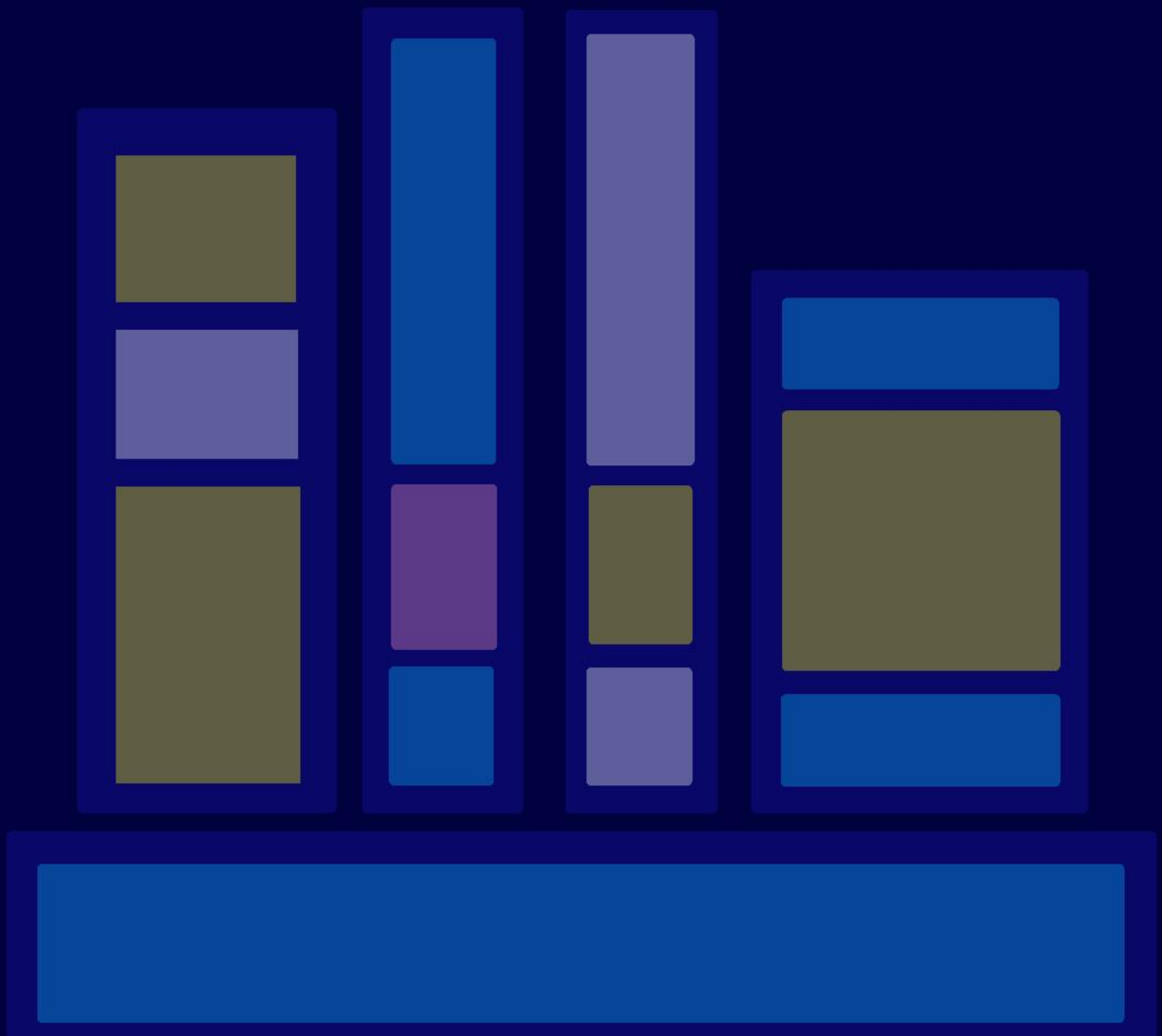


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AN ANALYSIS OF LINGUSTIC ERRORS MADE BY EFL'S ADULT LEARNERS IN TRANSLATING ENGLISH INTO INDONESIAN LANGUAGE

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Abstract

The study was aimed at describing what linguistic errors namely, grammatical, syntactical, morphological, phnological and lexical errors that English education program students made in translating Indonesian language into English. This research was a descriptive qualitative research. Research participants were 19 sixth semester students of English education at STKIP YDB who took translation subject for academic year of 2018/2019. The research instrument was translation test derived from the students' translation midterm examination which comprised translating 15 Indonesian sentences into English. Data was analyzed through error analysis in which was proposed by Ellis (1997) involving steps such as (1) collecting samples / data, (2) identifying the errors, (3) classifying translation errors, (4) explaining the errors, and (5) evaluating / interpreting the error. The results of the study revealed that the main linguistic errors that the students had in translating Bahasa Indonesia into English was in lexical aspect. It was found that lexical error comprised 72,8% of total errors. For grammar and syntactical aspects, it was found that both contained 12,% of total errors made by the students. For morphological aspects, it was found that only 3,1% of total errors was made. For the linguistic problems in phonological aspects, surprisingly it was found 0% of total errors . It can be concluded language acquisition of these students in the linguistic component of English as a foreign language was inadequate in the act of translating, especially in the level of "lexicon" (vocabulary and choice of words), grammar and syntax.

Keywords: Grammartical errors, Syntactical errors, Morphological error, Phonological errors, Lexical errors.

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I INTRODUCTION

In the current development of second/foreign language learning and acquisition, many language scholars consider that translating skill is one of the language skills which has the same important position for ESL/EFL learners to acquire besides the other language productive skills such as speaking and writing. This view is influenced by the vast demand of market for qualified translation experts and interpreter due to the increasing of global communication both in politics, economy, technology, education and etc across the countries in the world. In addition, and most importantly, that is the need for translating many English textbooks, journal researches in multi disciplines into Bahasa Indonesia and vice versa not only for academic purposes but also for business purposes. Considering the fact, job profession as translator and interpreter are always very widely opened to be pursued by English graduation students. In the response to the inquiry and to gain this massive opportunity, graduation of English language students are felt needed to be equipped with the knowledge and the art of translating skills during their English studying. As the result, translation course has become one of integral courses which is offered for college EFL learners either as compulsory or optional course in the curriculum of English language department in many universities or higher education in Indonesia. However, skill and competence in translating are indeed hard and challenging skill to obtain because EFL translators need to have profound knowledge in linguistic components (i.e. grammar, syntax, lexicon, morphology, phonology) of two languages (S1 and TL) that are needed to be translated. As translation is obviously defined as an exact or at least the most equivalent or similar reproduction from original language to another language (House, 2015; Bell, 1991; Catford, 1974; M.Guire, 1980; Newmark, 1988; Newmark, 1981). They emphasize that language meaning is more important than language form (grammar), therefore; lack of these knowldges, the readers will be misled and misinformed in a ending product of translation. On the other words, translation errors will occur as the result of this linguistic incompetency. According to Baker (1992), errors in translation mostly are caused by

the existence of some non equivalent elements such as in linguistic elements between source language and target language. Similarly, Al-Darawish (in Arono & Nadrah, 2019) states the difficulties in translation exist because there are no two languages are exactly the same. Different languages have different linguistic system such as in the morphological, lexical, syntatic, and semantic aspect of language. As the result, the more and the bigger the differences between two languages , the more translation errors and problems might occurs. Literature Review Translation error is defined as a failure to carry out the instruction implied in the translation brief and inadequate to translation problems. Nord (1997) classifies translation errors into four categories: (1). pragmatic errors in translation. It is a kind of errors in translation that occurs because of inadequate understanding context of targetted meaning conveyed in the source language according to its social function, (2). cultural Translation Errors. It happens due to lack of decision with the regard of reproduction or adaption of cultural specific convention, (3). linguistic errors. It occurs because of inadequate knowledge in form structure of source language and target language. Moreover, errors and problems in translation can be traced profoundly with the use of error analysis (Ellis, 1997). For example, error in linguistic elements of language in translating one language into another can be seen by breaking up language errors in term of their grammatical terminology (i.e. verb tense, subje-verb agreement, singular and plural countable noun etc) with the account of their error frequency according to linguistic category such as syntax, morphology, lexicon as well as phonology. According to Corder (1973), errors are features of the learners' utterances which are different from those of any speakers and learners do not recognize the errors. On the other hand, Brown (1980) states that an errors is noticable from adult grammar of a native speakers reflecting the interlanguage competence of the learners. Meanwhile, Dulay (1982) claims that error analysis is an applied linguistic approach used to identify specific area of difficulties which language learners have in learning a new language by applying a system of formal distinction to differentiate between the learners'

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first language (L1) and target language (L2). Another one, Norrish (1983) states that errors is systematic deviation from accepted system of target language. Additionally, James (1998) states that errors analysis refers to the study linguistic ignorance that people make due to lack of competence in the new language they are learning. Crystal (2008) further explain that errors analysis is the study of unacceptable forms produced by someone in learning a new language. Some researches have been conducted to investigate typical errors made by EFL learners in translating English into Indonesian language. For examples, Arono & Nadrah (2019) reported that vocabulary (lexicon) was the most errors made by students of English study program at State Institute of Islamic Studies in Bengkulu. Similarly, Silalahi et al (2018) also found that lexical aspect was the dominant errors made by the English education students at HKBP Nommensen Pematang Siantar University. Another one, Salam (2017) in his research on 50 Indonesian-English translators found that the

dominant error was ranged in the deviation of meaning in the translation where the translated meaning was different or did not correspond to the meaning intended in the original language. Hasby (2015) in his research on semester VI students of English language study programs at Cokroaminoto University Palopo found that syntactical errors and lexical errors were the most errors made by the students in translation. On the other hand, Utami (2017), in her research on semester IV students of English literature, UIN Sultan Syarif Kasim, Pekanbaru. She found that the grammatical errors that was mostly done by the students in translating English into Indonesian, while interlingual error was is the main factor causing the errors. Concerning with challenging fact above, The reserach was an attempt to identify and describe (1) what dominant linguistic errors made by EFL' adult learners in translating English into Indonesian language, (2) what types of linguistic errors made by EFL adull learners in translating Indonesian language into English.

II RESEARCH METHODS

This research was qualitative descriptive research. The aim was to find out and to describe the linguistic problems made by English education students in translating English into Bahasa Indonesia. Participants were 19 students of sixth semester English Department students in English education section at STKIP YDB who took translation course subject in the 2018/2019 academic year. The instrument used was documentary in which research data were collected from the students' translation mid semester examination. The translation test consisted of translating 15 English sentences into

Bahasa Indonesia. The technique data analysis was through error analysis proposed by Elis (1986) using steps like , (1) collecting samples, (2) identifying errors, (3) classifying the errors, (4) explaining the errors, (5) and evaluating the erros for interpretation. Particularly, for the steps of identifying and classifying, the EFL's adult learners' linguistic erroneus in the end products of their translation were the focus of the study. To identify and classify the errors, the indicators of errors in linguistic elements can bee seen in the following table:

Table 1. **Linguistic elements**

No	Components	Indicators
1	Grammar	Error in transferring meaning of source language into the equivalences of verb tenses, conjunction, adjective clause, noun clause, adverb clause in the target language.
2	Syntax	Error in transferring meaning of source language into the equivalent use of subject-verb agreement, SPO pattern, noun phrase, adjective phrase, adverb phrase and verb phrases in target language
3	Morphology	Error in transferring meaning of source language into the equivalent use of inflexional plural e/es, simple verb with s/es, past regular verb-ed and, prefixes in the target language
3	Lexicon	Error in transferring meaning of source language with equivalences of word choices, word collocation, parts of speech in the target language
4	Phonology	Error in transferring meaning of source language phonetic symbol into the equivalent phoetic symbol of the target language.

In calculating the percentage of the errors, formula $P = \frac{F}{N} \times 100\%$ will be used in which; P: percentage of the errors F: frequency of the errors N: total or the errors

III RESULTS AND DISCUSSION

Data were collected from students' translation paperworks taken from mid semester examination in which they translated total 15 sentences of English into Indonesian language. From 19 students as the sample of the study, it was found 4 students did not translate the

sentences that they expected to do but rather let it blank. Through grouping, classifying, identifying, and calculating numbers of errors in translation they made, the result of data analysis can be seen in the following tables:

Table.1. **Recapitulation of Linguistic Error in English - Indonesian Translation**

n	Linguistic Elements					Total Error
	Grammar	syntax	Morphology	Lexicon	Phonology	
19	54	53	14	324	0	445
Percentage	12,1 %	11,91%	3,1%	72,8%	0%	

Table 1. shows the number of errors in linguistic elements which consist of grammatical error, syntactical errors, morphological error and lexical error and phonollogical error that had been made by English Education Program at STKIP YDB Lubuk Alung in translating English into Bahasa Indonesia. It was found that lexical errors (vocabulary) are the highest errors which composed of 72,8 % from total errors. The second is grammatical and syntactical errors that compromised almost the same around 12 %

from total errors. The least errors had been made is in morphological aspects which comprised only 3,1% of the total errors.

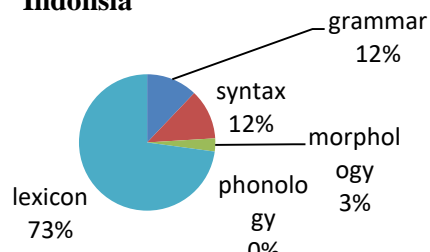
Linguistic Errors in Translating English into Indonesian language

After analyzing the data, it was found that lexicon aspect is the serious problem for most of the students in translating English into Bahasa Indonesia in which it covers 73 % of total linguistic errors. It

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means that the students have very low ability in transferring word meaning of source language with the equivalences of word choices, phrases, word collocation into the target language. As the percentage of the errors can be seen in the following figure.

Figure 1. Linguistic Errors in Translating English into Bahasa Indonesia



In grammar aspect in which students were asked to transfer the meaning of source language's intended grammatical components into the equivalent grammatical elements of target language, it was found that grammatical errors comprises 12% of total errors which is

similar to syntactical errors. On the other hand, morphological errors is only 3%. The last is phonological errors which comprises 0% of total errors made by students in translating the English into Bahasa Indonesia.

Lexical Problems in Translating English into Bahasa Indonesia (73%)

Lexical problems are identified when a translator is not capable of transferring meaning of words, word collocation, phrases intended in source language to the ones that are equivalent in source language. It was found that lexical problems are the highest and dominant errors mostly made by the students in translating English into bahasa Indonesia and translating Indonesia into English. Particularly, in translating Bahasa Indonesia into English, it was made up 75% of total errors in other linguistic problems. Here below is a list of words or phrases that are lexically mistranslated which caused meaning deviation.

