6: Joyagh
The kind of third space being created here is Muslim women’s trendy Islamic fashion style as part of Islamic youth culture. Here, young Muslim women take an active role in the social construction of identity. Those youths may commit to Islamic religion law, yet there are other aspects of their lives that cannot be easily ordered by religious faith alone. They are living in a more plural and globalized world where the hegemonic of western culture possess the most valued forms of cultural capital. Thus, they do appropriation by performing Islamic rituals as well as following global youth trend. By choosing what they wear or consume, these Muslim young women construct their identity as devout Muslim, young, trendy, and Indonesian. They bring the spirit of modern and fashionable Muslim women proving that hijab fashion style is becoming increasingly contested since it can be combined with many common fashion accessories that have no religious connotation.

However, something needs to be addressed from Muslim women’s trendy Islamic fashion style. Even though in this case Islamic values harmoniously meet with global/western youth trend, still there is a more dominant ideology over another. If we look at all of the pictures above as well as the comments, the ideal of being young is stronger. It is true that all of hijab celebgrams complete their religion law by covering their aurat, yet most of the fashion attributes they wear are the global youth trend attributes that are mostly inherited from western youth fashion style, except the hijab itself.

The global youth trend brought by popular culture through media has strong influence in shaping the nowadays-Indonesian young Muslim women’s perception in fashioning. The appropriation during the negotiation process remains articulating the more dominant ideology of hegemonic western culture. Western popular culture has successfully imposed its influence toward the way Indonesian Young Muslim women
express their fashion style. This form of fashion challenges the assumption that hijab has merely a single meaning. Hijab obtains the characteristics of a trendy accessory as it is contested and constructed by the movement of dominant culture among youths. Therefore, hijab and its connection to religion modesty are somehow becoming subverted.

The study has found that nowadays-Indonesian young Muslim women’s fashion draws upon both religious laws and western-derived global youth trend. Young Muslim women fashion style represented by Aghnia, Joyagh, and Nabila constitutes what Bhabha calls as ‘third space’ or ‘in-between’ identity which is not shared by non-Muslim Indonesian age peers, westerners, or adults. They are devout Muslims who observe their religion law by covering their aurat. Yet, like young people everywhere, in order to be addressed as young, today Indonesian youths including young Muslims express themselves by consuming certain goods that become global youth trends. This hybridization creates third space of Muslim women’s trendy Islamic fashion style as part of Islamic youth culture. These Muslim young women construct their identity as devout Muslim, young, trendy, and Indonesian. They are still considered as devout Muslims but at the same time, they are funky, cool, and young.

Indeed, it seems that hijab as Islamic symbol harmoniously meets with global/western youth trend. However, the appropriation during the negotiation process remains articulating the more dominant ideology of hegemonic western culture in nowadays young Indonesian Muslim woman fashion practices. In fact, western popular culture has successfully imposed its influence toward the way Indonesian young Muslim women express their fashion style. The meaning of hijab fashion style develops; not merely a symbol of religious rituals. As the consequences, hijab and its
connection to religion modesty are somehow becoming subverted since the ideal of being young in this globalized era is stronger.

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Analysis of Cultural Literacy in Popular Literature Subjects
(Case Study on the Students of Study Program of Indonesian Language and Literature Education of Trunojoyo University Madura)

Ira Fatmawati
Trunojoyo University, Madura
irafatmawati@yahoo.com

ABSTRACT
People prefer watching television shows to reading a book or writing. Likewise, the students’ reading and writing has become a habit that is rare, because of the internet media that has a variety of information that they can copy and paste. The purpose of this study is to analyze the literary culture of students of Indonesian language and literature education program who are taking the elective course Popular Literature. The method used is descriptive qualitative observation and interview techniques. This case study took a phenomenon that happened in the society naturally. In the Popular Literature course, there are many literary literacy activities to be performed by the students. The results of the research show that students who take this course are interested in Popular Literature as more inspired in their daily lives. In terms of number, the first-ranked theme is romance, the second is about the financial/economic conditions in family, and the third is about friendship. They can write whatever they feel in the form of short stories and poetry, without shame or fear of being wrong. These writings stimulate the students to read and then analyze their classmates’ writings in order to obtain a solution and moral messages that are useful as learning in everyday life.

KEYWORDS: literature of literacy, student, learning, popular literature

Cultural literary literacy currently decreases with the increase of science and technology. The phenomenon does not only hit children, but also almost all people. People prefer watching television to reading a book or writing. Likewise, educated people who should read and write now turn to various facilities on the Internet to trace information. There are several benefits of a literate culture, namely improving discipline and critical and logical thinking, and empathy. Therefore, literate culture
should be developed in line with the development of science and technology and the needs of the community.

Nowadays, with the increasing science and technology, students feel pampered with existing facilities, so they are reluctant to write or read. This can be seen when students make and present papers. When students present many articles, they do not understand language and thus it is difficult for them to understand the contents. This was evident during the question and answer session, students difficult to provide answers or arguments for some of the questions submitted by their friends. This phenomenon occurs in 95% of the students in all courses that require students to write.

To facilitate data collection, the researchers limited the study object that is on the students of Indonesian Language and Literature Education Study Program class 2015 who are taking Popular Literature course in the odd semester of 2016. The researchers are interested to make observations on the cultural literacy of students especially in subjects that much demand that subjects Popular Literature (optional subjects). The purpose of this study is to analyze the literate culture of Indonesian Language and Literature Education Study Program class 2015 at Trunojoyo University, Madura in Popular Literature subject.

RESEARCH METHOD

This study uses a qualitative description. The purpose of this study is to reveal the facts, circumstances, phenomena, variables and circumstances that occur as the research proceeds and presents the data as it is. It is very appropriate in this research because the researcher at the time of data retrieval merely observes without giving specific treatment to the object.

Qualitative research can be the starting point of a truth that has been recognized and can be arranged at the time of the study based on data collected. The
researcher finds theories according to research problem first and then verifies the
theories in field observation to determine which theories are accepted, need to
complete, or are even rejected. (Lexy J. Moleong, 1989 and Mubyarto, et al)

According to Moleong (2014: 8), qualitative research has several
characteristics, including the use natural background, human as instrument, qualitative
methods, and data analysis educative, basic theory. The analysis is descriptive and the
study is more concerned with process than results; the specific criteria for validity and
result design are temporary and negotiated and agreed.

This study produces descriptive data in the form of description. Data collected
in the form of words rather than numbers. The data derived from observations,
interviews, and documentation. The study was conducted in Popular Literature Class
in Indonesian Language and Literature Education in University of Trunojoyo Madura.
In this research, there was an informant who has previously been determined by the
researchers based on a consideration of the information that has been determined by
the researchers and have no involvement with the object and the subject to be studied.
The informants are the students who actively follow the lectures (with class attendance
of not less than 80%) when taking the Popular Literature course. This study collects
data primary data sources (observations, interviews, and questionnaires closed) and
secondary data (derived from the literature and the supporting documents).

The data analysis uses triangulation techniques as follows: 1) reduction of
data (a set of selected data obtained during the class), 2) Presentation of data, this is in
accordance with the opinion of experts that Miles and Huberman (in Sugiyono, 2014:
249) the next stage after the data reduction that is displaying the data or present data.
Presentation of data in this study is a brief description of the results of interviews with
students, 3) Verification of the data, the researchers used the word "yes" or "no" to
determine the activity is done or not by the students through close questionnaires. The analyzing the data, researchers also tested the validity the data in order to obtain valid data.

LITERATURE REVIEW

The Nature of Popular Literature

The term "popular literature" or "pop literature" actually began to reverberate in the 70s, when, for example, novel “My Love on Campus Blue” and “Karmila” became a commercial success. Actually, the popular discourse in literature in Indonesia have occurred in the rise of the works of Chinese writers such as in the works of “Roos Flowers From Tjikembang”, “Boven Digul” Drama, Drama of “Merapi”, Drama of “Krakatau work Kwee” and others. Currently, the popular discourse appears again in our literary world. It can be popular because it is much liked by the general public, in accordance with the trend, and with the needs of society, and it generates a lot of profit. These circumstances make the work of popular justified as low-quality work, which will only provide the momentary satisfactions.

Literature has several functions tied to the needs of public life, one of which is the need of expressing ideas, thoughts, criticisms, creativity, in written form. Society has been so reluctant to read literature as it is too heavy, let alone writing literary works, so that the literacy literary activity is almost abandoned by society.

There are some people who like popular literature as reading material. It is because it is easy to understand and the plot is not complicated, so the moral of the author conveyed properly. Segmentation is then being developed to foster interest Literacy literature, so that they can feel the benefits. Segmentation of who prefers a "popular" as opposed to "serious" could also be one of the proofs that this is one way to be accepted by the public.
Literary Literacy

Literacy can be defined as an ability to read and write. Now, literacy has a broad meaning, so that literacy is no longer a single meaningful but contains various meanings (multiple literacies). There is a variety of literacy such as literary literacy, computer literacy, media literacy, technology literacy, economy literacy, and information literacy. There is even moral literacy and also literacy literature. A person can be said as literate when he can understand something by reading the right information and do something based on his understanding of the content of the reading.

The Association for Educational Achievement (IAEA) noted that in 1992 Finland and Japan are among the countries with the highest reading rate in the world. Meanwhile, from 30 countries, Indonesia has the second lowest reading rate. Generally, there are three broad categories of Indonesian society, namely preliteracy, literacy and postliteracy.