English	Indonesian (intended meaning)	As translated
Neighboring city	Kota sekitar	<ul style="list-style-type: none"> • Kota terdekat (close/near city) • Kota tetangga (the city which is neighbor to another city)
Clarity	kejelasan	<ul style="list-style-type: none"> • Memperjelas (to clarify), penjelasan (clarification)
To travel	Berpergian/melakukan perjalanan	<ul style="list-style-type: none"> • Perjalanan (travelling),
translation	Terjemahan/penerjemahan	<ul style="list-style-type: none"> • Menterjemah (to translate),
expression	Ungkapan/ekspresi (noun)	<ul style="list-style-type: none"> • Berekspresi (to express (verb)),
Monorail train	Kereta api monorel	<ul style="list-style-type: none"> • Kereta api tunggal (mono/single train) • Kereta (train) • Monorail • Kereta api (train)
Russian subs	Kapal kapal selam Rusia	Rompi Australia (bulletproof outfit of Australia)
The aging Australian vets	Para dokter hewan yang sudah tua/manula	Orang Australia yang sudah tua (Australian people who are already old) Veteran Australia yang lanjut usia (A retired and old soldier of an Australian) Para dokter di Australia (Australian medical doctors) Orang tua di Australia (Parents in Australia) Para periset Australia (Australian researchers) Orang Australia yang menua (the aging Australian) -Orang tua di Australia bersama dengan

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		peliharaannya (Parents in Australia together with their pets) Para perempuan Australia yg sudah tua (the aging Australian ladies)
Once in a blue moon	Kadang-kadang/ sesekali/Jarang (Once in a while/sometimes/rarey)	Bulan biru (blue moon)
Otherwise	If	Sebaliknya (in contrast)
..were signed by	-terlihat (--were seen/spotted by ..	-ditanda tangai (was signed by)
US coast guard	Penjaga lepas pantai Amerika (special marine force)	.kapal Amerika (American ship)

Grammatical Errors in Translating English into Bahasa Indonesia (12%)

Grammatical errors in translation is due to the failure of translator transferring meaning of source language's intended grammatical elements into the

grammatical element eqivalences of target language. As indicated by sample of translation given to the students.

Source language (English)	Target language (Indonesia)
We had a chance to travel from Tokyo to the neighboring city by a monorail train while we were in Japan.	Kita punya kesempatan untuk jalan jalan dari kota Tokyo ke kota sekitar dengan kereta api monorel saat kita berada di Jepang.

From students' sample works in translating English into Bahasa Indonesia, it was found that the most incorrect use of grammar is due to wrong time apsect which is intended in the source language. On the other words, it mosly occurs when mistranslating context tenses of an intended event in English, The errors can be seen in the following 4 samples of studetnts' translation works as identified as follows:

i. Kami **telah berkesempatan** untuk bepergian dari Tokyo ke kota yang berdekatan dengan monorail **ketika kita** di Jepang. (we had had a chance to travel from Tokyo to the city which is near monorail when we were in Japan)

ii. Kami **telah berkesempatan** untuk melakukan perjalanan dari Tokyo ke kota

tetangga dengan kereta monorel ketika kami di Jepang (We had had a chance to travel from Tokyo to neighbor city with monorail train when we were in Japan)

iii. Kami **telah berkesempatan** untuk berpegian dari Tokyo yang berdekatan dengan monorail ketika kita di Jepang. (We had had a chance to travel from Tokyo near monorail when we were in Japan)

Unlike English, Indonesian language doesnt change the base-verb (V1) by adding suffix-*ed* to the base-verb to indicate past action. The verb "had" in the English sentence above indicates that the time happening of the event "travel in Tokyo" is in the past. However, four

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samples of translation made by the students above shows that they had translated the verb “had” into “telah” which means perfect tense in English. As the result the meaning is different form intended meaning in the source language. The sentence in the source language is not intended an action of “ have a chance “ has been completed in past but it is intended for the action “have chance” that only happened in the specific time in the past. So, giving the word “ telah ” (i.e. in English means perfect) is not right according to the intended meaning in the source language and it caused meaning deviation.

Syntactical Errors in Translating English into Bahasa Indonesia (12%)

Syntactical problems in translation are dealing with the falsenees of translator in transferring meaning of pattern and rule how words, phrases, caluse combined to make up a sentences in source language into the equivalent meaning to the rule and pattern in target language. The errors can be seen scattered in the following students’ translation works:

English:

Every writer possesses his or her own style. Knowing the style of a writer in translation is very important because it enables us to make clarity of the expression.

Expected translation:

Masing masing penulis memiliki gayanya sendiri. Mengetahui gaya seorang penulis dalam menterjemah adalah sangat penting karena hal itu memungkinkan kita untuk mendapatkan kejelasan ungkapan.

As translated:

i. Sikap penulis memiliki gaya sendiri. Mengetahui gaya dari seorang penulis dalam menterjemahkan itu memungkinkan kita untuk membuat keterangan dari pernyataan itu. (Writer’s attitude has own style, knowing style from a writer in translating, it enablels us to make explanantion form the statement)

ii. Dibandingkan di desa terpencil Φ dia hidup, Tommy senangΦ di New York malam. (_Compared with remote

village he lives, Tommy is happy in New York night)

English

About a half a dozen Russian subs were sighted by the US Coast Quard off the coast of Cuba.

Expected translation:

Sekitar setengah lusin kapal selam Rusia terlihat di lepas pantai Kuba oleh penjaga pantai AS.

As translated:

iii. Mengenai setengah dari dosin Rusia tenggelam memberikan tanda kepada kapal Amerika

(_concerning with half dozen Rusia was drown giving sign to American ship)

English

Tim visits his parents in the remote village only once in a blue moon due to the long distance and his limited time

Expected Translation:

Tim mengunjungi orang tuanya di desa terpencil itu hanya sekali sekali karena jarak yang jauh dan keterbatasan waktu yang di punyai nya.

As translated:

iv. Tim mengujungi orang tuanya di desa terpencil hanya di bulan biru seharusnya untuk jarak yang panjang dan waktunya terbatas. (Tim mengunjungi his parents in remote village only in blue color moon for long distance and his time is limited)

From sample translation above, it can be seen from what unclear intended meaning by the translator in the first sentence. By puttig the word “sikap” (i.e. attitude) as an adjective to modify the subjective noun “penulis” (i.e writer), it breaks the meaning the unit meaning of the sentence. In order to be syntactically correct, the sentence should be “ Penulis mempunyai gaya dan sikap sendiri dalam menterjemah” as in English “Each of writer has the own style and attitude in translation”. For the second sentence (ii), There are missing words (symbolized with

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Φ) left in translation. In order for the sentence to be syntactically correct and the meaning reasonable in bahasa Indonesia, the translator should put an adjective clause to modify the phrase “ “di desa terpencil” (i.e. in English in a remote village). In the case sentence number one, it must be substituted with the word “ tempat” as “ Dibandingkan di desa terpencil tempat dimana dia hidup” (i.e. in English; compared with remote village, a place where he lives). While, in the second sentence in the case ii, there are one missing verb and in in correct order of adverb of place as the complement of the sentence. In order the sentence to be syntactically correct that leads to the acceptable meaning in translating it into bahasa Indonesia, the sentence should be “Tommy senang berada di New York pada malam hari (i.e. in English; Tommy was happy to be in New York at night). Next, in the case iii, the sentence is completely meaningless since it is not clear which one is subject, verb and object completement which their correct combination and order are needed to make a sentence has

reasonable meaning. In the case sentence iv, besides the failure of the translator to translate word from source language to the equivalent words in target language, there is also incorrect placing of modal verb “ seharusnya” (i.e in English; should).

Morphological Errors in Translating English into Indonesian Language (3%)

In morphological aspect, the translation’s errors were scattered in many students’ works. It was found that morphological problems occurs in the failure of a translator in transferring or interpreting meaning of inflexional and derivational rules from a source language that is needed to be translated into a target language. In this case, most of students’ morphological errors derived from the their lack of understanding English affixation and how they transfer its meaning to similar affixation in Bahasa Indonesia. Here are some examples taken from the students translation works.

Source language (English)	Target language (indonesian)	As translated
Clarity (noun)	Kejelasan (noun)	Memperjelas (verb)
Expression (noun)	Ungkapan/ekspresi (noun)	Berexpresi (verb)
Limited (adjective)	Terbatas (adjective)	Membatasi (verb)
Chance (noun)	Kesempatan (noun)	Berkesempatan (verb),
Travel (verb)	Bepergian/melakukan perjalanan (verb)	Perjalanan (noun)
Translation (noun)	Terjemahan/penerjemahan (noun)	Menterjemah (verb)

Sikap penulis memiliki gaya sendiri. Mengetahui gaya dari seorang penulis dalam penerjemahan itu memungkinkan kita untuk membuat keterangan dari pernyataan itu.

As the sample translation indicating above, there is an error in using suffix-**kan** in translating English into bahasa Indonesia preposition

“dalam” (i.e. English preposition as ‘in’) should be followed by “menterjemah” (translate/verb) not “penerjemahan” (translation/noun) because there no object of complement after it as in the source language. So, it should be translated as...” Mengetahui gaya penulis dalam menterjemah memungkinkan kita membuat kejelasan dari sebuah ungkapan” in the target language.

Phonological Errors in translating English into Bahasa Indonesia and Vice Versa (0%)

Phonological errors occur when a translator fails to apply correct sound symbol of target language to express intended meaning in the source

language. However, in this study, phonological errors were not found when the students translated English into bahasa Indonesia

IV CONCLUSION

The research findings support the previous study conducted by Arono & Nadrah (2019), Silalahi et al (2018), Hasby (2018), Utami (2017), Salam (2017) and Manurung (2015) who found that lexical, grammatical and syntactical errors were the dominant errors made by EFL learners in translating English into Bahasa Indonesia. Grammatical errors refer to the failure of a translator to transfer meaning of source language's grammatical components or prescriptive grammar of a language (such as tense aspect, conjunction, clause) into grammatical equivalences of a target language. Syntactical errors are due to the failure of a translator transferring the meaning of source language's syntactical rules in intended sentences or expressions into acceptable syntactical rules of a target language. Lexical aspects which are the most errors found in EFL's translation works are related to the failure to transfer meaning of source language's words, word collocation, part of speech into their equivalents in a target language. Furthermore, it is not surprising to find that grammatical and syntactical errors might come to the same number of errors made by a EFL translator because grammar and syntax are two categories which are not much different. For example, when a syntactical error is found in one translation, the error must refer to the breaking of a certain prescriptive elements of grammatical rules. The findings have implication that the English education students' interlingual

interference which is concerned with insufficient knowledge and acquisition of both English and Bahasa Indonesian language are the main factors that contribute to their linguistic errors. The findings also suggest the importance to firstly develop the EFL translators' lexical competence in the act of translating English into Indonesian language. At the same time, it implies that syllabus design, textbook choice and learning materials in translation study have to be more oriented to aspects of practices and exercises in linguistic elements of both languages for which EFL translators can acquire skills instead of relying on theoretical-based study.


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PHONEME IN MINANGKABAU LANGUAGE BETWEEN PADANG DIALECT AND LINTAU BUO DIALECT

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Abstract

Minangkabau people have many dialects, every region has one dialect. Padang and Lintau do not have same dialect. Padang city uses Minangkabau Language because this is a standard language eventhought they has many varieties dialect use in daily communication. Padang and Lintau Buo, both of which are often called Minangkabau language, are different dialect rather than different dialect of one language because they are not mutually intelligible in their spoken form. The problems are the difference between phoneme in Padang and Lintau Buo dialect and phonem deletion and additional in Padang and Lintau Buo dialect. There are differences between phoneme of Padang dialect and Lintau Buo dialect. The difference of phoneme can be seen in their vowels and consonants in several position of phoneme such as initial, medial and final.

Keywords: Phoneme, Minangkabau language, Padang Dialect, Lintau Buo Dialect.

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I INTRODUCTION

Minangkabau people have many dialects, every region has one dialect. Padang and Lintau do not have same dialect. Padang city uses Minangkabau Language because this is a standard language eventhought they has many varieties dialect use in daily communication.

According to Medan (1977 :2) there are four dialects in Minangkabau that consist of Tanah Datar dialect, Lima Puluh Kota dialect, Agam Dialect, and Pesisir dialect. These dialect named based on Minangkabau area that consist of Tanah Datar, Agam, Lima Puluh Kota and Rantau area.

Tanah Datar has some areas. Every area does not same dialect. Tanah Datar area consists of Lintau Buo area, Sungayang area, Pariangan area, Rambatan area etc. In this case I focuse with Lintau Buo dialect. Lintau Buo is located in

Kabupaten Tanah Datar about 145 km from Padang City.

According to Wardhaugh (1977 : 220) dialect is variety of language associated with a particular group of speakers and mutually intelligible with other varieties. They consist of two kinds are regional and social dialect. This means that speakers from certain area will speak differently from others, un these sense that. There are some varieties used, like Lintau Buo dialect which exists in Lintau Buo dialect, that's part of the Minangkabau language. This dialect is distinct to other part in this area, Richard. Et .al. (1985 : 80) explain that dialect a variety of a language spoken in part of country or regional dialect or by people belonging to a particular social class or social dialect, which is differnt in some words, grammar, and pronunciation from

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other forms of the same language. Harman, R.R.K. Stork, F.C. (1973 : 65) explains that dialect a regional or social, variety of language, differing in pronunciation, grammar and vocabulary from the standard language which is in itself a socially favored dialect. Varieties dialect consist of regional dialect and social dialect. Regional dialect is spoken by the people of a particular geographical area within a speech community. Social dialect is spoken by the members of a particular group or stratum of a speech community.

II RESEARCH METHODS

There are two methods in representing the result of data analysis, formal and informal method. The informal method is written in the form of verbal statements, meanwhile the formal

According to this definition, Padang and Lintau Buo, both of which are often called Minangkabau language, are different dialect rather than different dialect of one language because they are not mutually intelligible in their spoken form. There are differences between phoneme of Padang dialect and Lintau Buo dialect. The difference of phoneme can be seen in their vowels and consonants in several position of phoneme such as initial, medial and final.

method is written by symbol and sign. While, informal method by using words based on the finding. In this analysis the writer uses both of method.

III RESULTS AND DISCUSSION

Phoneme are the different sounds within a language. The set of phoneme consists of two categories they are vowel sounds and consonant sound, combinations from vowel are diphthong and triphthong. There are some different phonemes of Padang and Lintau Buo dialect they are differences vowel, consonant and diphthong.

Vowel is a sound in which there is no obstruction to the flow of air as it passes from the larynx to the lips. The distribution of vowel can be seen in several phoneme position such as initial, middle and final position. The distribution of vowel in Lintau Buo and Padang dialect can be seen in several phoneme position such as initial and middle position.

- a. The changing of vowel /a/ in middle position in Padang dialect corresponds to vowel /o/ in Lintau Buo. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Caliak	Coliak	See
2.	Kasiak	Kosiak	Sand
3.	Gapuak	Gopuak	Fat
4.	Sajuak	Sojuak	Cool
5.	Cadiak	Codiak	Smart
6.	Sanang	Sonang	Happy

Based on the example above, there are changing in each of the words. It can be said that phonem /a/ in middle position in Padang dialect will become phonem /o/ in Lintau Buo dialect have consonant that follow phoneme /a/ in Lintau Buo dialect they are :/l/, /j/, /s/, /h/, /p/, /b/,/t/,/n/,/d/ and the consonant can be related with the middle position that follow phoneme /o/.