1) Preliterate community uses oral tradition and is difficult to access media such as books, TV, internet and others. If they can access the media, they cannot understand it easily.
2) A literate community has access to books, but it does not mean the tradition of literacy can thrive in these circles.
3) Postliterate community has access to books, information technology, and audiovisual equipment.

The viewed from the existing facilities, the people of Indonesia is in the category of community literacy (3). Libraries are not only available in school, but also in the regions, towns and villages. There are even “smart” cars to provide reading facilities for the public. However, the community has not utilized all these facilities. Television viewing is more popular than reading.
The Benefit of Reading Literature

Here are some benefits of reading literary works:

1) inner satisfaction
2) providing knowledge
3) psychiatric therapy

Popular Literature for Developing Reading Interest

The fiction novel is one of the various types of popular literary style that is increasingly in demand in the market. Some publishers make this kind of book as one of the featured products. Novel is suitable to be used as a medium to foster interest in reading, especially for teenagers. CEO Mizan, Sari Muetia, conveys there are several books of popular literature, like “Dilan I” dan “Dilan II” that were printed up to 56,000 copies or “Ayah” by Andrea Hirata that was printed to 60,000 copies. "13,000 copies were sold in a month. In this economic climate, the sales can still be said as successful.”

The high interest on this popular literary book proves that the public is interested in a book that uses language of medium-level difficulty and that emphasizes the element of recreation. There were several factors that led to the book of this type being increasingly popular, among others fame novelist. There is a novel reader who is fonds of certain novelists. For example, Andrea Hirata’s work entitled “Father” is one of the best-selling novels today. It was not separated from the fact that many fans of the novel see the work of Andrea as very inspiring. One of the most popular works is “Laskar Pelangi”. "In fact, “Laskar Pelangi” is expected to sell up to 5 million copies”.

The relationship between novels and films also can not be separated. Both seemed to have a symbiotic relationship mutualism. When the novel was sold on the market, it will be remade in the film. Conversely, there are also novels that are
previously unknown but only after the film version is released, the novel will be sold in the market.

**Community and Social Media**

The existence of the community is also quite an effect on a person's interest to read a novel. This is seen in the novel “He is Dilan”. In addition to the unique language style and easy subject, the role of the community is also quite influential.

In fact, there are groups that support Dilan, but there are also groups that support Milea. Indirectly this debate will lead to the curiosity for those who have not read the novel. Pidi Baiq, a novelist who is active in social media to make his work more and more popular. There are some writers who are not so well known, but his work read by many people because of social media. Some of the books content was high on demand, such as a book “88 Love Life” by Diana Rikasari. It has been printed up many times because the demand is high. "A book of this type is high on demand because it contains recipes of how to live a life".

However, there are some disadvantages of these popular novels. The story is not based on the reality of what happened. Most of the novels present a story that sells dreams. They are different from the literature that emphasizes the reality and lead the reader to think, contemplate and even strengthened in the story being presented. For example, novel “Ali Topan Street Children” by Slamet Hidayat Adrai tell about the life of street children on the outskirts of the rail. This story showcases the life which is really going on in society. If you are familiar, they will be challenged to read books that are more qualified and provoke the reader to think more.
FINDINGS AND DISCUSSION

Popular Literature in Academic Environment

A source of data in this research is 40 students of Study Program of Language and Literature Education. In this research data is the result of observations and interviews that were conducted on a regular basis (the first week and sixth week of lectures). The total number of lectures is 14 meetings (May 3-June 1, 2016).

The observations and interviews show that the 35 students preferred the popular literature in the form of a novel, for reasons they novel is easily understood, interesting (containing about a love story), and funny.

Students who belonged to the academics do not rule out the existence of popular literature that had been considered as literature that has no educational value at all. The students are in their teens (15-20) who have a lot of love stories and imaginations about romantic partners. This makes them fond of the popular novel, because the popular novel is imaginative and full of love stories written in a language that is easily understood.

Reading culture has been sorely lacking. The observations and interviews with students who show "the importance of collecting assignments, must pass the course" (wm.2). The student orientation is to get grade, so that they do not desire to do something to benefit the community. This is what causes unemployment; many scholars do not have a job because they do not have the skills themselves. Students cannot write because they are not accustomed to reading, so that they find it difficult to write down their ideas.

The students do not like reading elusive references. The response appears in the following "... do not like reading elusive mam, I like the romance novels." (Wm.10). The answer is supported all students. Therefore Popular Literature course is
very popular among students (40 students are registered), while the other elective subjects have maximum of 20 students.

**Students and Literacy**

Simply put, literacy can be defined as an ability to read and write. While students are academics who are studying in college. Based on the interviews, 80% of courses requires the students to write scientific papers for a final paper.

When writing a paper is not matched by reading a lot of literature, the content of the paper can not represent the writer’s ideas to the fullest. Therefore, reading and writing actually is a matter that can not be separated. Both complement each other, because basically the student is educated to become a scientific researcher or developer. It is visible on the answers from the interview as follows, "virtually all subjects has assignments of making paper or sometimes scientific articles" (wm.15).

**The Advantage of Literature Reading**

Observations and interviews show that the reading of literary works can make students feel happier because they are inspired by the characters they admire, especially in their daily interaction. Therefore, there is the need for the production of popular literary works that contains the teachings of noble living. The writer or the result of the creative process of the teens can do this. A fictional story can be inspired from a true story in everyday life.

The literary work can be used to deliver a variety of things, ranging from a taboo, a political idea, to everything that is needed in public life, and popular literature is much-loved by all the community. An informant says "I hate the liar character" (wm. 20). From reading popular literature, readers will apply good behavior and leave the bad habits of the characters, without any orders from anyone else.
Popular Literature and Reading Interest

Observations and interviews showed that students who initially did not like to read or write now are so fond of reading and want to pour their life experiences in the form of short stories. This can be seen from the following interview, "I have never severed a girlfriend, until I became ill and my grades in college dropped. That’s the most tragic story in my life, but I was embarrassed by the story. I wanted to write it in the form of a story, but I am afraid it will be a bad work.. ". After the students were taught that writing popular literature does not need figurative language and or complicated plot, the students started to get to start writing. The class just focused on writing short stories, with hopes of completion in accordance with a predetermined time.

A piece of a life story written in the form of the short story seems to attract more students to read the works because there is curiosity. Circumstances like this is a hope for the author to convey good message to the readers. Short stories can show moral values if the literary works are analyzed in depth by the lecturers and students.

Community and Social Media

In addition to learning in the classroom, students who take the Popular Literature are obliged to join the community writing and have a blog that is used to publish their writings.

Not all students have android phones, so the publicity through social media have constraints and cannot go according to plan. This was not a major effect on the talents and interests of students to the development of literate culture of popular literature. They can remain active in developing a culture of literacy literature through Popular Literature class community.
CONCLUSION

Although popular literature is regarded as an easy work, it has many benefits. Especially in the field of literacy, student becomes enthusiastic for reading literary works, both from literary works or works of a friend. They read the work of a friend out of their curiosity, not by force or fear of the supervisor.

One student must produce short stories, while there are 40 students in the class. So, the class collected 40 works of popular literature that comes from personal experience. The results are analyzed in the classical writings, so that there are a variety of life lessons that can be drawn from the literature produced in the class activities of Popular Literature course. The life lessons can be about empathy that arises when there is a friend who had economic problems, pain, or difficulty in understanding the lesson. The students looked closer with each other although they originally come from classes or groups of students.

It is suggested that the next researcher keep developing a literate culture with different learning innovations, so that people can actually feel the result of literate culture. While the general advice for readers of this article is to avoid negative view of popular literature, because popular literature can be used as a medium to develop potentials in teenagers.

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Almira Fidela Artha
Airlangga University
Karang Menur V. No. 18, Surabaya, Indonesia
airafidel@gmail.com

ABSTRACT

Politician and linguist see political issue as something interesting phenomena. Politics cannot be conducted without language but the problem is political language is always persuasive and manipulative (Chilton & Schaffner, 2002). Therefore, this study designed to facilitate half-aware public regarded political languages. Through examining the facts of high frequency word speech, derive the context of the situation and looking for the impact of speech using the dimensions of CDA (Critical Discourse Analysis) proposed by Fairclough (2001) are expected to show the Indonesian political identity. The data used in this study are two utterances of two Jakarta governor candidates in a television program called ILC (Indonesia Lawyer Club) with the theme "Siapa Penantang Ahok" (Who Challenges Ahok). From the perspective of language can be seen that every politician or the governor candidates struggle for power and they disclose their identity as the dominant figure or as a proper figure in various ways. In gaining the power, the politician always reveals their identity by stressing personal pronoun “I” (saya). However, based on the textual analysis supported by the discursive practice, the governor candidate freely to criticize the opponent (Ahok) using various language variations. Interestingly, in the dimension of socio-cultural analysis, societies refuse inappropriate languages. Therefore the political identities in Indonesia are still traditional, as power struggles in various ways, but the societies think the opposite. Based on the socio-cultural analysis societies appreciate harmonically politic with a proper language usage.

KEYWORDS: Political Language, Critical Discourse Analysis, Identity, Half-aware people

“Manipulation of language occurs in political context in all countries, but the dictatorship tend to be particularly systematic in these machinations” (Vedung, 1982:131)
History noted that Indonesia has a good political foundation with Sriwijaya Kingdom, Majapahit Kingdom as the political evidences. Politics are not arguably related to language. The use of language by social group can lead something aboard sanse. Political propaganda, political campaigns, debates between political parties are some example the use of language in political term.