The change of vowel /a/ in Padang dialect to vowel /o/ in Lintau Buo dialect can be seen in the rule below :

/a/ in middle position → /o/ in middle position

- b. Vowel /o/ in initial position in Lintau Buo dialect corresponds to vowel /a/ in Padang dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Ampek	Ompek	Four
2.	Anam	Onam	Six
3.	Ameh	Omeh	Gold

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4.	Anau	Onau	Sugar Palm
5.	Alun	Olun	Not yet
6.	Alang	Olang	Hawk

Based on the example above, there are changing in each of the words. It can be said that phoneme /a/ in initial position in Padang dialect will become phoneme /o/ in Lintau Buo dialect have consonant that follow phoneme /a/ in Lintau Buo dialect they are :/m/, /l/,/n/ and the consonant can be related with the middle position that follow phoneme /o/.

The change of vowel /a/ in Padang dialect to vowel /o/ in Lintau Buo dialect can be seen in the rule below :

a/ in initial position	→	/o/ in initial position
------------------------	---	-------------------------

Vowel /e/ in final position of Padang dialect corresponds to vowel /o/ in Lintau Buo dialect. The change can be seen in the following example :

No	Padang	Lintau Buo	Meaning
1.	Dakek	Dokek	Near
2.	Pendek	Pondok	Short

Based on the example above, there are hanging in each of the word. It can be said that phoneme / e/ in final position in Padang dialect will become phoneme / o/ in Lintau Buo dialect and usually Padang dialect. They are: / k/ and the consonant can be related with the final position that follow phoneme /o/.

The change of that vowel /e/ of Padang dialect to vowel /o/ in Lintau Buo dialect can be seen in the rule below :

/e/ in final position	→	/o/ in final position
-----------------------	---	-----------------------

Vowel /i/ in middle position in Padang dialect corresponds to vowel /a/ in Lintau Buo dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
----	--------	------------	---------

1.	Minantu	Manantu	Son / daughter in law
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Based on the example above, there are changing in each of the words. It can be said that phoneme /i/ in initial position in Padang dialect will become phoneme /a/ in Lintau Buo dialect and usually Padang dialect has consonant that follows phoneme /i/ in Lintau Buo dialect, they are: /n/ and consonant can be related with the initial position that follow phoneme /a/.

The change of the vowel /i/ in Padang dialect to vowel /a/ in Lintau Buo dialect can be seen in the chart below :

/i/ in middle position	→	/a/ in middle position
------------------------	---	------------------------

Vowel /u/ in final position in Lintau Buo dialect corresponds to diphthong /ua/ in Padang dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Pukua	Puku	Strike
2.	Talua	Tolu	Egg
3.	Bubua	Bubu	Porridge

Based on the example above, there are changing in each of the words in final position in Padang to Lintau Buo dialect. It can be said that vowel /u/ in final position in Lintau Buo dialect will become diphthong /ua/ in Padang dialect. And vowel /u/ is not followed by phonemes because location is in final position.

The change of the vowel /u/ of Lintau Buo dialect to diphthong /ua/ Padang dialect can be seen in the rule below :

/u/ in final position	→	/ua/ in final position
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Consonant is a speech sound where the airstreams from the lungs is either completely blocked (stop) partially blocked (lateral) or where the opening is so narrow that the air escapes with audible friction (fricative). The distribution of consonant can be seen in several phoneme position such as initial, middle, and final position. In Padang and Lintau Buo dialect the distribution of consonant can be seen in several phoneme position such as middle and final possession.

There are two the change of consnsnt /r/ of Padang to consonant /o/ in Lintau Buo dialect they are both in middle position.

- a. Consonant /r/ in middle position in Padang dialect corresponds to consonant /gh/ in Lintau Buo dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Kariang	Koghiang	Dry
2.	Tariang	Taghiang	Tusk
3.	Hariang	Aghiang	Herring
4.	Tarang	Toghang	Clear
5.	Lari	Laghi	Run
6.	Cari	Caghi	Look for
7.	Bari	Boghi	Give

Based on the example above, there are changing in each of the words in middle position in Padang dialect to Lintau Buo dialect. It can be said that consonant /r/ in middle position Padang dialcet will become consonant /gh/ in middle position in Lintau Buo dialect. And consonant /r/ is usually followed by phonemes /a/ and /i/.

The change of the consonant /r/ in Padang dialect to vowel /gh/ in Lintau Buo dialcet can be seen in the rule below :

/r/ in middle position	→	/gh/ in middle position
------------------------	---	-------------------------

- b. Consonant /r/ in middle position in Padang dialect coressponds to consonant /w/ in Lintau Buo dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Karuik	Kowik	Furrow
2.	Paruik	Powik	Stomach
3.	Baru	Bawu	Shoulder
4.	Tampuruang	Tampuwang	Piece of coconut shell

Based on the example above, there are changing in each of the words in middle position in Padang dialect to Lintau Buo dialect. It can be said that consonant /r/ in middle position Padang dialcet will become consonant /w/ in midle position in Lintau Buo dialect. And consonant /r/ is usually followed by phonemes /a/ and /i/.

The change of the consonant /r/ in Padang dialect to vowel /w/ in Lintau Buo dialcet can be seen in the rule below :

/r/ in middle position	→	/w/ in middle position
------------------------	---	------------------------

In those comparisons, there is some deletion and additional in the phonemes. Those deletion are : 1) the deletion of consonant in initial position in Lintau Buo dialect, 2) The deletion of part word in Lintau Buo dialect. And only additional in Lintau Buo dialect.

There are three delction Phoneme in Lintau Buo they are consosnant /r/, /h/ and /b/ in initial position.

There are deletion conconant in initial position in Lintau Buo dialect they are consosnat /h/, /b/ and /r/.

- a. Consonant /h/ in initial position in Padang dialect deletion / ø/ in Lintau

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Buo dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Hujan	Ujan	Rain
2.	Hiduang	Iduang	Nose
3.	Hati	Ati	Heart
4.	Hilang	Iilang	Be lost
5.	Habih	Abih	Finished
6.	Hiduik	Iduik	Be alive
7.	Hutang	Utang	Debt

Based on the example above, there are changing in each of the words in initial position in Padang to Lintau Buo dialect. It can said that consonant /h/ in initial position Padang dialect will become delection /ə/ in Lintau Buo dialect. And consonant /h/ is usually followed by phonemes /a/ and /i/.

The change of the consonant /h/ in Padang dialect to delection /ə/ in Lintau Buo dialect can be seen in the rule below :

/h/ in initial position	→	/ə/ in initial position
-------------------------	---	-------------------------

- b. Consonant /b/ in initial position in padang dialect delection in Lintau Buo dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Bisuak	Isuak	Tomorrow

Based on the example above, there are changing in each of the words in initial position in Padang to Lintau Buo dialect. It can be said that consonant /b/ in initial position Padang dialect will become delection /ə/ in Lintau Buo dialect. And consonant /b/ is usually followed by phonemes /a/ and /i/.

The change of the consonant /h/ in Padang dialect to delection /ə/ in Lintau Buo dialect can be seen in the rule below :

/b/ in initial position	→	/ə/ in initial position
-------------------------	---	-------------------------

- c. Consonant /r/ in initial position in Padang dialect delection /ə/ in Lintau Buo dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Rumah	Umah	Home
2.	Rancak	Ancak	Beuty
3.	Rusak	Usak	Damage
4.	Raso	Aso	Taste
5.	Ringan	Ingin	Light

Based on the example above, there are changing in each of the words in initial position in Padang to Lintau Buo dialect. It can be said that consonant /r/ in initial position Padang dialect will become delection /ə/ in Lintau Buo dialect. And consonant /r/ is usually followed by phonemes /a/, /u/ and /i/.

The change of the consonant /r/ in Padang dialect to delection /ə/ in Lintau Buo dialect can be seen in the rule below :

/r/ in initial position	→	/ə/ in initial position
-------------------------	---	-------------------------

A part word /ar/ in middle position in Padang dialect delection /ə/ in Lintau Buo dialect. The change can be seen as follows :

No	Padang	Lintau Buo	Meaning
1.	Saratui	Satui	One hundred

Based on the example above, there are changing in each of the words in initial position in Padang to Lintau Buo dialect. It can be said that a part of word /ra/ in middle position Padang dialect will become /ə/ in Lintau Buo dialect. And a part word /ra/ is usually followed by phonemes /a/.

The change of the part of word /ra/ of Lintau Buo dialect deletion /ə/ in Padang dialect can be seen in the rule below :

/ra/ in middle position	→	/ə/ in middle position
-------------------------	---	------------------------

No	Padang	Lintau Buo	Meaning
1.	Telapak	Tapak	Palm of hand
2.	Telunjuk	Tunjuak	Index – finger

Based on the example above, there are changing in each of the words in middle position in Padang to Lintau Buo dialect. It can be said that a part of word /la/ in middle position Padang dialect will become /ə/ in Lintau Buo dialect. And a part word /la/ is usually followed by phonemes /a/.

The change of the part of word /ra/ of Lintau Buo dialect deletion /ə/ in Padang dialect can be seen in the rule below :

/la/ in middle position	→	/ə/ in middle position
-------------------------	---	------------------------

Additional consonant /gh/ in final position in Lintau Buo dialect corresponds to /ə/ in Padang dialect. The change can be seen as follows :

N o	Padang	Lintau Buo	Meaning
1.	Sabantaə	Sabontagh	For a moment
2.	Sajangka ə	Sajongkag h	Span
3.	Kidaə	Kidagh	Left
4.	Bibiaə	Bibigh	Lip
5.	Tukaə	Tukagh	Exchange

A part word /al/ in m

Based on the example above, there are changing in each of the words in middle position in Padang to Lintau Buo dialect. It can be said that additional consonant /gh/ in final position Lintau Buo dialect will become /ə/ in Padang dialect. And addiotional consonant /gh/ is not followed by phonemes because location in final position.

The change of the additional consonant /gh/ in Lintau Buo dialect deletion /ə/ in Padang dialect can be seen in the rule below :

/gh/ in final position	→	/ə/ in final position
------------------------	---	-----------------------

IV CONCLUSION AND SUGGESTIONS

Based on finding on the study, it can be conluded three findings. The findings deal with difference phoneme, deletion and additional phoneme in Padang and Lintau Buo dialect. The change can be seen below :

1. The distribution of vowel in Padang and Lintau Buo dialect :

- a. Vowel /a/ to /o/ in initial and middle position
- b. Vowel /e/ to /o/ in middle position
- c. Vowel /a/ to /i/ in middle position
- d. Vowel /u/ to diphthong /ua/ in final position

2. The distribution of consonant in Padang and Lintau Buo dialect :

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- a. Consonant /n/ to /t/ in final position
 - b. Consonant /r/ to /gh/ in middle position
 - c. Consonant /r/ to /w/ in middle position
 - d. Consonant /h/ to /w/ in middle position
3. The deletion Phoneme in initial position in Lintau Buo dialect :
- a. Delection of consonant /h/ in initial and middle position in Lintau Buo dialect
 - b. Delaction of consonant /b/ in initial position in Lintau Buo dialect

- c. Delection of consonant /r/ in initial position in Lintau Buo dialect
4. Delection part word in Lintau Buo dialect :
- a. Delection of part word /ra/ in middle position in Lintau Buo dialect
 - b. Delection of part word /la/ in middle position in lintau Buo dialect
- Additional of Phoneme /gh/ in final position in Lintau Buo dialect

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ADDRESS FORM IN TIONG PA CREOLE: AN INTERCULTURAL COMMUNICATION BETWEEN CHINESE AND MINANGKABAU LANGUAGE

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Abstract

Tiong Pa is an abbreviation of Chinese people in Padang (read the book of Tiong Pa Ethnic in Padang: A Sociolinguistics Perspective written by Aditiawarman, 2005). The language is constructed by elements of the Chinese, Minangkabau, and Indonesian language. The phenomenon of the language formation is caused by communication across cultures engage in continuous communication within long time interaction. One of the communication impact across cultures can be seen among the language community. Communication across cultures influence the language elements such as the address used by Tiong Pa ethnic in Padang.

Keywords: Interaction, Constructed, Cultures, Influence, and Address.

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I INTRODUCTION

Address form is a word used to call (greet) someone when the relationship is established communication in language communities. Every language in the world has certainly the address form for themselves according to the language and its culture, as well as Tiong Pa. In the language of Tiong Pa found the address derived

from the Chinese brought by their ancestors from the mainland. The word sapa can also be categorized into words culture. Generally, the words difficult culture to disappear from the public support that culture.

II RESEARCH METHODS

In this paper will applies the eclectics theory that the writer uses this theory because no one theory huddled by the cases by itself. The

methode that applies is descriptive methode with interview technique.

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III RESULTS AND DISCUSSION

In daily life of ethnic Tiong Pa can easily find the address form of several languages, such as Indonesian, Chinese, Minangkabau, and some of them are combination of Chinese and Minangkabau language (Lim, 1988). Each form of address form will be described in the following explanation.

The address form used by Tiong Pa society also came from Minangkabau language, such as the address form *bapak* 'fathers' and *mande* 'mother'. The word derived from address form of Minangkabau language is commonly used when talking about the referent (reference) in which the referendum was not involved in ongoing communication. Here can be seen examples of the use of the address form *bapak* 'fathers' and *mande* 'mother' that uttered by Tiong Pa society.

(1) Ang Peng Wei : *Jin, mana Honda lu nya? Dari tadi ndak ada gua liek O.*

Jin, mana Honda Kamu?
Dari tadi saya tidak melihatnya.

“Jin, where is your Honda? I had not seen it”

(2) Ciang Wie Jin: *Nya pake dek si Seng Lolak. Suda tiga ari jo ari ni ndak ada nya kasi balek O. Nya kira bapak mande nya yang beli Honda tu.*

Dipakai oleh si Seng Lolak. Sudah tiga hari dengan hari ini tidak dikembalikan juga. Dia kira bapak ibunya yang beli Honda itu.

“It is used by Seng Lolak. It has been borrowed for three days, but it has not return it to me. He thinks that his parent bought the motor cycle”

(3) Ang Peng Wei: *Sudalah, beko sebenta gi pasti nya kasi anta Honda lu tu mah, saba se lah.*

Sudahlah, nanti sebentar lagi pasti diantaranya Honda kamu itu, sabar sajalah.

“Patient, he will return it back to you”

The address form *bapak* 'fathers' and *mande* 'mother' is only used to refer to someone who is outside the ongoing conversation. Word *bapak* 'father' and *mande* 'mother' are commonly used to indicate the speaker's emotion or feeling resentment towards someone. The address form *bapak* 'fathers' and *mande* 'mother' are never used to greet people directly, compare the two examples of direct conversation between Ang Peng Wei with her mother in the use of address form *Mama* and *Mande*.

(4) Ang Peng Wei : *Ma, sudah balek si Ing tadi dari pasa? Nya*

bilang mau manompang jo We ka rumah siLian.

Ma, sudah kembali si Ing dari pasar? Dia bilang mau menumpang dengan saya ke rumah si Lian.

“Ma, has Ing come back for the market?”

Mama : *Belom gi doh. Ilu saba lah sikik, nya pasti sedang di jalan sekarang ni.*

Belum lagi. Kamu sabarlah sedikit, dia pasti sedang di jalan sekarang ini.

“Not yet. You have to be patient, she must return, he must be on the road know”

(5) Ang Peng Wei: *Mande, sudah balek si Ing tadi dari pasa? Nya*

bilang mau manompang jo We ka rumah si Lian.

Ma, sudah kembali si Ing dari pasar? Dia bilang mau menumpang dengan saya ke rumah si Lian.

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“Ma, does Ing already back from the market? She says she wants a ride with me to Lian’s house”

Mama : *Belom gi doh. Ilu saba lah sikik, nya pasti sedang di jalan sekarang ni.*

Belum lagi. Kamu sabarlah sedikit, dia pasti sedang di jalan sekarang ini.

“Not yet. You have to be patient, he must be on the road know”

Example (4) may be acceptable among Tiong Pa communication for using the address form *Mama* commonly used to greet their mother. Different from the example (4) above, for example (5) cannot be grateful for unusual/used by speakers Tiong Pa to greet their mothers directly. Example (5) the word *mande* can be used in communication when Tiong Pa speaker refer someone whose position is outside members of an ongoing conversation. Thus, sample scripts contained in number (5) above are never used in conversation in which speakers come face to face with the referent addressed by word *mande*, and *bapak*.

In Tiong Pa society, younger age of speakers addressees (interlocutors) *We* use the word *T* to greet him (but there is also a mention name immediately, but not many). *Lu* word 'you' to greet the second person (singular, plural is usually used for *dorang* words) (Aditiawarman, 2005). The word *lu* is not used for referents who is older than the speaker. So, the word *lu* is only used to greet people whose age is coeval or smaller than the speaker.

The address form *bapak* 'fathers' and *mande* 'mother' is adopted from Minangkabau language address form. The use of address form derived from adoption is still very limited use. Nonetheless, Tiong Pa language has shown that Minangkabau contributed to the completeness of its vocabulary. This symptoms proves that Tiong Pa language characterized by dynamism of

language in the midst of the community of native speakers. In other words, the Tiong Pa language developed in accordance with the development of its social situation.

4. Tiong Pa address form Originating from Indoneisan

The address form in Tiong Pa language come from bahasa Indonesia (Aditiawarman, 2005). The address form in *Tiong Pa* language that come from Indonesian commonly used in formal situation. The address forms that include this group are the following:

(6) *Bapak Prof. Dr. B. J. Habibi tu memang orang santiang*

Bapak Prof. Dr. B. J. Habibi memang orang pintar.

‘Prof. Dr. B. J. Habibi is a geniusman’

(7) *Ibu negara semalam ni datang ka Padang.*

Ibu negara kemarin datang ke Padang.

‘Indonesian first lady came to Padang yesterday’

The address form in example (6-7) is absorbed directly by the language Tiong Pa without changing the phonemes at all that exist in each address form, namely the words *Bapak*. and academic degree *Prof.* and *Dr.*

5. Tiong Pa address form Originating from Minangkabau Language

In respect of the occurrence of acculturation among the Chinese community which first came in Padang with the locals, then Chinese language has also been gradually change. Mixing or bilingual meeting took place not on the desire of any party, but the place by itself naturally (Aitchison, 1985).

Birth of a language variation caused by the Minangkabau language that learned by Chinese community in Padang (Tiong Pa language), this language also showed expansion in the address form. The address form in

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Minangkabau language usually used in informal situations. In addition, the address form originating from the Minangkabau language addressed to the listener who really Minang people. Here can be seen examples of the use of the address form originating from the Minangkabau language and is intended for the Minangkabau.

(8) Aseng : *Da, bara arago durian ko ciek da?*

Bang, berapa harga durian ini satu bang?

‘Brother, how much does durian cost?’

(9) Penjual Durian : *Ambiaklah saongkok tu anam puluh ribu.*

Ambillah yang satu onggok itu enam puluh ribu.

‘Take this one is sixty thousand’

(10) Aseng : *Bato maha bana da? Duriannyo ketek-ketek.*

‘Why does so expensive, brother? These durians are small’

(11) Penjual Durian : *Iyo sagitu aragonyo kini. Harago durian tu bana nan*

maha.

Iya segitu harganya sekarang. Memang harga durian itu

yang mahal.

‘Yeah that much it costs now. Indeed, the price of durian

Is very expensive’

From the conversation between Aseng and durian sellers above shows that the use of the address form *da 'bang'* (an abbreviation of the

word *uda* which means 'brother' in Indonesian). The address form *da/uda* 'brother' in Minangkabau language can be used greet: (1) people who have a blood relationship between speaker (people who greet) and listener (the addressee). The speakers usually have a younger age than listeners, and (2) the speakers who do not have a blood relationship with the listeners. The address form *da/uda* used to respect the other person, since it is estimated older than speaker.

Different from the address form *mas* in the Java language. The word *mas* in the Java language can be used to people who are related by blood, people who are older, or younger to show respect. So, the address form *da / uda* 'brother' in Minangkabau language should be addressed to men who is the older than speaker. The use of Minangkabau address form is concerned, if it is ignored, then it might called impolite (*urang nan indak tau jo ampek/ do not know of taratik / not habitual 'people who do not know manners)*

6. Tiong Pa address form Originating from Chinese

In addition, the word derived from the address form of Minangkabau language, Tiong Pa communities still use the address form language that brought their ancestors from their mainland. The address form words of the culture of each community supporting the culture itself. When members of a cultural community moved from their region (immigration, internal migration, or urbanization) to a place, then the elements of language are the longest lives in a group of words culture (Aditiawarman, 2013). Belonging to the words of that culture, among others, name of person, address form, food names, words in the arts, sports, religion, and others. Words associated with the words on the culture of the Chinese community in general can last for several generations after they settled in the seacoast area they occupied. In fact, if the group still maintains ties of kinship and maintain their communications with their home country, their language was still well preserved.

In contrast to the Tiong Pa society, in general they are no longer speak Koi language of their ancestors. This happens because these

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people do not make contact with their families remaining in their ancestral lands. Thus, the Chinese community in Padang (Tiong Pa) can no longer speak a word using language Mandarin or Koi, except for those who go to Hong Kong to continue their education, or to countries which use Mandarin.

The words from their ancestors still attached in their life, they are cultural words, such as the address form. In addition, to community Tiong Pa used the address form that derived from the language of their ancestors, but they also use the word derived from the address form Minangkabau language (Aditiawarman, 2013). The life of Tiong Pa people right now, they do not only picked up the address from Minangkabau language, but also picked up from the Dutch address form, like *oom* to uncle and *tante* to aunt.

The address form of the Dutch word is very familiar to the Indonesian because Indonesia has a long story with the Dutch colonial. Communities who use the address form derived from Dutch language, usually people close to the Dutch or the people who work for the Dutch at the time. The influence of the Dutch language,

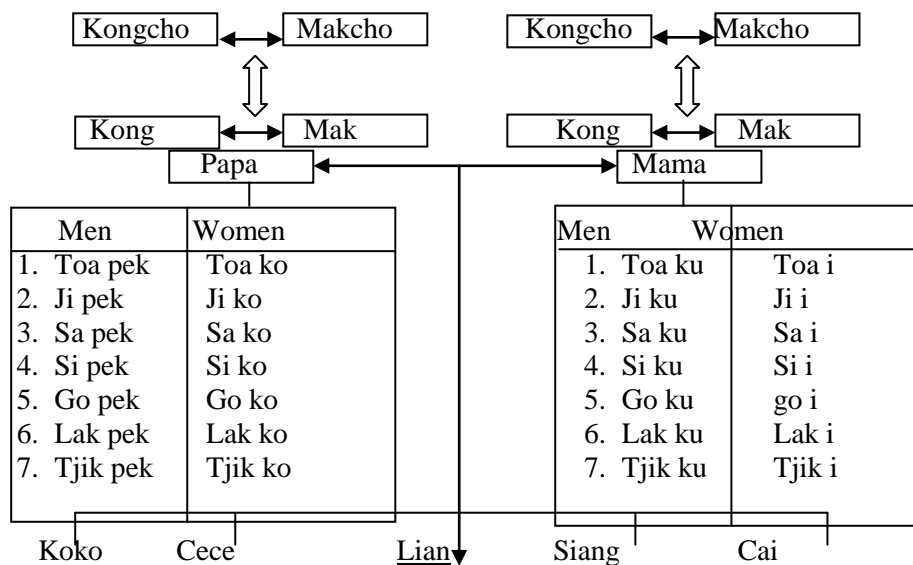
specialized in the field of the the address form was like, *oma* (grandmother), *opa* (grandfather), *oom* (uncle) and *tante* (aunt). The word derived from the address form Dutch language is very general, does not like Koi language or language Minangkabau. At Koi language, greetings to uncle or paternal aunt different with greetings to the uncle and aunt of the mother, as well as in the Minangkabau language.

The address form in Tiong Pa society distinguished by the father or the mother, and also differentiation in order of their age, and gender (sex). The use of this sequence in accordance with the numerical sequence number (numeralia). Numbering children adjusted to the order of their birth, both paternal, maternal, men and women. The numbering system is the same between siblings from her father and brother of the mother. The numbering corresponds to the number, which is *toa* (first), *ji* (second), *sa* (third), *the* (fourth), *go* (fifth), *shellac* (sixth), *Tjik* (seventh), and so on.

The address form from your father and mother of the numbering according to the age of older to the younger and there is no difference between men and women.

The following diagram can be seen in the word sapa Pa Tiong community living among them.

Tiong Pa Family Diagram of The address form



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The address form diagram in Chinese society have existed long before they arrive in Padang. In other words, The address form was the legacy of their ancestors. The address form described above is mainly used for people who have a relationship consanguinity. Some the address form above can also be used by people who have absolutely no connection with the relationship consanguinity. Words such courtesies are used to honor the man who is older than the speaker. The address form words commonly used for such things among others, *koko* /ngko/ and *cece* /taci/.

The address form can be used immediately and deal with speaker (the addressee) usually only at *kong* and *mak* (grandparents). People are addressed with greetings *Kongcho* and *Makcho* rarely heard in the conversation because people are called by *Kongcho* and *Makcho* rarely met with his great-granddaughter. This happens due to the limited human lifespan. It is something that could be considered privileged when the great-grandson had met with their grandparents and great-grandparents.

Lian name in the chart is the name of a great-grandson in the family tree network. In the diagram explained that the greetings of the father and mother of the grandparents, both paternal and maternal referred to as *kongcho* (grandfather) and *makcho* (grandmother). Differences greetings used by *Lian* against grandfather and great-grandmother to greet the grandparents is on the word finally, the suffix *co*. Basic words used by sapa grandparents and great-grandparents and grandparents are equally

kong and *mak*. Thus, suffix *co* is as a marker of great-grandfather.

In addition, to distinguish the address form used to greet the grandparents and great-grandfather and great-grandmother, Tiong Pa society also distinguish greetings addressed to brothers and fathers and brothers of women men and women of the mother.

The use of address form addressed to brother and paternal women use order system ranging from the oldest to the most infinitesimal. The sequence used to follow a sequence of numbers, ie, one, two, three, and so on depending on the number of children in the family is concerned. The order system for your father both men and women are: brothers who ranks first preceded by the word *toa*, second-*ji*, sa third, the fourth, fifth *go*, sixth *lak*, and seventh *tjik* As the difference between a brother and a female from the father, each sequence has a marker male and female. As a marker that the brother's father is a man, at the end of each sequence was followed by the word *pek*, whereas a father female relatives marker at each end of the sequence followed by the suffix *ko*.

Almost every language in the world distinguish between the words greeting by gender (sex), as the Indonesian address form brother addressed to the older brother of speaker with the identity of male and sister (in general) intended to speaker's parents' brother of speaker with the identity of the female. The same characteristics are shared by English, like brother (male) and sister (female).

Here can be seen the address form distinction that used to greet the brother of the father of men and women.

The address form Originating from Father's Brothers and Sisters		
No.	Laki-laki	Perempuan
1.	Toa <u>pek</u>	Toa <u>ko</u>
2.	Ji <u>pek</u>	Ji <u>ko</u>
3.	Sa <u>pek</u>	Sa <u>ko</u>
4.	Si <u>pek</u>	Si <u>ko</u>
5.	Go <u>pek</u>	Go <u>ko</u>
6.	Lak <u>pek</u>	Lak <u>ko</u>
7.	Tjik <u>pek</u>	Tjik <u>ko</u>

There are differences in calling brothers and sisters from the father's side in order of age and gender of each, as well as with the use of the address form to greet the brothers and sisters of

the mother. The address form used to greet the brothers and sisters of the mother has the exact same pattern of discrimination with the address form used to greet the brother and paternal

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women. The distinction the address form used seen in the order shown below.
for the brother and sister of the mother can be

The address form Originating from Mother's Brothers and Sisters		
No.	Men	Women
1.	Toa <i>ku</i>	Toa <i>i</i>
2.	Ji <i>ku</i>	Ji <i>i</i>
3.	Sa <i>ku</i>	Sa <i>i</i>
4.	Si <i>ku</i>	Si <i>i</i>
5.	Go <i>ku</i>	Go <i>i</i>
6.	Lak <i>ku</i>	Lak <i>i</i>
7.	Tjik <i>ku</i>	Tjik <i>i</i>

The order of the address form based on his maternal relatives above exhibits characteristics consistent patterned. The mother's brother uses the address form containing elements of me in the end, and the mother's sister using ending *i* element.

The address form has two elements, namely: (1) the first element the address form determined by the serial number of children (in order of birth) by using a sequence of numbers (numeralia), and (2) the second element is occupied by elements that function shows the type traits sex (sex) and also indicate the identity of being addressed with the address form, characteristics that determine whether a person belonging to the brother of the father, or sister of the mother.

Each of the address form by consanguinity relationship that is used by people in Padang Pa Tiong has certain distinguishing features. The distinction between the address form with other words, have a pattern of regularity in the division. The division of the address form was obviously starting with breakdowns by gender (sex) of each member of the family, both paternal and maternal. In addition to the division of the sexes, as well as the characterization of identity in order of birth of each member of the family. Characterization of identity according to birth order can be seen at the beginning of the word greeting each member of their family.

The division of Tiong Pa address form in society is arranged neatly, thus sharing the address form can be tabulated as follows.

The address form of Tiong Pa community according to the side of Mom and Dad.