Wilson (2001) explains politic in four words, those are: power, conflict, control, and domination. And Chilton and Scaffner (2002) believes that in language use in politic always containing two point those are manipulative and persuasive. Thus, with this correlation, language and politics can be seen as dualism. First, language can be a motor to control people, to dominate some minority. However, language is also can be boomerang for a politician because language is a medium to reveal the reality, to subtract the lies and the power used in the politician utter.

Nowadays, the pictures of politic in Indonesia point out at Jakarta governor election, which will hold next year. Ahok, as the present governor, become the strongest candidate for the upcoming election. Some survey conducted by several institution recalls that there were more than 50% people in Jakarta choose Ahok as the next governor (Liputan 6 news 2016; CNN Indonesia 2016). Therefore, various television programs challenge the others governor candidate to give the response related this survey or this political condition. One television program noted in this study called Indonesia Lawyer Club, with the bringing theme “Siapa Penantang Ahok” (Who Challenges Ahok). Hosted by senior journalists, Karni Ilyas, there were 12 politicians attended this program, the 8 politician is contra with Ahok, and the 4 politicians are pro with Ahok. Among the 8 politicians, three of them are the governor candidate. Moreover, the utterances of the two governor candidates among the three are the data used in this study. This study tries to dig deep from the language
perspective, how the governor candidate shows up their superiority and their identity as the best candidate, or the best personal to lead Jakarta.

Political context is catchreses or image fracture (Wodak & Mayer, 2001). It is important to figure out how the use of language can produce the effects of authority, legitimacy, consensus, and so forth that are recognized as being intrinsic to politics (Chilton, 2004). To understand the textual component built into this political program, this study uses Critical Discourse Analysis as the scalpel to disclose the practical domination. Through three dimensions of CDA, the practical domination of political issue in Indonesia can be elaborated. Through textual analysis, understanding the grammatical structure of the utterances expected can show the actual political candidate thought. So this dimension expected to reveal the political mindset. What kind of languages do they use and how they show up their identity through language can be seen clearly. From the second dimension, discursive practice, it can show the background knowledge or the reason why those utterances spoken by the candidate and what kind of context support their utterances. And the last is a socio-cultural practice to understand how big the power and domination by the political figure affects the societies and how the societies react and why do they did those reactions can be explained in this dimension.

RESEARCH METHOD AND THEORETICAL FRAMEWORK

This research is descriptive qualitative research. The data of this study taken from the television program, Indonesia Lawyer Club, with a sub theme “Siapa Penantang Ahok” (Who Challenges Ahok) that aired on March 8, 2016. As effectiveness the data transcribed from YouTube channel: https://www.youtube.com/watch?v=JXNBBH24VZ8. In this program, there were 12 politicians, and three of them are the candidate for the next governor election. Between
those three candidates, this study chooses two utterances as the data source to examine. Those two considered as enough data to reveal the identity of politician in seizure of power.

In analyzing the data, this study use and follow Critical Discourse Analysis framework by Fairclough (1995). Below are the framework of CDA by Fairclough (1995, 98):

![Figure 1. Discourse as text, interaction, and context](image)

Adopted from Fairclough (1995, p. 98)

Furthermore, Fairclough (2001, p. 26) identifies those three dimensions for CDA (shown in figure 1) to three aspects of discourse, as follows:

1. **Description** is the stage which is concerned with formal properties of the text. This stage is the same as with text analysis. The first step used in this study is also describing the features of text. To analyze the text, the data changed into corpus data and process using Antcont (Anthony, 2014). With this software can be seen the word with higher frequency, or the word that the candidate emphasized.

2. **Interpretation** emphasizes the relationship between text and interaction by seeing the text as the product of the process of production and as a resource in the process of interpretation. This stage is same with discursive practice or discourse practice.
At this stage, this study will be tried to see the situational context of the utterances. How the situation bring the candidate to talk, and how it is correlated each others

3 **Explanation** concerns with the relationship between interaction and social context, with the social determination of the process of production and interpretation, and their social effects. The final touch in this study will be revealing the impact of candidate utterances in ILC, that is taken from YouTube comment. So that the effect of power struggle by the candidate can be seen.

**FINDINGS AND DISCUSSION**

**Textual Analysis**

According Fairclough theory, textual analysis covering three major important points (1) vocabulary, (2) Grammar (3) Textual structure. Fairclough believe through those three point containing three values those are (1) experiential values as a cue the producer’s experience in representing the word,(2) relational value as the cue to the social relationships which are enacted via the text in the discourse and (3) expressive value a a cue to the producer’s evaluation of the bit of reality (Fairclough, 2001). To reveal those three values this recent study uses the help of corpus linguistic approach to find out the high frequency word then derived it and explain it with the context.

Using Antconc (Anthony, 2014) the high frequency word used by the political can be seen. Hereafter the scheme:

**Table 1**
The word that governor candidate stressed

<table>
<thead>
<tr>
<th>Freq</th>
<th>Word</th>
<th>clclf</th>
<th>Freq</th>
<th>Word</th>
<th>clclf</th>
<th>freq</th>
<th>word</th>
<th>clclf</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>Marah</td>
<td>Adj</td>
<td>17</td>
<td>Jakarta</td>
<td>N</td>
<td>77</td>
<td>Saya</td>
<td>pron</td>
</tr>
<tr>
<td></td>
<td>(angry)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(I)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Sama</td>
<td>Adj</td>
<td>13</td>
<td>Politik</td>
<td>N</td>
<td>18</td>
<td>Kita</td>
<td>pron</td>
</tr>
<tr>
<td></td>
<td>(same)</td>
<td></td>
<td></td>
<td>(politics)</td>
<td></td>
<td></td>
<td>(we)</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>Seni</td>
<td>Adj</td>
<td>10</td>
<td>Kota</td>
<td>N</td>
<td>6</td>
<td>Mereka</td>
<td>pron</td>
</tr>
<tr>
<td></td>
<td>(art)</td>
<td></td>
<td></td>
<td>(town)</td>
<td></td>
<td></td>
<td>(they)</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Mirip</td>
<td>Adj</td>
<td>10</td>
<td>Orang</td>
<td>N</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>(similar)</td>
<td></td>
<td></td>
<td>(people)</td>
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</tr>
</tbody>
</table>
This program is a space for governor candidate to show theirself, this program can be media promotion for the next Jakarta governor election. After classified the word class there are four word have high frequency, those are marah (angry), Jakarta, and saya (I). This high frequency word indicates that those words are the higher word repeated by the candidate. Those are the word stressed by the candidate. Moreover, those four words can be assumed as the word with ideological contested.

It is interesting that the word marah (angry) appear as adjective word with higher frequency. It is noted there were 8 repetitions of the word marah (angry). From the concordance line the context of the word marah (angry) can be seen. Example are as shown below:

1. *Saya tidak pernah marah, bahkan mengucapkan nada tinggipun saya tidak* (I never get angry, I never even use high pitch tone)

2. *Jadi kadang kadang marahmarah itu science of sickness, menurut saya* (sometimes angry is such science of sickness, this is just my opinion)

3. *Kalau premanyak semakin jagoan jarang jarang marah. Bener enggak Bung-?* (an experienced civilian are never get angry. Is it correct Sir?)

The use of word marah (angry) in this utterance based on the context refer to the present governor. This word stressed by the governor candidate to differentiate himself with the present governor that he is a wise person, he never angry, even using high pitch has never been. The use of metaphore “preman” (Civilian) means the
candidate are given the invisible cue that present governor are an unprofessional civilian.

And the second word stressed is noun word, Jakarta. Jakarta is the topic in this program. Most of the governor candidates stressed Jakarta to show their appropriateness in the next governor election. Hereafter the example:

1. *Jadi gini, Jakarta itu butuh kreativitas* (so what I mean is, Jakarta needs some creativity)

2. *Jiwa dari Jakarta itu apa? Jadi Jakarta itu tidak hanya pencakar langit atau...* (what is the soul of Jakarta? So there will be not only skyscrapers in Jakarta, or...)

3. *Yang pasti saya tidak akan membuat Jakarta jadi broken homemaksudnya itu* (the definitely I will not built akarta just like broken home family)

4. *Jadi nanti Jakarta itu harus punya estetika tinggi,* (later, Jakarta must have high aesthetic)

The word Jakarta, used as the code to evaluate and criticized the recent condition of Jakarta. Jakarta claimed by the candidate as a capital city with skyscrapers without any aesthetic value. And it also is devices to candidate in promoting himself. They argue that if they win the election, they will build the aesthetic value of Jakarta and they will not make the Jakarta parliament such a broken home.

And the most interesting finding is the appearance of the personal pronoun “I” (*saya*) (see picture 2). This is spectacular since there were 77 repetitions. In this case the candidate are not arguably as dominant participant. They stress themselves as someone need to be known by the society.