Sequence Age Level and Sex

No.	Birth Order	The Address form of the Father		The Address form of the Mother	
		Men	Women	Men	Women
1.	Toa	pek	Ko	ku	I
2.	Ji	pek	Ko	ku	I
3.	Sa	pek	Ko	ku	I
4.	Si	pek	Ko	ku	I
5.	Go	pek	Ko	ku	I
6.	Lak	pek	Ko	ku	I
7.	Tjik	pek	Ko	ku	I

Explanation:

1. Number 1 equal to *Toa*
2. Number 2 equal to *Ji*
3. Number 3 equal to *Sa*
4. Number 4 equal to *Si*
5. Number 5 equal to *Go*
6. Number 6 equal to *Lak*
7. Number 7 equal to *Tjik*

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Based on the reference table may be created rules that determine whether a word said against a society that is spoken by Tiong Pa came from the father or the mother, and if anyone was to male or female. That question can be answered

through a rule (formula) that are prepared linguistically. Preparation of the origin rules of sex and blood relationship is based on the characteristics of address form is naturally. This marker can be seen in the following rules.

AF = Numeralia + pek/ku (man)/ + ko/i (woman)

Explanation:

AF	=	Address form
Numeralia	=	The number of birth order
pek	=	The marker of the father's brothers
ku	=	The marker of the mother's brothers
ko	=	The marker of the father's sisters
i	=	The marker of the mother's sisters

7. Tiong Pa address form Originating from Chinese and Minangkabau Language

On the side of the Indonesian, Chinese, and Minangkabau, and Tiong Pa also has combining the address form of Chinese and Minangkabau language (Aditiawarman, 2013). A phenomenon that occurs cultural contacts between people and Chinese culture advocates supporting Minangkabau culture has done in for long time, so contact the two cultures rise to the phenomenon of language. The address form of Tiong Pa consist of combination of Chinese words and Minangkabau language can be seen in the following example.

12. Ci *dang* pai dari pagi, sampai sekarang nya belum pulang gi.

'Kakak (perempuan) yang paling besar pergi dari pagi, sampai sekarang belum pulang lagi.'

The older sister went out from this morning, she doesn't come back till now.

13. We pegi ka pasa sama Kocik besok pagi. 'Saya pergi ke pasar dengan kakak (laki-laki) yang paling kecil besok pagi'.

I go to the market tomorrow morning with my brother.

The address form *Cidang* and *Kocik* are two examples of the address form formed by merging the address form derived from the Chinese and Minangkabau language (Aditiawarman, 2005). The address form *Ci* is the abbreviation of the address form Chinese '*Taci*' which means elder sister, while the address form that follows is derived from the sequence number of the Minang language, which is derived from the word *dang* gadang 'big'. *Kocik* in language Tiong Pa is also a combination of two words derived from Chinese and Minangkabau language, the word *Ko* abbreviation of *Koko* (older brother) and *Cik* originating from Minangkabau language *kaciak* 'small'.

IV CONCLUSIONS


The language symptoms has been described above is a phenomenon of natural language as basically all languages have dynamic properties. The dynamism of a language will be influenced by the contact that occurs between

one language to another. The language contact more often occurs in public communication speakers of the language, the more opportunities for that language progress.

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MENYELISIK PERAN NARATOR DALAM NOVEL NORUWEI NO MORI KARYA HARUKI MURAKAMI

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Abstract

This research is aimed to describe how the role of the narrator is shown in the work of Haruki Murakami, entitled Noruwei no Mori (1991). In this works, the narrator displayed through "boku/I" which also serves as the main character. Theory used in this research is person and focalization of Gerard Genette. This theory explains how the role of the narrator and the story sequences are presented in the novels. Result of research on the role of the narrator of this novel proves to homodiegetic person and autodiegetic narrator.

Keywords: Narratology, person, noruwei no mori, Haruki Murakami

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Abstrak

Penelitian ini ditujukan untuk mendeskripsikan bagaimana peran narator ditampilkan dalam karya Haruki Murakami yang berjudul Noruwei no Mori (1991). Dalam karya itu, narator ditampilkan melalui "boku/aku" yang sekaligus berperan sebagai tokoh utama. Teori yang digunakan dalam penelitian ini adalah persona dan fokalisasi dari Gerard Genette. Hasil penelitian atas novel ini membuktikan peran narator dengan persona homodiegetik dan narator autodiegetik.

Keywords: Naratologi, Persona, Noruwei no mori, Haruki Murakami

I INTRODUCTION

Sebagai pengarang Jepang kontemporer, nama Haruki Murakami mulai dikenal publik lewat karya-karyanya yang membawa warna baru dalam kesusastraan Jepang. Selama tiga puluh tahun berkarier sebagai penulis, Haruki sudah menghasilkan puluhan karya, baik fiksi dalam bentuk novel dan kumpulan cerpen, maupun non-fiksi dalam bentuk kumpulan esai, laporan investigasi, dan kumpulan catatan perjalanan. Dengan gaya bahasa yang banyak

terinspirasi oleh pengarang Barat, membuat karya-karya Haruki berhasil menggambarkan sisi lain dari masyarakat Jepang. Nama Haruki mulai sering diperbincangkan setelah karya pertama yang berjudul Kaze no Uta wo Kike (1979) memenangkan Gunzō New Comers Award untuk kategori penulis baru. Setelah karya pertama tersebut, Haruki kembali menjadi sorotan publik setelah novel kelima yang berjudul Noruwei no Mori (NM) terjual lebih

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dari dua juta eksemplar. Atas prestasi tersebut, nama Haruki semakin sering diperbincangkan tidak hanya di Jepang tetapi hampir di seluruh dunia. Dampak dari tulisan Haruki mengenai masyarakat Jepang, membuat karya-karyanya banyak dibanjiri kritik-kritik dari kaum intelektual di Jepang.

Salah satu kritikan tersebut berasal dari penulis Jepang klasik Kenzaburo Oe. Kenzaburo mengatakan bahwa karya Haruki bergeser dari literatur Jepang sehingga dalam setiap penulisannya tidak sesuai dengan aturan dan tata cara penulisan asli Jepang yang cenderung lebih mementingkan estetika dalam penulisan. Mendapat kritikan tersebut, melalui wawancara Haruki menjelaskan “Saya tentu menganggap diri saya sebagai seorang penulis Jepang. Saya menulis dengan gaya yang berbeda dan mungkin dengan bahan-bahan yang berbeda, tetapi saya menulis di Jepang, dan saya menulis untuk masyarakat Jepang dan orang Jepang.” (2002:111)

Dalam wawancara tersebut, Haruki tidak merasa terganggu oleh kritikan yang dihadapkan kepadanya dan menganggap bahwa dirinya mempunyai gaya dan ciri tersendiri. Dengan gaya tersebut Haruki berhasil memberikan warna lain dalam kesusastraan Jepang dengan tujuan untuk masyarakat Jepang. Dari pembacaan saya terhadap dua karyanya yang berjudul *Kaze no Uta wo Kike* (1979) dan *Noruwei no Mori*

(1991), ada beberapa hal yang menjadi ciri khas Haruki dalam menulis. Pertama adalah penggunaan narasi Boku / aku. Tokoh “boku” yang memang sengaja digambarkan Haruki bukan sebagai seseorang yang luar biasa, tetapi lebih kepada seseorang yang memiliki keterkaitan dengan masyarakat Jepang. “boku” juga diciptakan sebagai sosok yang sangat sederhana dan menikmati hidup (Rubin, 2005:38). Kedua adalah kecenderungannya menulis dengan memasukkan kejadian masa lalu yang telah dialami oleh tokoh. Adanya kecenderungan memasukkan kejadian masa lalu juga didukung oleh pendapat Kiyoto yang mengatakan bahwa dalam susunan novel Haruki kejadian masa lalu merupakan unsur terpenting yang terdapat di dalam novelnya (Kiyoto: 1990).

Ketiga, dalam novel Haruki, alur yang diciptakan sangat rumit sehingga saya berasumsi bahwa dalam novel Haruki, alur yang rumit sengaja disajikan. Dengan tujuan, untuk menggambarkan setiap peristiwa yang terjadi di dalam cerita agar pembaca dapat mengerti dan memahami setiap peristiwa yang terjadi di dalam cerita. Seperti yang sudah dijelaskan sebelumnya, novel NM mempunyai ciri khas pada peran narator dalam menyampaikan isi cerita. Oleh sebab itu, masalah yang akan dibahas di dalam penelitian ini adalah bagaimana peran narator yang ditampilkan melalui novel *Noruwei no Mori* karya Haruki Murakami.

II RESEARCH METHODS

Metode penelitian yang digunakan dalam kajian ini yakni metode deskriptif kualitatif. Penelitian ini adalah penelitian sastra yang mengkaji data dengan pendekatan sosiologi sastra yang mengacu pada kajian ekstrinsiknya. Pendekatan ekstrinsik mengkaji unsur-unsur karya sastra seperti kajian konteks karya sastra di luar teks (Endaswara, 2003:9).

Teknik pengumpulan data terdiri atas empat tahap yaitu, (1) membaca seluruh isi novel; (2) melakukan pengkodean terhadap unit-unit teks yang sesuai dengan bahasan; (3) menyeleksi data yang telah terkumpul; dan (4) mengklasifikasikan data yang sesuai dengan rumusan masalah dan tujuan penulisan. Setelah data terklasifikasi, data dianalisis dan disimpulkan. III. Kajian Teori Dalam bab ini, saya

akan memaparkan teori yang akan digunakan untuk mengungkapkan bagaimana peran narator dalam NM karya Haruki Murakami disajikan. Teori yang digunakan adalah teori naratologi, terutama teori naratologi menurut Gerard Genette yang nantinya akan membantu menyelidik peran narator yang digunakan Haruki dalam novel itu.

a. Teori Naratologi Tzvetan Todorov (1969) adalah strukturalis yang mencetuskan istilah narratology sebagai sebuah ilmu tiga tahun setelah naratologi mulai menjadi topik yang hangat di sebuah jurnal Perancis, *Communications* dengan judul *The Structural Analysis of Narrative*. Menurut Todorov dalam Jahn (2005:20), naratologi adalah teori dan ilmu mengenai naratif struktural. Naratologi menjembatani pemahaman teks melalui cerita

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dan penceritaan dengan melihat teks sebagai media komunikasi antara pengarang, teks, dan pembaca. Menurut Genette dalam Jahn (2005:21) definisi dasar dari naratif adalah apapun yang berbentuk sebuah cerita. Baik berupa teks gambar, pertunjukan atau kombinasinya. Dengan demikian, novel, film dan komik merupakan naratif. Sedangkan cerita adalah rangkaian peristiwa yang melibatkan tokoh (karakter).

Dalam penerapannya, semua teori naratif membedakan dua hal, yaitu apa itu narasi (cerita) dan bagaimana narasi itu diceritakan (penceritaan). Cerita adalah rangkaian peristiwa yang bergerak kronologis dari awal sampai akhir yang meliputi tokoh, peristiwa, ruang, dan waktu. Sedangkan penceritaan adalah cara bagaimana sebuah cerita disampaikan (1980:186). Narator adalah pembicara atau seorang yang menjadi suara (voice) di dalam wacana naratif. Narator merupakan agen yang

berkomunikasi dengan penerima (pembaca), yang mengatur rencana, yang menentukan apa yang harus dikatakan atau bagaimana cara penyampaiannya. Dalam menceritakan sebuah cerita harus diputuskan apakah akan menyajikan narasi orang pertama atau narasi orang ketiga. Genette mengatakan (1980:241), ada dua kategori yang dibuat berdasarkan hubungan narator dengan cerita yaitu Homodiegetic narrative dan Heterodiegetic narrative. Homodiegetic narrative adalah cerita yang diceritakan oleh narator yang hadir dalam wujud karakter (tokoh) di dalam cerita. Sedangkan heterodiegetic narrative adalah cerita yang diceritakan oleh narator yang tidak hadir sebagai karakter (tokoh) di dalam cerita (1980:241). Dalam karya-karyanya, Haruki lebih sering menghadirkan narator sebagai tokoh di dalam cerita.

III RESULTS AND DISCUSSION

Pada bab ini, saya akan membahas mengenai focalisasi “*boku/aku*” yang relevan untuk menjawab pertanyaan yang telah diajukan sebelumnya. Pertama adalah pembahasan mengenai focalisasi “*boku/aku*” dan dilanjutkan dengan subbab mengenai narator *homodiegetic* dan *autodiegetic*.

a. Fokalisasi “*Boku/Aku*” Dalam NM

i. Narator Homodiegetik

Noruwei no Mori mengisahkan tokoh *boku* yang bernama Watanabe yang saat itu berusia 37 tahun menjalani kehidupan percintaan yang cukup rumit bersama Naoko. Naoko yang notabene sebagai mantan kekasih dari sahabatnya Kizuki, telah meninggal akibat sakit saraf yang dideritanya. Setelah delapan belas tahun berlalu, *boku* belum bisa melupakan kejadian masa lalu dan percintaan yang dijalani bersama Naoko.

Penggunaan tokoh “*boku*” dalam *Noruwei no Mori* tentunya merujuk pada sang narator. Dalam naratologi, terdapat istilah *overt* (jelas) dan *covert* (samar) yang sering digunakan untuk merujuk pada sosok narator. Overt narator, tidak selalu orang pertama, dapat dikenali melalui tuturannya dalam memaparkan suatu cerita, mengungkapkan gagasan-gagasan, pemikiran dan perasaan yang dimilikinya atau menerangkan jati dirinya sendiri. Pada novel NM, sosok

narator semacam ini dapat diamati dengan mudah dari awal cerita. Misalnya saja pada bagian dimana “*boku*” menjelaskan rasa gundahnya yang disebabkan oleh alunan musik *Norwegian Wood* dari The Beatles.

“Dari pengeras suara mulai terdengar instrumental *Norwegian wood* The Beatles yang dibawakan dengan baik oleh suatu orkestra entah dari mana. Seperti biasa lagu itu membuatku gundah. Tidak seperti biasanya, kali ini sangat luar biasa hingga membuat kepalaku mau meledak. (NM, 7 上)

Aku sedang jatuh cinta dan cinta itu menjembatani aku ke dalam situasi yang sulit (NM, 10 上)

“Aku merenungkan segala sesuatu yang telah hilang dalam hidupku hingga kini. Waktu yang telah hilang, orang-orang yang telah pergi, perasaan yang tidak pernah kembali (NM, 8 上)

Kenangan yang tidak sempurna yang sudah memudar dan sekarang sedikit demi sedikit terus memudar, kusimpan di hati dan aku terus menuliskan kalimat-kalimat ini dengan perasaan tidak karuan. Untuk memenuhi janji terhadap

naoko, tidak ada cara lain kecuali seperti ini (NM, 20 (上)).

Dari cuplikan di atas terlihat bahwa Haruki menyajikan cerita dengan menggunakan narasi orang pertama “boku/aku”. Genette membagi dua kategori berdasarkan hubungan narator dengan cerita yaitu *Homodiegetic* dan *Heterodiegetic narrative*. *Homodiegetic narrative* adalah cerita yang diceritakan oleh narator yang hadir dalam wujud karakter (tokoh) dalam cerita. Sedangkan *Heterodiegetic narrative* adalah cerita yang diceritakan oleh narator yang tidak hadir sebagai karakter (tokoh) di dalam cerita (1980:241).

Tokoh “boku” berperan tidak hanya sebagai seorang narator tetapi juga sebagai seorang tokoh yang memiliki peran terhadap jalannya cerita tersebut. Kehadiran tidak hanya sebagai yang ‘maha tahu’ tetapi juga hadir secara riil dalam setiap peristiwa yang terjadi. Melalui beberapa penggalan kutipan di atas, “boku” dapat dijelaskan sebagai narator homodiegetik karena keberadaannya yang nyata dalam cerita dan dia merupakan tokoh utama yang berpengaruh dalam cerita.

ii. Narator Autodiegetik

Dalam homodiegetik ada istilah narator autodiegetic yang ditujukan kepada suara narator yang menjadi tokoh utama. Selain cuplikan di atas, cuplikan lain yang turut mendukung asumsi saya bahwa boku sebagai tokoh utama dalam kisah tersebut adalah

Dahulu, paling tidak 20 tahun yang lalu, aku tinggal di asrama mahasiswa. Aku berusia 18 tahun dan baru masuk universitas. Aku buta Tokyo, dan karena pertama kali hidup sendiri orang tua ku cemas hingga mencarikan asrama untukku (NM, 22 (上)).

Sebagai narator autodiegetik, “boku” memaparkan kegelisahan dan kehampaannya setelah ditinggal oleh Naoko. Waktu yang dapat diketahui dalam alur cerita ini adalah musim gugur tahun 1969, di saat boku akan berusia dua puluh tahun. Sebuah masa dimana akan terjadi peralihan kedewasaan seorang remaja. Pada masa tersebut, “boku” memulai kehidupan baru di Tokyo dengan menjadi seorang mahasiswa di salah satu universitas di Tokyo. Saat itu, “boku” bertekad akan melupakan segala kejadian di Kobe.

“Waktu itu musim gugur tahun 1969 dan tidak lama lagi aku akan berusia 20 tahun” (NM, 8上)

“Lalu aku memilih Universitas swasta di Tokyo yang bisa kumasuki tanpa harus belajar keras, ikut ujian masuk dan tanpa minat khusus aku kuliah. Aku ingin memiliki kehidupan baru di tempat yang tidak seorang pun aku kenal” (NM, 47上)

Melalui pemaparan di atas, “boku” memperlihatkan kondisinya pasca kematian Kizuki. Dia merasa resah dengan segala kejadian yang terjadi secara tiba-tiba. Akibat dari kejadian itu, membuat “boku” harus mengambil keputusan untuk segera meninggalkan Kobe dan memulai kehidupan baru. Tokoh “boku” yang berperan sebagai tokoh sekaligus narator sering kali mengutarakan nilai moral. Dalam hal ini, “boku” menyinggung permasalahan yang terjadi di kehidupan nyata. Dia menyampaikan sebagai serangkaian dari caranya menjelaskan seperti peristiwa yang terjadi.

“Aku masih menganggap kematian sebagai wujud yang mandiri, yang pasti terpisah dari kehidupan. Dengan kata lain, ‘suatu kematian perlahan akan menangkap kita, tetapi sebaliknya. Kematian tetaplah suatu kebenaran yang serius. Kalau dipikir-pikir sekarang, saat-saat itu merupakan hari-hari yang aneh. Di dalam kehidupan, semuanya dan segalanya berputar mengitari kematian” (NM, 49 上).

Pada penggalan di atas, “boku” mengalami pergulatan batin sebagai tokoh. Pergulatannya tentang kematian membuatnya berfikir bahwa kematian merupakan sesuatu yang mutlak dan akan datang kepada siapa saja, karena kematian berada disekitar manusia dan bisa datang kapan saja. Gagasan-gagasan yang muncul dari pergulatan tersebut membuat “boku” menjadi tokoh penyampai ideologi, hal itu mungkin saja dibenarkan atau tidak oleh pembaca.

Dari paparan di atas, terlihat bahwa novel NM karya Haruki merupakan sebuah novel dengan menggunakan narasi orang pertama tunggal “boku/aku”. Selain itu, narator (boku) juga menjadi tokoh utama dalam novel tersebut. Dengan demikian dapat diambil kesimpulan

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bahwa novel NM merupakan novel yang mempunyai narator autodiegetik.

Fokalisasi merupakan sebuah istilah yang dimunculkan Genette mengenai restrukturisasi konsep sudut pandang dan merujuk pada perspektif—*who sees?*—dan suara—*who speaks?* (1980:186). Di dalamnya, Genette membagi fokalisasi menjadi dua yaitu *internal*—sudut pandang dari salah seorang tokoh dalam cerita—dan *external focalization*—sudut pandang dunia dari luar sehingga tidak memiliki kuasa untuk mengetahui pemikiran dan perasaan seseorang.

Dalam novel NM tokoh “boku/aku” diciptakan Haruki sebagai narator dengan pandangan yang terbatas karena ia tidak mampu

mengungkapkan pemikiran atau perasaan yang dimiliki tokoh lain selain dirinya. Akan tetapi, ada kalanya tokoh “boku/aku” dapat menyuarakan tokoh-tokoh lain (NM, 18-20). Melalui pemaparan tersebut tokoh “boku/aku” hanya mampu menyuarakan kembali suara-suara tokoh yang membangun cerita tersebut karena ketidakmampuannya untuk mengetahui dan menyuarakan gagasan maupun perasaan mereka.

Dengan demikian, pemaparan di atas menghasilkan suatu kesimpulan bahwa dalam novel NM fokalisasi yang disajikan adalah fokalisasi internal, yaitu sudut pandang berada di dalam cerita atau pemandang adalah salah satu tokoh di dalam cerita tersebut.

IV CONCLUSION

Setelah melihat hasil pembahasan terhadap novel NM karya Haruki Murakami di atas, dapat ditarik beberapa kesimpulan. Pertama, Haruki menggunakan narasi orang pertama “boku/aku”. Melalui tokoh “boku” Haruki berhasil menyajikan sisi lain dari sebuah cerita melalui sudut pandang narator. Kedua, dalam NM, tokoh “boku” juga dijadikan tokoh utama dalam cerita


atau *Homodiegetic narrative* dimana narator hadir dalam wujud karakter (tokoh) dalam cerita.

Ketiga, selain homodiegetik, novel NM juga disajikan dengan menggunakan narator autodiegetik. Dalam hal ini, Haruki seolah-olah tidak memberikan celah sedikit pun kepada tokoh lain untuk dijadikan fokus di dalam cerita.

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CONVERSATIONAL IMPLICATURE IN INDONESIAN PRESIDENT CANDIDATES DEBATE ON METRO TV

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Abstract

The purpose of this research is to identify kinds and meaning of conversational implicature, especially in President Candidates' utterances based on context that used in the Indonesian President Candidates Debate on June 2014 in METROTV Television. The data is obtained by identifying the utterances that have implicature, in videos form that have been recorded via mobile phone and downloaded from social media site, it means to make easy in identifying. Then, the identified data are transcribed and analyzed by using Yule's theory and some books that related and supported the theory. Next, the data analysis is presented by using informal method. The result of the analysis shows that President Candidates' utterances in the debate contain two kinds on conversational implicature. They are, particularized conversational implicature, it is an implicature that can be assumed by knowing the specific context and also needs special knowledge of the listener. Then, generalized conversational implicature, it is an implicature that does not need context to assume the utterance.

Keywords: *Implicature, Conversational Implicature, Debate.*

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I INTRODUCTION

Implicature is one of pragmatics analysis which is interested to be analyzed by the researcher. Implicature is a part of meanings of words from speaker said indirectly. Yule (1996:35) said that implicature is additional information unspoken that occur when make a conversation conveying meaning more than the words mean. Moreover, implicature sometimes can be identified by using maxim in its conversation.

Yule (1996:3) describes that pragmatics as the study of speaker meaning, contextual meaning, study of how more gets communicated than is said and the study of the expression of relative distance. Pragmatics is the study of speaker meaning is a study that focus to the

meaning analysis that communicated by speaker. It means that as listeners, they have to understand what is communicated through the words or phrase that used. Therefore, a communication absolutely needs more than one participant because participants of communication will understand every utterance that communicated if they a good cooperation. It can be said that pragmatics is study of language based on the context used. Context itself can be defined as an environment of language used and the user of language, they can be a situation, time and place.

According to Leech (1982:13), there are five relevant aspects of context, they are:

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1. Participants, speaker and listener. Speaker is a person who extends a message and listener is a person who receive and interprets a message.
2. The context of an utterance is aspect of physical or social setting and also be any background knowledge that shared by speaker and listener.
3. The goal of utterance is the function of utterance, in preference to talking about its intended meaning of speaker's intention in uttering. It means for what and aimed for what.
4. The utterance as a form of act or activity. Act form refers to the verbal act in particular context.
5. The utterance as a product o a verbal act. The utterances are a verbal action.

Based on the explanation above, Yule (1996:370) said that in learning of implicature nedds context and maxim. Then, Yule states that maxim is the formula of the communication or interaction between speaker and listener to be fluent, so that they can cooperative each other in implicature. In other words, implicature cannot be easily to understand, it sometimes needs

analysis based on the context what the speaker talks about. In addition, implicature can occur in some the utterance of conversations, as an example, it can also occur in the debate.

Debate in Indonesian Dictionary (Definisi Debate, 2014) is a discussion or exchanging opinion about something with give reason to depend the opinion. Bull (2011) states that debate is a formal discussion on a particular situation as in a public meeting or legislative assembly, which opposing arguments.

Indonesian President Candidate debate is one of new program that occur in the television, this program is held by the Public Election Committee (KPU), it is broadcasted through the television stations. The debate is held because there is President Election that will be in Indonesia. More important, it is given for the society, so the society can know the candidate of the President that will be chosen.

Based on the explanation above, the researcher wants to make the purpose of the research is to explain the kinds and meaning of conversational implicature that occur in Indonesian President Candidate debate on METROTV Television.

II RESEARCH METHODS

In this research, the researcher uses descriptive qualitative method. According to Mahsun (2011:257), qualitative method focuses on the meaning and describes tha data which are not a group of number but rather of oral words and written words. Therefore, the researcher uses descriptive qualitative method because the researcher describes the data that have been collected through spoken to the written data especially from conversation.

In technique of collecting data, the researcher uses observational method. The researcher applies some technique of the data collection. They are: non-participant technique, record technique, and note technique. According to Sudaryanto (1993:134), non-participant technique is the researcher is an observer. In other word, the researcher observes the utterances that occur in the conversation process. It means that a technique that researcher does not act in the dialogue or conversation; so that the

researcher does not follow the conversation process. The researcher does not act as a speaker or listener in the conversation. The researcher is only full observer that listens what is conveyed (not what is spoken) by the people in the dialogue process.

The second technique is record technique. Record technique is the technique done by the researcher by using media or technology as the tools. The researcher uses television, mobile phone of OPPO and social media site; youtube.com. Beside that, to make the data more completely and accurately, the researcher has to watch, identify, transcript and analyze to the written form, it means of note technique.

Finally, as a result of the explanation above, the researcher makes some steps to the data collecting, they are as bellow:

1. Recording or taking the data from the television and download from youtube.com site.

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2. Watching and identifying the conversations that contain implicatures.
3. Transcribing the data that have founded.

Analyzing the data base on the kinds and meaning of conversational implicature by using Yule's theory and some books that supports.

III RESULTS AND DISCUSSION

The analysis of implicature that occur from the conversation or utterance in Indonesian President Cadidates Debate on METROTV explained in the below. To explain the data below, the researcher uses some theories from experts such as Grice (1975) and Yule (1996).

2.1 Kinds and Meaning of Conversational Implicature.

According to Yule (1996:40), the basic assumption in conversation, unless otherwise indicated, the participants are adhering to the cooperative principle and the maxim. It can be said that conversational implicature is hidden information that followed by cooperative principle and maxim. Then, Yule (1996:37) defines that cooperative principles mean make your conversational contribution such as required, at the stage at which it occurs, by the accepted purpose or directions of the talk exchange in which you are engaged. Then, Grice (1975) formulated these principles as follows:

- a. Maxim of Quantity means give what you want to give as that actually required, do not give it too much or less. The main principles of the maxim of quantity are: (1) make your contribution as informative as is required (for the current purposes of the exchange); and (2) do not make your contribution more informative than is required.
- b. Maxim of Quality means has to be real, do not give something fake. Contain a fact and true information. The main principles of the maxim of quality are: (1) do not say what you believe to be false, and (2) do not say that for which you lack adequate evidence.
- c. Maxim of Relation means relate what does speaker wants with what listener gets or to be relevant.
- d. Maxim of Manner means to be clear, do not make it complicated. The main principles of the maxim of manner are; (10 avoid

obscurity of expression, (2) avoid ambiguity, and (3) be orderly.

Based on the Yule's theory, in the research found the clasification of conversational implicature into two kinds, they are generalized conversational implicature and particularized conversational implicature.

1. Generalized Conversational Implicature

Generalized Conversational Implicature is a part of information of utterance meaning that need specific information of the context to infer the meaning that occur. It does not need special knowledge to calculate the additional meaning (Yule, 1996:40). It means that how to make assumption, we do not have to know another aspect of the utterance. Look at the conversation below:

Conversation 1 Context

Participant : Indonesian President
Candidates and Moderator
Time/ Place : Sunday, June 15th 2014/ on
METROTV Televison

Theme: A debate about "*Pembangunan
Ekonomi dan Kesejahteraan
Sosial*".

The Economy Development
and Social Prosperity.

In this season, moderator gives time to the President candidate to extend the vision and mission about theme of today.

Moderator : Kita berikan kesempatan kepada Bapak Prabowo Subianto untuk menyampaikan visi dan misinya, waktunya sama 4 menit 30 detik, dimulai dari sekarang, terima kasih.

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(We give time to Mr. Prabowo Subianto extends your vision and mission, you have 4.30 minutes, started from now, thank you).

Mr.Prabowo: Malam ini membahas pembangunan ekonomi dan kesejahteraan sosial. Kita mengerti bahwa tujuan kita bernegara adalah untuk mencapai kemakmuran bersama, masalahnya adalah bagaimanamencapai itu! **Banyak** program indah, bagus ini, kita harus membangun itu pendidikan gratis, kesehatan gratis. Masalahnya, dari mana uangnya?

(We discuss about economy development and social prosperity tonight. We know that the purpose of the making a nation is to raise prosperity together, but the problem is how to raise it? There are so many beautiful programs, good programs, we have to develop free payment for education, for healthy. But the problem is where the money is).

From the data above (Conversation I), the researcher shows the conversation contains implicature, that is generalized conversational implicature, it is identified from scalar implicature, additional information that communicated through the using a word that contain a scale of values, such as identifying a quantity, as shown in bold word. The word *banyak* “many” implicate “not all”, not all there is not all program is good. It shows a quantity value.

Conversation 2

Context

Participants : Indonesian President Candidate and Moderator

Time/Place : Sunday, June 15th 2014/ On METROTV Television station

Theme: A debate about “*Pembangunan Ekonomi dan Kesejahteraan Sosial*”

Based on the data above, moderator lets the president candidate asks to other President Candidate around theme of the day. Here, Mr. Prabowo asks about 12 years education to Mr. Widodo.