Based on the concordance line, most of utterances stressed “I” (*saya*) to show up the personal identity, whom the word “I” means to be. Various language variations stressed the identity “I” (*saya*). For the example “I” (*saya*) as an artist that are called
to lead Jakarta, “I” (saya) as the only option of PKB and NU (particular political parties in Indonesia, or “I” as someone who be able to build a network or fast learner persona. While in the campaign usually used first person plural, “we” but in this case the candidated are stresses the “I” as first person singular

Discursive Practice

This analysis level involves text production and text consumption. Analyzing the situational context are important to figure out the text production and consumption of this television program. The short information, ILC is the name of television program hosted by Karni Ilyas aired in in TV-ONE, one of television broadcaster in Indonesia. Historically ILC is a lawyers' organization that have a mission to bring law matters in society. Karni Ilyas is the vice president of ILC organization and he also the president of one television broadcaster, SCTV. Thus, SCTV is the first aired ILC as the tv program under theauspices of ILC organization. Around 2013 ILC move in the other broadcaster, TV-ONE, under the auspices Aburizal Bakrie served as general chairman of Golkar (one of the political parties in Indonesia). Under the leadership of
a political party, TV-ONE claimed have less neutrality by public opinion (Kiseki: 2014, Lumbanraja: 2014).

Hosted by senior journalists, Karni Ilyas, there were 12 politicians attended this program. The 8 politicians are contra with Ahok, and the 4 politicians are pro with Ahok, in contra sides, there are three people are the candidate of the next Jakarta governor election. The agent in this program is a politician, whether they were in different sides, they have their own self ideology. Although every politician has a way to dominating the speech, but the unbalance condition forces different space on both sides. In this condition the contra sides have more space to give their opinion, throw criticism to the current governor and they also have a wide space to promote themselves as candidates with high incredibility. The domination is slightly on Ahok contra sides. Therefore the condition of some candidate shows their freedom to promote themselves, stressing themselves as a great candidate, they also have a great timing and space to creaticize the others candidates.

**Socio-cultural Practice**

This level explained about the social condition affecting by this television program. To know the effect of this television program, several comments in YouTube is used to summarize the effect of this tv program.
Based on the comments above indicate that the power domination by the governor's candidate are failed. The power domination built by criticism will be not appreciated by societies. Based on the first comment, society need the real reflection of work hard, and real action not only the speech. “Candidate Gubernur DKI ampun dech” (the governor candidate, oh my God), this sentence show the desperation of societies. The comment “ampun dech” (Oh my God) stressed the expression of giving up by the societies. The desperation show because societies see the utterances of governor candidate, hereafter, explain by the next comment “Pekerjaan apa yang sdh anda berikan buat DKI” (What kind of jobs have made for DKI) The societies questioning the candidate but on the other hand they also show the respect for the candidate. The lexeme “Anda” (“you” but used in formal condition), means they show the respectful etiquette. “ngomong aja ga bisa benar Ahok sedang melanjutkan pekerjaannya yg sedang berjalan dengan baik” (even you cannot speak properly, Ahok are running his ongoing good work), means the real action is also the point plus by the societies in valuing the politician. In political domination, languages can be tools to identify personal identity, how do they usually behave, how good their personalities can be seen by the way people speak. This societies comments is the evidence that societies are clever enough in evaluating personalities by utterance.

The second comment is similar to the first comment. The utterances of candidate is the failure to gain domination. However, from this socio-cultural practice it can be seen that language still be a tool to dominate societies. Most of society criticizes the candidate just because they speak improper, because they blame the other candidate, if the candidate do the opposite or they compete fairly, speak politely might the result will be different.
And the last comment is the example of successful domination. She state, “Gw pilih (x) bodo amat lo pada negative thinking aja” (I will choose (x), I don’t care with your opinion, you just have negative thinking). This sentence shows that she voted one of the sample candidate. Interestingly, she confirmed that her candidate has done something improper, the phrase "bodo amat" shows that her choice will never change.

CONCLUSION

Based on the analyses it can be concluded that, domination in political phenomena are also depends with how the situation work out. Every political figure is the first actor in political stage. However, it is undeniable that every politician always has a way in dominating power to become number one. They use various language variations, metaphor, stressing some lexical word to persuade and manipulate unconsciousness people. However, political identity in Indonesia is still lack of harmony, and the society hopes the opposites. Beyond the border, every society has to be aware with this phenomena since not all of people are aware that political issue is something manipulative.

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Analysis of Politeness Communication in Instagram: Study of Language Use in Social Media

Ika Nurfarida
Universitas Airlangga
kaa.farida@gmail.com

ABSTRACT
Language use in social media is one of a phenomenon of language diversity and indicate the development in a speech community. Ability to communicate and deliver the words with each other can be analyzed depend on the social, individual, and linguistic which as factors of language produce. Meanwhile, culture and geography also as factors in communication diversity. One of a phenomenon in communication is politeness strategy which is applied in our daily communication. Politeness is one of the strategies in communication that can be used for understanding speech during a community or social good in the community directly and in social media. One of the social media is being used to communicate with speech community that is Instagram. After, took 100 comments the writer were classifying and analysing these comments to find the politeness strategy that is used by netizens to response government policy. This politeness strategy is based on Brown and Levinson, that are categories into 4 strategies. The writer found if there are 35 positive politeness strategy, 10 negative politeness strategy, 18 bald on record strategy, and 28 off record strategy. So, people give good responses with that policy and still agree with Ahok leadership. Even though, people who agree with Ahok policy use informal language to show their support. This strategy indicates if the communication between a leader and citizens is positive communication because between a leader and citizen support each other.

KEYWORDS: politeness strategy, communication, Instagram, cyberpragmatics, netizen

Language is a communication tool that is sure to be used by humans. Activities that use language that is spoken, because speaking is a means to convey a message and wishes to the listener. According to Widhiarso (2005), language is a medium without borders that bring everything in it, that everything is contained in a field capable of human understanding making it possible to understand the forms - forms of human
understanding. Where the function of language to understand each other purpose and
goals between interlocutors. Therefore, communication is the process where a
relational process of creating and interpreting the message that elicits a response
(Griffin, 2012). That is why language is important in human life because without
language we can communicate and understanding the purpose from other people.

According to Griffin (2012), communication is the relational process of
creating and interpreting messages that find a response. The communication itself
always has a purpose to deliver meaning, even though the messages delivered by direct
or indirect and verbal and non-verbal communication. Direct communication is how
to people communicate face to face to deliver the purpose, whereas indirect
communication is a way of delivered purpose without meet people face to face also
the communicant use metaphor language. Verbal communication is the
communication that uses language directly, however, non-verbal communication uses
symbols, gestures, body language and any kind of sign to deliver purpose with
each communican.

The influence of the use of language can be influenced by various factors such
as linguistic, social, and individual factors as users. This statement is quite reasonable
because the language is basically part of a social system (Arni, 2014). Thus, the ability
to communicate in a way conveying words or expressing opinions can be categorized
into social, individual, and linguistic follow. Understand a conversation will be easily
understood if the speakers convey relevant to the situation clear and easily understood
by the listener. The existence of differences in culture, language and people have a
variety of linguistic features, which makes their communication strategies in intra-
cultural and cross-cultural. So the culture and geography factors can affect the
differences in terms of communicating.
One of phenomenon in communication is politeness which can be found in daily communication. Politeness is one of the studies in linguistics which theory it is pragmatics. Language is assigned the status of a sociocultural construct which is used strategically by rational language users in context, considering possible perlocutionary effects their utterances may trigger as regards negative and positive politeness (Brown and Levinson 1987 cited from (Bublitz, 2011)). Sosiopragmatics itself focus more in speech acts who said by the people, so this is focus more in social-cultural speaking and how to speak in good way. Politeness is a manners or etiquette in communication that is aimed to respect each other in communication. Politeness include into sosiopragmatics study, that is mapping the shape, meaning, strength and contexts that are sometimes mandatory and sometimes not (Rose&Kasper, 2001 cited from Elias).

In case, society and culture are factors to give respect in communication. In society there is politeness which is related in communication, but politeness strategy has a level to classified how polite what people say. There is no impoliteness in sociopragmatics, however, the politeness of communication is measured depend on a level of politeness in society. So, there are not definite concepts about politeness and ethics in a culture because every language reflects a different culture in communication (Yule cited from Nurhayati, 2014). In politeness delivery of words about something indirectly which is another way to express the form of manners or politeness. So, when someone speak indirectly already applied a polite strategy in communication to respect the interlocutors. Politeness is used to understand utterance in society. This strategy is used to minimize or avoid conflict, also to sustain the interpersonal relationship with smooth and harmonious, such as the use of appropriate social behavior and refer to evaluative judgments about social conformity (Spencer-Oatey,
2000). When we use politeness strategy for communicate it mean we respect with each other and decrease misunderstanding.

Nowadays, communication can be through from any sources, not only in direct conversation or utterance. One of through in communication is social media, such as twitter, facebook, instagram, path, snapchat, etc. When technology develop rapidly in decades internet has a huge impact on developing a way of communication among people. It has certain ability to erode barriers between nations while in another hand has given personal space for expression. The chance of expressing personal expression is provided in social media. These social media have various features that can fulfil the user’s need in an attempt to express themselves. However, the users of social media have a certain obligation not only to obey the national law but also to the rules of the platform where they choose to express themselves.

One of social media that have much user is Instagram. This social media is an application that contain photos and short videos from the user. Instagram provides the users an instantaneous way to capture and share their life moments with friends through a series of (filter manipulated) photos and videos (Yuheng Hu, 2014). The functions of this application are showing activities, advertising, working business, and creating images. Nowadays people use Instagram for communicating each other with known of their activities or where the other people now. In Instagram's photos or videos, we can give comments and like to show our expression about these. Most of the public figures use an Instagram for communicating with the other people, such as the artist, politicians, until, the presidents. The comments that given by another user of Instagram can be categorized into written verbal communication because of the language use indirectly.
One of public figure in Indonesia who is chosen by the writer is a politician. His name is Basuki Tjahaja Purnama or known as Ahok. He is a governor of our capital city, DKI Jakarta. “Pak Ahok”, his popular name in Jakarta’s society and he famous in his policies that controversy but useful for society. Moreover, he has assertiveness in any kind of foul in government’s rules. The writer analyze the comments in an announcement of policies from Instagram’s account of Ahok in @basukibtp. The writer choose only one announcement of policies because the writer want to analyze the response and he communication style to give response.