Mr.Widodo :Pembangunan manusia dimulai dari pendidikan. Oleh sebab itu, pendidikan menjadi sebuah hal yang utama bagi kami tapi memang pendidikan ini harus ada evaluasi dan harus ada perubahan.

(Human development is begun from an education. Of course, education is the primary thing for us but education must be evaluated and changed)

The researcher classifies the bold statement is generalized conversational implicature, there is no extra information or special background to calculate the meaning of the statement. Mr. Widodo will use education as the basic program in leading the nation and he wants to make education be good. Of course, he has same idea for education, he agrees with Mr. Prabowo’s opinion. In the debate, if they have same idea, they often imply the idea. Mr. Widodo shows an agreement.

2. Particularized Conversational Implicature

Particularized Conversational Implicature is implicature that need special background, special knowledge of the context to infer he extra information. It means that Particularized Conversational Implicature needs special information of any particular context to make assumption about the additional meaning from the utterance (Yule, 1996:42).

Conversation 3

Context

Participants : Indonesian President Candidate and Moderator

Time/Place : Sunday, June 15th 2014/On METROTV television station

<https://doi.org/10.36057/jilp.v3i1.386>

Theme : A debate about “*Pembangunan Ekonomi dan Kesejahteraan Sosial*”

In this opportunity, Moderator gives time to the second President candidate to extend the vision and mission about theme of today.

Moderator : Kami persilahkan kandidat nomor urut dua, Bapak Joko Widodo untuk menyampaikan visi dan misinya terkait ‘*Pembangunan Ekonomi dan Kesejahteraan Sosial*’.
(As the second candidate, please Mr. Joko Widodo extends your vision and mission about “*Economy Development and Social Prosperity*”).

Mr. Widodo : Saya berdiri di sini karena saya saat bertemu Ibu Eli tukang cuci dari Manado, Sulawesi Utara, saya bertemu pak Abdullah nelayan dari Belawan, Sumatera Utara dan saat saya ke Banyumas, saya bertemu Ibu Saptinah buruh tani yang setiap hari bekerja di sawah dan saya juga bertemu Pak Asep seorang guru di Jawa Barat dan jutaan orang di Negara ini menitipkan pesan, yang menitipkan harapan-harapan kepada kami....untuk membangun sebuah ekonomi yang lebih, ... memajukan ekonomi Indonesia lebih baik.

(I stand to be here as a President because I met Mrs. Eli as a laundrywoman from Manado; North Sulawesi, I met Mr. Abdullah as fisherman from Belawan; North Sumatera and when I went to Banyumas, I met Mrs. Saptinah as farmer that everyday works in rice field and also I met Mr. Asep as a teacher in West Java and

million people in this country entrust message, entrust hopes to us to build an good economy, to develop Indonesian Economy to be better).

From the conversation (3) above, in the bold statement has additional information. Here, it needs special background to infer the utterance meaning. If Mr. Widodo is capable of being more specific (more informative, following the maxim quantity), he will say I will develop Indonesian Economy to be better because I have looked that the economy condition as present is poor. Therefore, I want to develop the Indonesian economy, make all jobs are better. Of course, Mr. Jokowi does not only look at few jobs in Indonesia but he also knows the society condition at present time.

It can be called as the implicature that appears in statement is needs particular context to interpret what the speaker said. The listener must know the background that spoken, that is form of particularized conversational implicature. Mr. Widodo tries giving information.

Conversation 4

Context

Participants : Indonesian President Candidate and Moderator

Time/Place : Sunday, June 15th 2014/On METROTV television station.

Theme : A debate about “*Pembangunan Ekonomi dan Kesejahteraan Sosial*”.

The Economy Development and Social Prosperity.

In this session, Moderator gives time to the first President candidate to extend the vision and mission about theme of today.

Moderator :Kita berikan kesempatan kepada Bapak Prabowo Subianto untuk menyampaikan visi dan misinya ... waktunya sama 4 menit 30 detik, dimulai dari sekarang, terima kasih.

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(We give time to Mr. Prabowo Subianto to extend your vision and mission ... you have 4.30 minutes)

Mr. Prabowo : Malam ini membahas pembangunan ekonomi dan kesejahteraan sosial. Kita mengerti bahwa tujuan kita bernegara adalah untuk mencapai itu! **Banyak program indah, bagus ini, kita harus membangun itu pendidikan gratis, kesehatan gratis. Masalahnya dari mana uangnya?**

(We discuss about economy development and social prosperity, so we know that the purpose of the making a nation is to raise up prosperity together, but the problem is how to raise it? There are so many beautiful programs such as we have to develop free payment education and healthy ... but the problem, where is the money?)

The researcher finds the conversation contains the maxim quantity especially in bold statement. Grice's theory of maxim quantity is to give the information that asked as required, as informative enough, do not give too much or less. It is not shown there.

Based on the explanation above, the researcher concludes that the statement above has implicature that followed by the flouting of maxim of quantity. Mr. Prabowo does not only try to share to the audience that there are some programs that will be applied by other candidate, Mr. Prabowo also tease the other candidate that has many programs and those programs do not make a sense. Of course, to suspend the meaning, listener needs special information about Mr. Prabowo said, it is kinds of particularized conversational implicature that he tries teasing.

Conversation 5

Context

Participants : Indonesian President Candidate and Moderator

Time/Place : Sunday, June 15th 2014/On METROTV television station.

Theme : A debate about "*Pembangunan Ekonomi dan Kesejahteraan Sosial*".

The Economy Development and Social Prosperity.

In this session, Moderator asks the first President Candidate. Here, moderator asks about the solution of the population in Indonesia that has to be done by Mr. Prabowo.

Mr. Prabowo : Benar ... kita mengalami ledakan penduduk, 5 juta orang tiap tahun lahir. Justru itulah strategi kami, tutup kebocoran, amankan kekayaan Negara, dapat uang tunai ini, kita investasikan kepada kesehatan dan pendidikan.

(That's right, we explode our popoulation around 5 billions people every year. But that is our strategy, stop the national wealth lost, save, maximize it, when get the cash, we invest in the health and education form).

1. In this session, the reseacher identifies the bold statement in categorize as particularized conversational implicature. Mr. Prabowo does not only try to use and maximize the nation wealth to make the societies be prosperous but he also informs that this nation loses the wealth because there is corruption done by some people or groups in this country. Therefore, it needs special context to infer the implicature. It means that particularized conversational implicature shows Mr. Prabowo gives information.

IV CONCLUSION

From the data above, it can be concluded that there are two kinds of conversational implicature which are used in the Indonesian President Candidate Debate on METROTV, especially in President Candidates' utterance. In utterances that extended, they have different meaning such as giving information, teasing or rejecting a statement, giving a warning, agreement and lack of understanding.


In Indonesian President Candidate Debate, the kinds of conversational implicature generally used are generalized conversational implicature

and particularized conversational implicature. It is fact that utterances of the President Candidate tend to use particularized conversational implicature rather than generalized conversational implicature because in extending their vision and mission in the debate, the president candidates want that listener have to discover their knowledge, so the use of the particularized conversational implicature is more often than generalized conversational implicature.

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NEGATIVE POLITENESS STRATEGY IN JAVANESE DIALECT IN RIMBO ULU: PRAGMATIC ANALYSIS

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Abstract

The purpose of this research is to identify forms of negatives politeness strategy in Javanese Dialect in Rimbo Ulu. This research was conducted by using descriptive qualitative method through applying several stages. The first one was by collecting data through observational method, eliciting technique and advance technique as record and note taking. The data is analyzed by using Yule's theory and some books that related and supported the theory. For the analyse the data, the researcher used pragmatic identify (referential) method. Next, the data analysis is presented by using informal method. The result of this analysis presented by using informal way. From the ten form calssifies of negative politeness strategy, there are (7) forms are found like: be conventionally, indirect, question (hedge, be pessimistic, minimize the imposition, give deference, apologize, impersonalize

Keywords: Negative Politeness, Forms of Negative Politeness Strategy, Javanese Dialect Rimbo Ulu

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I INTRODUCTION

Utterance can describe person's face between speaker with hearer such as friendly, solidarity in conversation. So, it can be said politeness. Politeness in community is representing to show someone's expression in social situation (Yule, 1996:60). There are some forms of politeness (Yule, 1996:60-65) such as: "(1) Face Want, (2) Negative Face, (3) Positive Face, (4) Negative Politeness, (5) Positive Politeness, (6) Super Strategies of Politeness". Face want is an action threat to respect self image. Requirement to self supporting is negative face. Used for connection by other is called Positive face. Negative politeness as represent negative face between speaker and hearer. A speaker show positive self image personality like friendship is defined positive

politeness. The ways more polite to speak in expression communicate is super strategies politeness.

As represent concept, politeness has main sole in society based on context in situation. However, to understand the purpose of utterance depend on context use general principle in interaction. Based on the forms of politeness, the uses of negative politeness strategy in Javanese language can be found in Rimbo Ulu village. They use it when they speak with their friends or family. When they do communicate to give deference, apologize, etc with someone or who older than them often using negative politeness strategy. According Yule (1996:64), Negative Politeness strategy describes protection of person's individual in social interaction. In other

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hand, Levinson (1987) says There are 10 kinds of negative politeness strategies such as be conventionallt indirect, question (hedge), be pessimistics, minimize the imposition, give deference, apologize, impersonalize, state the FTA as general rule, nominalize, go on record as incurring a debt or as not indebtng.

Rimbo Ulu is one of sub-district in Tebo Regency. The javanese easy find in district Tebo regency, especially in Anggrek Street Rimbo Ulu. In the Place, consist of 150 head of family. Majority, the society comes from Java Island

such as from Central Java and East Java. Therefore, in their daily activity they use Java language. Java Language is unique language refers to the main of characetristics ethnic of group.

In this study, the author focuses on the form of negative politeness strategy in Javanese Language uttered by Rimbo Ulu villagers especially in Dialect rimbo Ulu. Based on the problems above, this research has a purpose to identify form of negative politeness strategy in Javanese Dialect in Rimbo Ulu.

II RESEARCH METHODS

This research is a descriptive qualitative research type. This research aims to describe data, ie data in the form of negative politeness strategy in Javanese Dialect in Rimbo Ulu. This study aims to create a systematic, factual, and accurate description of the data, properties and the relationship of the phenomena study.

The source of substantive data is if the source is tangible and the same type with the actual research data. In this research the sources of substantive data had taken from the spoken data or utterance the produced Javanese in Rimbo Ulu villager especially Dialect Rimbo Ulu.

At the stage of data collection, the author collected data using observational method, with eliciting technique, record technique and note

taking technique (Sudaryanto, 1993). The instrument that supports for taking data are handphone Iphone 5s. Later on, using note taking technique in which the author listening the result of all recordings contain negative politeness strategy the conversations, field note will be systematically arranged, collecting all the sentences or conversation which containing negative politeness strategy sentences or conversation down on the laptop. In collecting the data observed the speaker's utterance in Rimbo Ulu. To analyze the data used pragmatic identity method support by Sudaryanto (1993:15) to finds out the types of negative politeness strategy in Javanese dialect Rimbo Ulu.

III RESULTS AND DISCUSSION

Action begins noisily with a civil Based on the results of the analysis there are 10 data according to the form of negative politeness strategy.

1.1 Negative Politeness Strategy be Conventionally Indirect

Conversation 1.

On Wednesday, February, 26th 2020

Anita as quest visits to keisha's house on 14.00 pm. At the moment Anita is homesick with Keisha.

Anita : *Sha, rene tak omongi!*
"Sha, kesini"
"come here ,Sha"

Keisha : *Opo mbak?*
"Apa mbak"
"What Happen sis"

Anita : *Tulung mbak jipoke salak kui!*
"tolong mbak ambilkan salak"
"take bark for me, please!"

Keisha : *Seng endi, Iki yow?*
"yang mana, ini?"
"which one sis?"

Anita : *Suwun*
"Terimakasih"
"Thank You"

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Source of researcher's own data:

In the conversation (1) above, it occurs between Anita and her cousin is Keisha. Anita as speaker and Keisha as hearer, as the speaker Anita does communication with the hearer and the first Anita's utter *Sha, rene tak omongi!, Sha, kesini. Come here!* Anita calls Keisha, cause there is important thing deliver to Keisha.

At the moment, Keisha is playing her dolls in living room. She hears that her sister call her, so she comes to accompany and she asks with Anita. *Opo mbak? Apa mbak? What happen sis?* She is curious why her sister calss her. After keisha beside her, Anita asks Keisha to doing something.

Then from Anita's utter she gives a command with Keisha ***Tulung mbak jipoke salak kui!*** "*tolong mbak ambikan salak*", take bark for me please!. It contains with be conventionally indirect, there is instruction from Anita to Keisha takes bark on refrigerator to her. Keisha's answer her instruction *Seng endi, Iki yow?, yang mana, ini?which one sis?*, she confused cause so many barks on refrigerator, then Anita asks to Keisha takes bark on plate to Anita, However Keisha wants to hlep her, so Anita says something with Kesiha *suwun. Terima kasih*, thank you as achievement from Anita to keisha.

1.2 Negative Politeness Strategy Question (Hedge)

Conversation 2

On Wednesday. February, 26th 2020.

Keisha as the owner of house and Anita as guest comes to her house 16.00 pm. They are always joke together and Anita is interest with her hair.

Anita : ***wah rambutmu kui apik tenan men!***

"wah rambut mu itu bagus!"

"wow you have good hair!"

Keisha : *Boneka kui seng apik-apik.*
"*ini boneka yang bagus*"
"This is nice doll"

Anita : *Rambutmu kui seng apik.*
"*rambutmu itu yang bagus*"
"thats your good hair!"

Keisha : *Suwun mbak*
"*Terima kasih*"
"Thank you?"

Source of researcher's own data:

In the conversation (2) above, it occurs communication between Anita and Keisha in her house. Therefore, Anita comments about Keisha's hair, but Keisha doesn't understand about Anita's says, cause she still a child. From Anita's statement "***wah rambutmu kui apik tenan men!***", *wah rambut mu itu bagus!*, wow you have good hair! Is identifying with question (hedge) strategy, she recognizes interest to her curly's hair.

From Keisha's utter *Boneka kui seng apik-apik, "ini boneka yang bagus.* This is nice doll ". she assumes Anita gives praise not for herself, but to her doll. Cause her doll is beautifull. In the fact, Anita insterests with her hair not to her barbie's hair.

Because of that, the next Anita's utter to answer from keisha utterance *Rambutmu kui seng apik. "rambutmu itu yang bagus".* " thats your good hair !". Anita knows that keisha doesnt understand with her statement, if her hair is good not her barbie's hair. In this situation, Anita gives trust to herself if she is very interest with her hair not with her Barbie. From the end of their conversation, Anita succes to delivers the purpose from her utters, cause Keisha understands with her utterance and she says *suwun mbak. Terima kasih.* Thank You.

1.3 Negative Politeness Strategy be Pessimistic

Conversation 3

On Tuesday. February, 25th 2020

Context: Anita and her cousin Alif are playing in the garden and Anita wants to eat guava, but she can't to climb.