This research focus on politeness strategy from Brown&Levinson. This politeness contain from 4 categories, these are positive politeness, negative politeness, bald on record, and off record. This research focus on comments in Instagram account from the user. The writers choose Instagram from Ahok or Basuki Tjahaja Purnama who is one of politician in Indonesia. Politician as an objeck because from politician we know the response from society. The writer also want to know how the multicultural citizen communicate with a leader. So, the writer choose title as Analysis of Politeness Communication in Instagram: Study of Language Use in Social Media to answer the question about communication style of society to give response their leader.

Politeness

One of language phenomenon for communication is politeness. It is one of linguistics study that concern in social interaction in communication to avoid misunderstanding. The politeness take up the case about how is the relationship between something said and the addressee’s judgment and respond the speaker said (Grundy, 2000). This idea is not different from Yule (1996), if politeness has a function to give respect with show the awareness for another person’s face when respond with
people who has distance each other. Politeness are influenced by power, social distance, and ranking of imposition (Brown & Levinson 1987 cited from Yus, 2010) also in Brown and Levinson’s model, politeness phenomena are seen as redressive and computed as a function of speaker-hearer power-distance differential and degree of imposition (Grundy, 2000). According to Brown & Levinson theory there are four categories in politeness are positive politeness, negative politeness, bald on record, and off record. **Positive politeness** is a communication that is concerned with the person’s positive face. This strategy show solidarity and emphasize, that the speakers want the same thing, and that they have common goal. **Negative politeness** concerned more with the face saving act which oriented to the person’s negative face will tend to show deference, emphasize the importance of the other’s time or concerns, also an apology for the imposition or interruption. **Bald on Record** one of strategy to ask something directly to the other person. Bald on record still use a politeness strategy even if ask something directly. **Off Record** one of strategy to express something to the addresses is not directly to the other addresses. Based on theory above the writer will analyze the result from comments in Instagram because these theory can represent how polite the society to respond their leader.

**Media Communication**

Communication can be through from any kind of tool, as lon as the communicator use the same languange or they know the message that is delivered. Media communication involves varied ways of public interaction, covering daily written and oral discourse, their specific linguistic and extralinguistic features, their impact on the addressee and the spreading of media discourse message via alternative understandings provided by individual recipients (Rasuzova, March 2008). Media in communication as a tool for delivery message also media can change people think.
Politic is one of strategy to get what people want, in case people will do anything in politic and make the image of politic is bad. Generally, politics is a wide range of activities within a country concerning the process of defining the objectives of the system and implement those goals. Decision making of whether the objectives of the political system, the drafting priorities, and objectives that have been choosing (Widodo, 2016). Politic actually a perspective of express ideas and make decision from ideas to get a deal idea, or in Indonesian culture known as colloquy.

The relation between media communication and politic is one of mutual relationship because media can be through for conveying anything about what people want. We know if politic needs a tool for conveying the message and gain influence in society. Also, politeness that is used influence by power and social distance. We can know their relation between politeness, media communication and politic from this research.

RESEARCH METHOD

In this research, the writer classify and analyze the comments from Instagram account of Basuki Tjahaja Purnama or Ahok. The writer has been taking the comments from one (1) announcement that already post a week ago from @basukibtp in Instagram. According to Donald Ary (2009), qualitative inquiry deals with data that are in the form of word rather than numbers and statistic. This is support by Norman and Yvonna if qualitative researchers study things in their natural settings, attempting to make sense of, or to interpret, phenomena in terms of the meaning people bring to them (Griffin, 2012).

This research use textual analysis that the aim is to describe and interpret the characteristics of a message. Communication theorists use this term to refer to the intensive study of a single message grounded in a humanistic perspective (Griffin,
The communication research appropriate with textual analysis also this research. Steps for answer the question in this research are; (1). Findings the Instagram account of Basuki Tjahaja Purnama, (2). Choose one photo that represent the government policy, (3). Choose 100 new comments, (4) classify these 100 new comments into 4 politeness categories by Brown&Levinson, (5) Analyze the result of classification in politeness strategy by Brown&Levinson, (6). Make conclusion. This steps are used for support this research.

**FINDINGS AND DISCUSSION**

The online space allows people to expressing themselves while getting responses to their expression. It is a good way for democracy but on the other side can trigger unhealthy communication since it gives a chance to post bad viewpoints or hateful comments. The comments can be frankly giving their opinion with showing real or fake identity. On the internet, especially social media such as Facebook, Twitter, Instagram, Myspace, and many kinds of social media today. In social media, people can give comments or share their idea without any hindrance but other people also free to give responses. Even though their response in a rude or proper way. The user of social media is called as the *netizen*.

The writer classified the comments from Ahok accounts on government policy. This policy is about reconsideration permission in spatial arrangement and way to check their building permission. Figure 1 shows the announcement on his *Instagram*. There are 202 comments from many people who live in Jakarta and other cities in Indonesia. The writer collected 100 comments to classify and analyze.
The writer collected 100 comments to see and analyze the politeness in a communication of people. It can indicate how people do communication with each other with a leader. According to the theories about politeness by Brown & Levinson (1987), the writer classified comments into four categories. These categories are positive politeness, negative politeness, bald on record, and off record. The writer chooses these categories because it can show detail classification about politeness and answer how polite people in social media to give responses and comments. This is the result of the classification depend on politeness theory by Brown & Levinson (1987). This is shown in Table 1.

The writer analyzed comments about negative politeness strategy that is found in the amount of 10 comments include negative politeness. The negative politeness is in column 2 Table 1 based on theory by Brown & Levinson:

Example 1: “Walaupun saya warga tangsel, saya terus dukung bapak, kalau perlu jadi wapres tahun 2019 pak @basukibtp maju terus pak, anda luar biasa.”

Example 2: “Nah ini kesempatan bagi semua warga DKI Jakarta untuk menyampaikan unek-unek nya tanpa ragu,,agar di saat Bpk Gubernur Ahok merubah sesuatu tidak di Bully lagi / di protes lagi , , good Luck Pak Ahok , GBU.”
According to the theory by Brown&Levinson in negative politeness in example 1 is the netizen uses negative politeness. It is shown in this comment she/he give support and use formal language. In example 2 the netizen uses formal language to deliver the comment. This netizen also give support in formal language because he/she use “Bpk Gubernur Ahok” that indicate he/she show the polite utterance.

Table 1.
The classification based on politeness theory by Brown & Levinson (1987)

<table>
<thead>
<tr>
<th></th>
<th>Positive Politeness</th>
<th>Negative Politeness</th>
<th>Bald On Record</th>
<th>Off Record</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Pak Ahok boleh mina</td>
<td>pak Ahok makin populer aja ya! Gubernur terhebat! provinsi lain lewat!</td>
<td>pemimpin munafik</td>
<td>kasian hatinya digelapkan oleh kebencian</td>
</tr>
<tr>
<td>2</td>
<td>Kalau ada yang ngejudge ahok disini. Lawan saya :)</td>
<td>Pak ahok memang trbaik</td>
<td>Tegas. Keras. Sigap. Bersih. Tanpa korupsi. Semoga terus seperti ini pak. Rakyat mendukung apapun selama itu benar. Dan rakyat geram jika KORUPSI sampai terjadi. @basukibtp we love you.</td>
<td>Klo teman teman mau lapor masalah jakarta tolong lewat CLUE, pasti masalah teman teman akan cepat ditanggapi</td>
</tr>
<tr>
<td>3</td>
<td>Pak ahok, kok website kpai forbidden?</td>
<td>Pengen bgt ketemu Pak Ahok. Sambil ngebrol masalah pemerintahan Indonesia,yg kebanyakan nya org tidak jir. Dan licik.</td>
<td>Pak kenapa tidak bisa dibuka utk dinas penataan kota ini</td>
<td>Pa ahok..kalau spt nenek marnah yang akan tinggal di salah satu kamar di unit rusun Rawa Bebek. Kamarnya terletak di lantai satu nomor 207...padahal dia memang masyarakat tidak mampu...apakah nungkin diberi kompensasi untuk tidak bayar sewa pada bulan ke 4 dst ????.. P Ahok perlu mendata dengan baik, siapa dan bagaimana struktur ekonomi rumah digusur.. Tolong dibantu pak..thx</td>
</tr>
</tbody>
</table>

The writer analyze the bald on record strategy as a politeness strategy in this data in column 3 Table 1. This the example that show the bald on record strategy:

Example 1: “Data2 pribadi di qlue bocor pak, komentar admin2nya rata2 kasar pak, mohon di cek pak.”
Example 2: “Pak @basukibtp daerah kampung baru halim perdana kusuma, menjadi daerah langganan banjir, tapi seakan terlewat oleh pemprov DKI Jakarta, mohon perhatian nya pak@basukibtp dari semalam banjir belum surut juga. terimakasih”

Depend on the theory by Brown & Levinson about bald on record in example 1 the netizen delivers the comment directly about an annoying problem. This comment also in example 2 that the netizen delivery the comment about a problem. From both of the comments, they are asking for problem-solving.

The writer found 28 comments about off record. The data in column 4 table 1. The writer analyze the off record strategy depend on theory politeness by Brown & Levinson. This is the example that show the off record strategy:

Example 1: “Bagi kalian2 semua yang ingin menyampaikan keluhan2 silahkan langsung sms aja ke nomor yang di atas, kalau comment di sini belum tentu di respond.”

Example 2: “Jakarta Barat-duri kepa yg seharusnya untuk taman dijadikan rumah warga, Pak.”

From the comments above the writer classify into off record strategy. In example 1 the netizen delivers an announcement to the reader who have problems to say not in this forum. In example 2, the netizen delivers a problem and he/she hope the government takes an action to solve this problem. By the theory, the first example gives announcement for the reader and the second example wants to an action for problem solve. They deliver this message is not directly and this message refer to as hint messages (Yule, 1996).

Based on the classification of politeness strategy above, we can know how the style of communication in society; not real society but in social media because all
society can give responses or comments through social media. Social media is effective as a media communication in society. The communication style in politeness based on comments in Instagram is still polite between the leader and society. Although, the result from this research show 34 positive politeness in comments, but they use positive strategy to give support and agreement. Even if the netizens give comments and support to their leader, they keep use politeness to give comment based on the power and relative distance between them.

CONCLUSION

The writer found 35 positive politeness strategy, 10 negative politeness, 18 bald on record, and 28 off record. Most of the netizen give comments to show their support for government policy. We know if people in Jakarta are many kinds of race and has a different culture. The leader of DKI Jakarta use social media as a tool in communication is a good idea because the netizens can give comments or support and the leader can give the problem solving. The netizen who give comments uses formal language also they use informal language but still polite for delivering comments. This indicates if the netizen keeps the polite culture to support or communicate their problems.

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Exploring Current Online Resources Suitable for Developing Academic Writing Skills in English for EFL Learners

Hamamah
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
hamamah@ub.ac.id or hamamah08@gmail.com

ABSTRACT
Cosmopolitan world has required English as Foreign Language (EFL) authors of academic writing to go beyond their cultural borders in composing their writing. Thus, in order to cope with the demand, EFL academic writing educators have been pursuing to progress the teaching-learning process towards a more advanced instruction, among others is by implementing technology-supported learning. This paper reports preliminary findings of an ongoing action research study on implementing technology-supported learning in an English academic writing course in Indonesian context in higher-education level. The action research study is aimed at finding the best way to implement technology-supported learning to make the students aware of the demand of writing academically in English, especially for research and publication purposes, that is acceptable for international academic community. The introduction of technology-supported learning into the course is expected to provide favorable means to the students in practicing their writing autonomously. One of the steps in achieving the study aim that is to explore and evaluate available wide-range of online resources for learning English language to find ones that can serve the purpose and fit the students’ circumstances. The insight from the study that is presented here concerns with the online resources that are currently available and suitable to achieve the purpose of supporting the students in developing their academic writing skills for research and publication purposes.

KEYWORDS: Academic Writing, technology-supported learning

Cosmopolitan world has required English as Foreign Language (EFL) authors of academic writing to go beyond their cultural borders in composing their writing. Academic writing in English is a genre that has to be learned and implemented in composing papers in order to survive academically. Scholarly publication, especially in high-rank internationally circulated journals in English, has been recurrently
implemented in ongoing and widespread policies and requirements in the evaluation system for academics (Li & Flowerdew, 2009) and higher education students. Indonesia, like those of the other developing countries, has recently been instituting new publishing policies in higher education level. The new policies regulates higher education lecturers and students to have journal publication as one of the requirements for promotion and graduation, respectively. However, these new policies do not go in harmony with the readiness of the academics and higher education students, in terms of academic writing skill and knowledge on research writing discourse; and with the availability of the resources for supporting the writing of the journal articles, such as subscription to international journal publishers.

As such, English academic writing instructors in higher education in Indonesian context are challenged to be able to meet the demand of preparing the academics and students to be able to meet the standard of journal writing in English. On the other hand, there is not much time allotment to nurture the students’ and academics’ English academic writing skills. Thus, in order to cope with the demand, there is a growing need of academic writing instructors to progress the teaching-learning process towards a more advanced instruction, among others is by implementing technology-supported learning to enhance their teaching. “Technology Supported Learning is a … concept that synthesises the opportunities brought by Information Technology to learning activities” (Farinha & Braz, 2002, p.65). The technology that can be used to support learning can range from the development of educational software applications, implementation of an Internet based teaching and learning platform (e.g. Blackboard), to simply using internet resources to support learning (Kim & Hannafin, 2011). The technology supported learning discussed in this paper concerns with using internet resources to support classroom learning.
OBJECTIVE

The objective of this paper is presenting the preliminary findings of an ongoing action research study on improving the academic writing for research and publication purposes of Master of Communication Science. Specifically, this paper shares the available current online resources that can be integrated into writing courses to provide more chances for the students to practice and to facilitate easier acceptance of learning materials in an English academic writing course. This paper also discusses the evaluation that can be done to see the students’ responses towards the use of the additional internet resources to support their learning. The online resources are technology-supported learning materials that are readily accessible and suitable for developing writing skills autonomously. As such these resources are beneficial for EFL students in Indonesian context.

MOTIVATION

Currently, I am instructing an academic writing course for the first semester students of Master of Communication Science Program. The course is aimed at upskilling the students on critical thinking and writing for research and publication purposes. I have a lot of difficulties in nurturing the students to master the genre of research and publication writing genre because they did not come from undergraduate program that nurtured English academic writing. I, then, conducted action research to overcome the problem in my class because action research can help me to make positive changes happen in my particular pedagogical practice (Lacorte & Krastel, 2002). During the process, I decided to support my classroom teaching-learning process with the available online resources to provide favorable means to the students in practicing their writing autonomously. In that way, I do not have to cover the discussions on the basic writing skills in English academic writing in the classroom.
For that purpose, I explored available online writing resources to be integrated to my course. I then found several suitable online resources suitable for the students to get understanding and to practice some academic writing skills.

As the problems that I have with my current students generally recurrently happen in other academic writing classes in Indonesian context, this sharing on available online writing resources is transferable to overcome similar problems in other writing classes.

**OBSTACLES AND STRATEGIES ON TECHNOLOGY-SUPPORTED LEARNING**

This section, by synthesizing the literature, provides insights on the implementation of technology supported learning in pedagogical activities. Specifically, this section focusses on the obstacles and suggestions to overcome the obstacles integrating technology in classroom learning.

Concerning the obstacles of integrating technology-supported learning, previous studies have identified and categorized the obstacles faced by teachers in integrating technology in their course curriculum (Courts & Tucker, 2012; Ertmer, Ottenbreit-Leftwich, Sadik, Sendurur, & Sendurur, 2012; Anastopoulou, Sharples, Ainsworth, Crook, O'Malley, & Wright, 2011; Resta, & Laferrière, 2007). Hew and Brush (2007) synthesized the barriers of technology integration in classroom learning from studies documented in the literature from the year of 1995 to 2006. They came up with six categories of obstacles, namely: resources, institution, subject culture, attitudes and beliefs, knowledge and skills, and assessment. Out of the six obstacles, Hew and Brush identified that there were three main obstacles that were most frequently appeared namely: resources, teachers, and teachers’ attitude and believes. Park and Ertmer (2008) identified other kinds of obstacles that teachers faced when
implementing technology-enhanced learning in classrooms, which include lack of a clear, shared vision (as the primary obstacle), lack of knowledge and skills, unclear expectations and insufficient feedback.

Strategies to overcome the obstacles have also been discussed in the literature. Hew and Brush (2007), having been synthesizing the barriers in the studies from the year of 1995 to 2006, also synthesized various strategies to overcome the obstacles that were discussed in the studies, and categorized them into five main categories: “(a) having a shared vision and technology integration plan, (b) overcoming the scarcity of resources, (c) changing attitudes and beliefs, (d) conducting professional development, and (e) reconsidering assessments” (p 232). The five categories of the strategies and the detail explanation about them is presented in Table 1.

Table 1
**Summaries of Strategies to Overcome Barriers in Technology Integration**

<table>
<thead>
<tr>
<th>Obstacles</th>
<th>Strategies</th>
</tr>
</thead>
<tbody>
<tr>
<td>Resources</td>
<td>Obtaining the necessary resources</td>
</tr>
<tr>
<td>• Lack of technology</td>
<td>• Introduce technology into one or two subject areas at a time to ensure that teachers and students in those areas have adequate technology and access to technology</td>
</tr>
<tr>
<td></td>
<td>• Create a hybrid technology setup in classrooms that involved cheaper computer systems</td>
</tr>
<tr>
<td></td>
<td>• Use laptops with wireless connections to save building and maintenance costs of the computer laboratories</td>
</tr>
<tr>
<td>• Lack of access to technology</td>
<td>• Putting technology into the classrooms rather than in centralized locations</td>
</tr>
<tr>
<td></td>
<td>• Rotate students through the small number of classroom</td>
</tr>
<tr>
<td>• Lack of time</td>
<td>• Teachers collaborate to create technology-integrated lesson plans and materials</td>
</tr>
<tr>
<td></td>
<td>• Reduce class loads for teachers in order to free up some school time. For example, reduce the overall curriculum content</td>
</tr>
<tr>
<td></td>
<td>• Also include the strategy for time-tabling structure</td>
</tr>
<tr>
<td>• Lack of technical support</td>
<td>Use student technology helpers</td>
</tr>
<tr>
<td>Institution</td>
<td>Shared vision and technology plan</td>
</tr>
<tr>
<td>• Leadership</td>
<td>Having a shared vision</td>
</tr>
<tr>
<td>• Time-tabling structure</td>
<td>Schools change their time-tabling schedule to increase class time to double period sessions</td>
</tr>
<tr>
<td>• Lack of technology integration plan</td>
<td>Having a technology. Such a plan should center on teaching and learning, not merely on technology issues</td>
</tr>
<tr>
<td>Subject culture</td>
<td>No strategies currently mentioned in the studies reviewed</td>
</tr>
<tr>
<td>Attitudes/beliefs</td>
<td>Facilitating attitudes/beliefs change</td>
</tr>
<tr>
<td></td>
<td>• Institution support (having vision and plan; providing the necessary resources; providing ongoing professional development; encouraging teachers)</td>
</tr>
<tr>
<td></td>
<td>• Subject culture</td>
</tr>
</tbody>
</table>
### Skills

**Professional Development** – has three essential overlapping facets: (a) appropriate to the needs of the teachers and classroom practice, (b) provides opportunities for teachers to engage in active learning, and (c) focuses on: technological knowledge/skills, technology-supported pedagogy knowledge/skills, and technology-related classroom management knowledge/skills.

<table>
<thead>
<tr>
<th>Lack of technology skills</th>
<th>Provide basic technology knowledge/skills training</th>
</tr>
</thead>
<tbody>
<tr>
<td>Lack of technology-supported-pedagogy skills</td>
<td>Ground learning experiences in content-connected technology examples. Can be achieved through the use of a buddy system approach</td>
</tr>
<tr>
<td>Lack of technology-related-classroom management skills</td>
<td>Establishment of rules and procedures</td>
</tr>
<tr>
<td>Assessment</td>
<td>Classroom layout redesign</td>
</tr>
</tbody>
</table>

### Assessment

- New ways to assess students’ multimedia work. For example, a contract that indicates how many slides would be produced, and evidence of how the information was obtained
- Closely aligning the technology to their state’s curriculum standards

Note. Table adapted from Hew and Brush (2007, p.233-234)

## THE ONLINE WRITING RESOURCES ADOPTED IN THE ACADEMIC WRITING CLASS AND THE EVALUATION

The aims of this section is to discuss on the currently available online resources related to academic writing that I integrated into my course. These resources provide a wide variety of tasks and examples regarding academic writing, especially those related to writing for publication. The sections provide a concise review on the online resources. Then, the section continues on discussing the evaluation of the individual learning that the students did in using the resources. The evaluation was meant to find out the strength and weakness of the integration of the technology.

### The Online Resources

This sub-section discusses three online resources for academic writing for research and publication purposes that are implemented in the study.

**Infoplease** (http://www.infoplease.com/homework/writingskills1.html)

*Infoplease.com* is a free reference that available in the Internet. It covers wide range of discussions and facts on all subjects including sports, entertainment, technology, education. The site has a page titled *Homework Centre*. This page contains
six subjects and three skills. The six subjects are Geography, History, Language Arts, Mathematics, Science, and Social Science. The three skills includes Writing (Research), Speaking and Listening, and Studying. The Writing skills page, consists of wide range of topics for academic writing, starting from writing essays, writing different types of essays, writing biography, writing research paper, writing bibliography writing letter, writing term paper, and writing a speech. The writing skills that are relevant for my course is the discussion on How to Write Research Paper and How to Write a Bibliography. The screen capture of the webpage that listed the two skills is presented on Figure 1. The discussion on the topic of the writing skills is provided in the form of explanation and examples.

![Figure 1. List of Writing Skills on Infoplease.com Webpage](https://emedia.rmit.edu.au/learninglab/content/writing-skills)

**How to Write a Research Paper**
- Overview
- Establish Your Topic
- Look for Sources of Information
- Read Your Sources and Take Notes
- Organize Your Ideas
- Write a First Draft
- Use Footnotes or Endnotes
- Write a Bibliography
- Revise the First Draft
- Proofread the Final Draft
- How to Research
- What is Plagiarism?

**How to Write a Bibliography**
- Writing a Bibliography
- Citing Infoplease.com
- Giving Credit: Supporting your Thesis
- Documenting your Sources: MLA, Footnotes, and Endnotes
- More on MLA Documentation
- APA Documentation
- Documentation for Different Subject Areas

The RMIT Learning Lab provides access to a wide range of online resources to help users improve their general academic study, writing and maths skills. The

798
Writing Skills page provides writing resources for: paraphrasing, linking verb, paragraphs, sentence construction, spelling, writing in academic style, and referencing. Each of these contains tutorials, in the form of video or writing, that share writing strategies that gear the users to write clearly, that is to get the meaning across using coherent, cohesive and concise writing, and in the correct way in order to avoid plagiarism. The screen capture of the webpage is presented on Figure 2.

Figure 2. The Webpage of RMIT University Learning Lab which Shows the Resources for Practicing Writing

The University of Sydney Learning Centre (http://sydney.edu.au/stuserv/learning_centre/resources/successful_writing.shtml)

The University of Sydney Learning Centre has online resources that help higher education students approach assignments. In this site, there are several resources that discuss writing namely: Successful Writing at Uni, WriteSite, WRiSE, The iWrite, and Clearer Writing. There is also one resource named Independent Learning Resources that also discusses writing. The screen capture of the webpage is presented on Figure 3.
These writing resources provide guidelines and examples of how to improve and develop readers’ writing skills to cope with various writing assignments in higher education which range from writing project report up to writing thesis. One of the resources that is suitable for the students in my course is WriteSite. It has three modules: Module 1: grammar, Module 2: Sources, and Module 3: Structure. Module 1 covers the discussions on sentence fragments, run on sentences, subject-verb agreements, tenses, passives, apostrophes, and articles. Module 2 provides the discussions on sources, evaluation on sources, quoting and paraphrasing, reporting evidence, and referencing. Module 3 discusses essay planning, paragraph structuring, introduction and conclusion developments, persuasive writing and cohesive writing. The modules available in this site, provide descriptions of common problems in academic writing along with the strategies to address the problems. The samples of good writing are provided as well as practices in error correction.
The Evaluation

In order to know how the students proceeded with their autonomous learning outside classroom sessions to improve their writing skills using the three resources that I recommended, I adapted reflection prompts from Sharpe and Martin (2007). The reflection prompt is called *E-learning Practice Evaluator*. It is designed to reflect a learning activity in a technology-rich context. I made some adjustments to the prompts in order to meet my class context. In *E-learning Practice Evaluator* (Sharpe and Martin, 2007) there is a list of 7 descriptive questions and 6 reflective questions. For the purpose of my course, I adapt and revise them and the result is presented in Figure 4.

<table>
<thead>
<tr>
<th>EVALUATION PROMPT</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Descriptive questions</strong></td>
</tr>
<tr>
<td>1. <em>Did you access the online resources to practice your writing skills?</em></td>
</tr>
</tbody>
</table>
| 2. *Which resources did you use?*  
  Did the resources prove useful and relevant to you?  
  Were all the three resources accessible and available to you? |
| 3. *What technologies did you use to access the resources?* |
| 4. *What was the e-learning advantage?*  
  What advantages were there to using online resources? (Consider: accessibility, inclusion, participation, personalization). |
| 5. *What is your opinion on this autonomous way of learning?* |
| **Reflective questions** |
| *What was the experience like for you?*  
 Did you meet the learning outcomes?  
 Did you enjoy the experience?  
 Were you motivated?  
 Have there been any unexpected benefits? |

Figure 4. Evaluation Prompt (adapted from Sharpe and Martin, 2007).
SUMMARY

The introduction of technology-supported learning into the course was expected to provide favorable means to the students in practicing their writing autonomously. After exploring available wide-range of online resources for learning writing, I provided the students with three online resources for writing to try outside classroom activities. The implementation of technology supported learning need to be evaluated whether they are effective to be utilized in achieving the purpose of supporting the students in developing their academic writing skills for research and publication purposes. For evaluation purpose, an evaluation prompt was developed. However, there is still much work to be done. There should be a way to align the technology-supported learning with the curriculum and the assessment system. Apart from that, the insights from this paper is transferable to other English for academic writing courses.

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LIST OF WRITERS

Budi Darma
Universitas Negeri Surabaya
Jl. Ketintang, Surabaya

Thomas Barker
School of modern Languages and Cultures
University of Nottingham Malaysia Campus
Jalan Broga, Semenyih, Malaysia
Thomas.Barker@nottingham.edu.my

Charlotte Setijadi
Regional Social and Cultural Studies Programme
ISEAS-Yusof Ishak Institute
30 Heng Mui Keng Terrace, Singapore 119614
charlotte_setijadi@iseas.edu.sg

Ika Nurhayani
Universitas Brawijaya, Faculty of Cultural Studies
Malang, East Java, Indonesia
inurhayani@ub.ac.id

Abdul Fikri Angga Reksa
Research Center for Regional Resources (P2SDR)
Indonesian Institute of Sciences (LIPI)
8th F Widya Graha BLDG, Jl Gatot Soebroto Kav 10, South Jakarta, Indonesia
abdu069@lipi.go.id / fikrianggareksa@gmail.com

Ari Setyorini
Universitas Muhammadiyah Surabaya, English Department
Surabaya, East Java, Indonesia
arisetyorini@um-surabaya.ac.id

Atiqah Nurul Asri
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
atiqah.na@gmail.com

Yan Watequils Syaifuddin
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
yan_ws@yahoo.com

Imam Fahrur Rozi
Politeknik Negeri Malang
Jln. Soekarno Hatta 9 Malang, East Java, Indonesia
imam.rozi@gmail.com
Atyaka Laksmitarukmi
Sanata Dharma University
Yogyakarta, Indonesia
vivelaquavinc@gmail.com

Budi Purnomo
Sahid Tourism Institute of Surakarta
Jalan Adisucipto 154 Surakarta, Central Java, Indonesia
budipurnomo989@yahoo.co.id

Rizky Salzabila
Gadjah Mada University Vocational College
Bulaksumur, Yogyakarta, Indonesia
rizky.salzabila@mail.ugm.ac.id

Chinintya Suma Ningtyas
Universitas Airlangga
Jl Airlangga no 4, Surabaya, Indonesia
chinintyasuma@gmail.com

Daya Negri Wijaya
History Department, State University of Malang
Jalan Semarang 5, Malang, Indonesia
daya.negri.fis@um.ac.id

Dian Febrianti
Graduate Program, State University of Malang
Malang, Indonesia
dian.febr.1502128@students.um.ac.id

Timotius Ari Candra Aprilianto
Graduate Program, State University of Malang
Malang, Indonesia
timotius.ari.1502128@students.um.ac.id

Girindra Wardhana
Graduate Program, State University of Malang
Malang, Indonesia
girindra.wardhana.1502128@students.um.ac.id

Dias Gita Chrismanna
Universitas Gadjah Mada, Faculty of Cultural Sciences
Yogyakarta, Indonesia
diaschrismanna@yahoo.com

Doddy Dwi Wahyuwono
Universitas Negeri Malang, Faculty of Letters
Malang, East Java, Indonesia
dwahyuwono@yahoo.com
Dwi Lisa Susanti, S.S., M.A.
Respati Yogyakarta University
Yogyakarta, Indonesia
dwilisas@yahoo.com

Eni Nur Aeni
English Department
Jenderal Soedirman University
Purwokerto, Indonesia
ensyaf@yahoo.com

F. Sabrina Cahyamitha
Graduate Program in English Language Studies
Sanata Dharma University, Mrican Tromolpos 29, Yogyakarta, Indonesia
sabrinacahyamitha@gmail.com

Faiza Hawa
Universitas PGRI Semarang
Semarang, Central Java, Indonesia
faizahawa@yahoo.com

Rahmawati Sukmaningrum
Universitas PGRI Semarang
Semarang, Central Java, Indonesia
raihansya@gmail.com

Oscar Yustino Carascalao
SMA Krista Mitra Semarang
Semarang, Central Java, Indonesia
oscarcarascalao@gmail.com

Dr. Harto Malik, M.Hum
Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
Gorontalo, Indonesia
malik@ung.ac.id

Farid Muhamad, S.Pd, M.A
Universitas Negeri Gorontalo, Fakultas Sastra dan Budaya
Gorontalo, Indonesia
faridmuhamad_80@yahoo.co.id

I Made Suwartama
Semarang State University
ImadeSuwartama@gmail.com

I Nyoman Yasa
Ganesha University of Education, State University of Malang
Indonesia
keswa.kayana@yahoo.com
Roekhan  
State University of Malang  
Indonesia

Ida Farida Sachmadi  
Faculty of Arts, Universitas Padjadjaran,  
Bandung, West Java, Indonesia  
i.farida@unpad.ac.id

Ida Puji Lestari  
Universitas Brawijaya, Faculty of Cultural Studies  
Malang, East Java, Indonesia  
idapujilestari@ub.ac.id

Drs. Indri Djanarko, M.H.  
Pancasila and Ethic Lecturer in Dr. Soetomo University Surabaya

Rommel Utungga Pasopati, S. Hub. Int.  
Graduate Student of Driyarkara School of Philosophy Jakarta

Istiqomah Wulandari  
Universitas Brawijaya, Faculty of Cultural Studies  
Malang, East Java, Indonesia  
Istiqomahwulandari@gmail.com

Dwinta Rizky Adinia  
Universitas Brawijaya, Faculty of Cultural Studies  
Malang, East Java, Indonesia  
inta.dwinta@gmail.com

Lastiko Endi Rahmantyo  
Universitas Airlangga, Faculty of Humanities  
Dharmawangsa Dalam Selatan, Surabaya, Indonesia  
lastikoendi@fib.unair.ac.id

Lely Silia Wardhani  
Universitas Negeri Malang  
Malang, East Java, Indonesia  
lely.wardhani@gmail.com

Lilik Uzlifatul Jannah  
Universitas Islam Lamongan  
lilik_uj@yahoo.com

Listia Natadjaja  
Petra Christian University, Faculty of Art and Design  
Surabaya, East Java, Indonesia  
listia@petra.ac.id
Elisabeth Christine Yuwono
Petra Christian University, Faculty of Art and Design
Surabaya, East Java, Indonesia
xine_yr@petra.ac.id

Mentari Sekar Dewi
Islamic University of Lamongan
Lamongan, Indonesia
mentarisekardewi@gmail.com

Nopita Trihastutie
Widya Kartika University
Sutorejo Prima, Surabaya, Indonesia
nophilia2002@yahoo.co.uk

Novi Wulandari
English Department, Respati Yogyakarta University
novi.wulandari@mail.ugm.ac.id

Nur Rosita
Department of Linguistics, Osmania University, Hyderabad, India, 500007
nurrosita80@yahoo.com

Okta Enggiana Pradevi
Universitas Airlangga
Jl. Dharmawangsa Dalam, Surabaya, Indonesia
enggianadevi@gmail.com

Pradipto Bhagaskoro, S. Hub. Int.
Japan Foundation Jakarta Staff

Expertise Staff of Indonesian House of Representatives 2014-2019 Period

mgr. Puguh Budi Susetiyo, S.Hum.
English Department, Universitas Airlangga
Surabaya, Indonesia
puguh.susetiyo@fib.unair.ac.id

Firdausi Rosyda Rahman, S.Hum.
English Department, Universitas Airlangga
Surabaya, Indonesia
firdausi.rosyda@yahoo.com

Puji Rahayu, S,S.
Faculty Of Cultural Studies- Airlangga University
Sidoarjo-East Java, Indonesia
rara_jhierha@yahoo.com
Ramlan Setiawan  
State University of Semarang, Faculty of Languages and Arts  
Semarang, Central Java, Indonesia  
ramlan.setiawan@gmail.com

Nining Candra Wahyuni  
State University of Semarang, Faculty of Languages and Arts  
Semarang, Central Java, Indonesia  
niningcandra1@gmail.com

Ratna Erika Mawarrani Suwarno  
Universitas Padjadjaran  
Jalan Raya Bandung-Sumedang KM 21 Jatinangor, Indonesia  
ratna.erika@unpad.ac.id

Rima Febriani  
Universitas Padjadjaran  
Jalan Raya Jatinangor, KM 21, Jatinangor, Indonesia  
febrianirim@gmail.com

Rindrah Kartiningsih  
Dr. Soetomo University, Faculty of Literature  
Surabaya, East Java, Indonesia  
rindrahkartiningsih@yahoo.com

Risma Rismelati  
Universitas Padjadjaran Jatinangor, Faculty of Humanities  
Sumedang, West Java, Indonesia  
rismelati@unpad.ac.id

Rr. Arielia Yustisiana  
Catholic University of Widya Mandala  
Madiun, Indonesia  
lia.6606@gmail.com

Christina Maya Iriana Sari  
Catholic University of Widya Mandala  
Madiun, Indonesia

Sofi Yunianti  
Muhammadiyah University of Surabaya  
Jl. Sutorejo No.59, Surabaya, East Java, Indonesia  
sofiyunianti88@gmail.com

Teresa Angelina Kaluge  
Universitas Brawijaya, Faculty of Cultural Studies  
Malang, East Java, Indonesia  
tkaluge@gmail.com
Ismatul Khasanah  
Universitas Brawijaya, Faculty of Cultural Studies  
Malang, East Java, Indonesia  
hasanah_rahendy@yahoo.co.jp

Uzlifatul Masruroh Isnawati  
Universitas Islam Lamongan, Faculty of Economics  
Lamongan, East Java, Indonesia  
uzlifatulmasruroh@gmail.com

Yulia Nugrahini, M.Pd  
STKIP PGRI Tulungagung, English Department  
Tulungagung, East Java, Indonesia  
yn.max88@gmail.com

Uly Shafiyati  
Airlangga University  
Jl. Dharmawangsa gang 8 no 37, Surabaya, Indonesia  
Uly.shafiyati@gmail.com

Aprillia Amail  
Universitas Airlangga, Faculty of Humanities  
Surabaya, East Java, Indonesia  
amail.april6@gmail.com

Ira Fatmawati  
Trunojoyo University, Madura  
irafatmawati@yahoo.com

Almira Fidela Artha  
Airlangga University  
Karang Menur V. No. 18, Surabaya, Indonesia  
airafidel@gmail.com

Ika Nurfarida  
Universitas Airlangga  
kaa.farida@gmail.com

Hamamah  
Universitas Brawijaya, Faculty of Cultural Studies  
Malang, East Java, Indonesia  
hamamah@ub.ac.id or hamamah08@gmail.com