Anita : ***Iso peneke jambu nang wit kui ora dek?***

"*kamu bisa memanjat pohon jambu ini tidak dek?*"

"can you climb guava tree or ne?"

Alif : *Iso*
"*iya, bisa mbak*"
"Yes, I can"

Source of researcher's own data:

In the conversation (3) above, it takes place in grand mom's house where we want to take guava. Anita express proud by uttering ***Iso peneke jambu nang wit kui ora dek?***. "*kamu*

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bisa memanjat pohon jambu ini tidak dek?”. “can you climb guava tree or ne?”. It means Anita pessimistic if Alif can helps her, so this is be pessimistic strategy. Anita sees guava of tree is so tall, cause of that she is not believed Alif can climb the tree.

However, Alif wants to help his sister to take of Guava. He efforts to help her, cause he doesnt want his sister disappointed with his self. So, Alif believes that he can climb the tree because he usually does that. From his expression *Iso. Iya, bisa mbak*. Yes, i can. He refers that possible he can helps her to climb guava tree.

1.4 Negative Politeness Strategy Minimize the Imposition

Conversation 4

On Monday, February, 24th 2020

Context: at the moment, Fadly wants to visit in Wika's house at 14.00 pm. He asks alif accompany hissself meet with Wika.

Fadly : *Sedilut wae kancani aku ngopo dek?*

“sebentar saja temani saya bisa tidak dek?”

“ can you accompany me for a while my young brother?”

Alif : *Lha nengdi?*
“kemana”
“ where will you go? ”

Fadly : *nang gone Wika.*
“ kerumah Wika”
“ to Wika's home !”

Source of researcher's own data:

In the conversation (3) above, it occurs between fadly and Alif in Wika's house. Fadly talks about his planning with Alif, cause he asks Alif can join with him. It seen from *Sedilut wae kancani aku ngopo dek?* “*sebentar saja temani saya bisa tidak dek?*”. “ can you accompany me for a while my young brother?”. Thats be pessimistic strategy, cause there is a doubt from fadly to asks her young brother follow him.

Before he says yes to Fadly's ask, Alif gives the question with him. *Lha nengdi?* “*kemana*”. “ where will you go? ”, it means that Alif ensure where he will go with her brother. Usually, his brother goes alone never ask Alif to accompany his self, but for this moment he asks Alif to join with him.

As sees Fadly's utterance *Nang Gone, kerumah Wika*. To wika's home. Fadly asks with Alif to accompany him and he say that only in Wika's house not other, cause he knows that if his mother will angry if they go playing soo long. He promises that will save his young brother and finally, they go to Wika's home.

Conversation 5.

On Sunday, February, 23th 2020

Context: Mrs Ratni asks her son Fadly goes to mosque with Alif at 18.00 pm, so she does not doubt her son alone there.

Mrs. R : *bareng Alif iso kan engko ngaji ne dek?*

“bisa kan berangkat ke mesjidnya nanti sama Alif dek?”

“can you go go to mosque with Alif dek?”

Fadly : *lha ngopo mak?*
“kenapa bu?”
“ whats going on mom? ”

Mrs. R : *kan mamak ra perlu ngeterke kowe meneh.*

“ ibu tidak perlu mengantarkan mu lagi”

“ i'm not accompany yourself again”

Fadly : *yo wes mak*
“ iya bu”
“ yes mom”

Source of researcher's own data:

In the conversation (5) above, it occurs between Mrs Ratni speaks with fadly when that evening he goes to the mosque, but he is confused hasn't friend go to mosque together. So for utterance *bareng Alif iso kan engko ngaji ne dek?* “*bisa kan berangkat ke mesjidnya nanti sama Alif dek?*” “can you go go to mosque with Alif dek?”. She produces be pessimistic strategy, cause she asks her son goes to mosque must with Alif, and so her son has a friend.

From Fadly's utterances *lha ngopo mak?* “*kenapa bu?*” “ whats going on mom? ”. He asks question with his mother why he can't go to mosque alone and he wants to hear her mother's reason. Usually, his mother never comment if he goes to mosque alone, cause he braves without a friend.

Then, Mrs. Ratni explains that why she doesn't give permit if her son goes alone. It seen in *kan mamak ra perlu ngeterke kowe meneh*. "ibu tidak perlu mengantarkan mu lagi". "i'm not accompany yourself again". It describes she doesn't need to accompany Fadly if he has a friend. Fadly understand with her purpose and he follows his mother's suggestion goes to mosque with his cousin Alif.

1.5 Negative Politeness Strategy Give Deference

Conversation 6.

On Monday, February, 24th 2020

Context: Mrs Ratni as the owner of house, she is doing assignment when fadly as her cousin comes to her house 15.00 pm. Fadly asks permit to turn on music with her to turn on music in his handphone.

Fadly : *Ngangu sampean ora mbak, nak aku nyetel musik?*

"terganggu tidak kamu mbak, jika saya memainkan musik?"

"are you okay, if i turn on the music here?"

Alif : *yo ra popo, tapi jo banter-banter engko ngangu nak seru-seru?*

"tidak masalah, tetapi jangan keras-keras nanti mengganggu"

"no problem, but don't turn on music loudly?"

Fadly : *Yo.*
"oke"
"ok"

In the conversation (6) above, it takes place in Anita's home. Then, her cousin Fadly comes to her house and he asks to his sister what her doing. The utterance *Ngangu sampean ora mbak, nak aku nyetel musik?* "terganggu tidak kamu mbak, jika saya memainkan musik?". "are you okay, if i turn on the music here?". This identifies give deference, cause he delivers question or want to something with his sister as person older than him with polite. He feels so bored, cause Anita (his sister) busy with her assignment. So, he asks permit to her turn on the music to lose his bored there.

Whereas, Anita knows Fadly will be bored wait she does her assignment so Long and Anita says

yo ra popo, tapi jo banter-banter engko ngangu nak seru-seru? "tidak masalah, tetapi jangan keras-keras nanti mengganggu". "no problem, but don't turn on music loudly?". Anita gives permit to Fadly (cousin) turn on music as entertain himself, but she says with him doesn't turn on music loudly.

In the fact, Fadly listen his sister suggestion to him and he respon yo. It refers that he agrees with Anita says with him. He knows his sister must be focusses and need a quiet situation to doing her assignment. Asfter that, she teaches him does homework from his teacher, so he must control her emotion with he isn't disturb turn on the music loudly.

1.6 Negative Politeness Strategy Apologize

Conversation 7.

On Monday, February, 24th 2020

Context: Mrs Tarmi as the owner of house and as the guest Anita comes to her house at Holy day ceremony at 10.00 am.

Anita : *Sembah sungkem kulo mbah, ngaturaken sedoyo kalepatan kulo. Mugo-mugo saget ical ing dinten ariaden meniko*

"saya minta maaf nek atas semua kesalahan saya. Semoga dapat dihapuskan segala kesalahan saya dikemudian hari"

"give me apologize grand ma. I hope you can forgive my mistake on one day

Mrs. T : *"nggehe sami-sami nduk, kalepatan jenengan kulo tampi. Jenengan saget pados ilmu, sholekah, dan panjang umur kareno gusti Allah"*

"iya, sama-sama nak. Kesalahan kamu sudah saya maafkan. Mudah-mudahan kamu dapat ilmu yang banyak, jadi wanita soleha, dan panjang umur karena Allah SWT"

"yes, I forgive your mistake, I pray to you to get many sciences, be good Moslem, and keep healthy"

Anita : *Aamiin.*
"Amien"
"Amien"

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Based on the conversation (7) above, it occurs between Anita and Mrs Tarmi in Tarmi's house. The utterance **Sembah sungkem kulo mbah, ngaturaken sedoyo kalepatan kulo. Mugomugo saget ical ing dinten ariaden meniko.** saya minta maaf nek atas semua kesalahan saya. Semoga dapat dihapuskan segala kesalahan saya dikemudian hari". "give me apologize grand ma. I hope you can forgive my mistake on one day". It identifies apologize startegy. Anita asks apologize with Mrs Tarmi cause she older than her as (*sungkem*) Javanese tradition when Holy day.

In the Javanese traditions (*sungkem*) always the younger asks apologize with person older than her. It usually, the way of *sungkem* tradition in Javanese with sit down, talk with more polite and smooth as Anita's way does *sungkem* with Mrs. Tarmi. She uses smooth language and polite (*kromo*) to deliver her speak with Mrs. Tarmi.

The utterances from Mrs. Tarmi "*nggehe sami-sami nduk, kalepatan jenengan kulo tampi. Jenengan saget pados ilmu, sholekah, dan panjang umur kareno gusti Allah*". "*iya, samasama nak. Kesalahan kamu sudah saya maafkan. Mudah-mudahan kamu dapat ilmu yang banyak, jadi wanita soleha, dan panjang umur karena Allah SWT*". "yes, I forgive your mistake, I pray to you to get many sciences, be good Moslem, and keep healthy". It shows Mrs Tarmi forgives Anita and she gives advice and prays goodness for her future life

1.7 Negative Politeness Strategy Impersonalize

Conversation 8.

On Wednesday, February, 26th 2020

Context: Mrs Ratni as his mother angry with her son Fadly, cause she asks her son to wash the motorcycle, but he goes with his friend to playing football at 16.30 pm.

Mrs R : **Kumbahno motor ae daripada kowe ngelarang !**

" lebih baik cuci motor saja daripada bermain "

" it will be better if you wash the motorcycle than you are playing with your friend "

Fadly : "*meng nang ngarep tok kok*"
"*hanya didepan saja*"
" I'm playing infront of there (field) "

Mrs R : *Gek ndang bali awas kowe!*
"*ingat! Cepat Pulang*"
" Go back soon, remember that "

Fadly : Yow ra sui-sui aku.
"*iya aku tidak akan lama*"
" oke, it doesnt take for along time "

Based on the conversation (8) above, the setting place in Mrs Ratni's home. The situation when Mrs Ratni is angry with her son because Fadly asks permit to playing football with his mother only for a while, but the day is evening. So when Fadly wants to permit with his mother, Mrs Ratni asks him to doing something **Kumbahno motor ae daripada kowe ngelarang !.** "*lebih baik cuci motor saja daripada bermain*". " it will be better if you wash the motorcycle than you are playing with your friend", indicates with impersonalize cause the speaker not say who the hearer itself and the hearer also not say who the speaker

The second utterance from fadly *meng nang ngarep tok kok*". "*hanya didepan saja*". " I'm playing infront of there (field)" he answer that he goes to playing with his friend not far from his house and he is convincing her mother to belive him. When her son says like that , Mrs Ratni's respond *Gek ndang bali awas kowe!*. "*ingat! Cepat Pulang*" ". Go back soon, remember that ". It means Mrs Ratni is not believe with him because she knows if her son is playing football so long. Because of that she treats will angry if he's late come back to home.

Yow ra sui-sui aku. "*iya aku tidak akan lama*" ". oke, it doesnt take for along time ", he abides by his mother's rules and he doesnt lay again with her.

IV CONCLUSION


It can be concluded, based on the result of analysis it is found that there are seven forms of negative politeness strategy from ten forms that there are negative politeness strategies. There are (7) forms of classified negative politeness

strategy they are: be conventionally, indirect, question (hedge, be pessimistic, minimize the imposition, give deference, apologize, impersonalize.

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AN ANALYSIS OF IDIOM USING IN “THE RISING OF THE SHIELD HERO”

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Abstract

This study aims to find out the use, contextual meaning, and types of idioms in a film titled "The Rising of the Shield Hero". An idiom is an expression that contains words, phrases or clauses that often use figurative language that is often used in communication. The meaning of an idiom is very different from the literal meaning, the idiom itself does not describe one of the words that form it. The researcher used the theory of idiom types based on Boatner and Gates and contextual meaning based on Parera. The purpose of this research; identify what types of idioms in the film, and analyze the contextual meaning in the film. This research is qualitative method, the data has been taken from the film script and analyzed. The result is indicate that idioms can be found in each forms with idiom identified in the film: there are 72 idioms in 4 forms, 52 lexemic idioms, 16 phraseological idioms, 1 frozen idiom, 3 proverbs. The most idiom are lexemic and it is hard to find frozen idioms. Finally, all of these idioms have related meanings based on the contextual meaning in the film.

Keywords: Types of Idiom, Idiom, And Contextual Meaning.

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I INTRODUCTION

English as a language is an important means of written and oral communication for human which extends information and aim. Aitchison (2008: 21) stated “Language is patterned system of arbitrary sound signals, characterized by structure dependence, creativity, displacement, duality, and cultural transmission”. Language is often expressed in words or sentences in which it is used while communicating. Djajasudarma (1999: 62) stated that the development of language is in line with the development of its speakers as language users. The large number of speakers makes

language development diverse and ever-expanding. According to Fromkin (1997: 3), knowing language is the same as knowing simple words, combination of words, and their meanings.

One of the ways people express their language is by idiom using. Keraf (2001:109), idiom are structural patterns that deviate from the general rules of language, usually in the form of phrases, while the meaning cannot be explained logically or grammatically, by relying on the meaning of the words that form it. Meanwhile, According to Spears (2007: 12) said that idioms

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can be understood as a collection of words or phrases, which when translated will have a different word from the meaning of the word itself. That is why an idiom is different from the use of other languages because if interpreted it will be different. This study aims to: 1. To identify the types of idiom in "The Rising of The Shield Hero" film. 2. To analyze the contextual meanings that found in "The Rising of The

Shield Hero" film. In this case the researcher uses the following theories; semantic theory based on leech (1974) which explains the types of meanings, the theory of idiom types based on Boatner & Gates (1975) explains the various forms of idioms, and the contextual meaning theory based on Parera (2004) which explains how the meaning can be interpreted.

II RESEARCH METHOD

In this research, the researcher uses a qualitative research. The methods are seeking, collecting, classifying, analyzing the data, and drawing conclusion. By using a description method, the researcher is going to explain the use of idiom using in the film script, contextual meaning of idioms, and those idioms by applying the theory of types of idiom, idiom, and contextual meaning. In the process of writing a research paper, the writer chooses idiom as the object. The data that will be analyzed in this research are idioms that can be found in the dialogues between characters in "The Rising of The Shield Hero" film script. The data that are analyzed in this research paper are idioms taken from the dialogues between the characters in the movie script, the writer takes "The Rising of The

Shield Hero" film script as the data source. The method of data collection that is used by the writer is the documentation method. To analyze the data, the procedures used in this study as follows: 1. Explaining the types of idiom classifications of the idioms in "The Rising of The Shield Hero" film script based on the concept from Boatner & Gates (1975). 2. Explaining the contextual meaning of the idioms in "The Rising of The Shield Hero" film script by referring to the grammatical rules, by employing the theory of meaning and idiom by Parera (2004), and 3. Drawing conclusion based on the analysis of idioms in "The Rising of The Shield Hero" film script.

III RESULTS AND DISCUSSION

1. Result

In this section, the writer has analyzed the two objectives by applying the related theories based on the writer's library research. Firstly, in analyzing the types of idiom, it supports the theory of semantics by Leech (1974) and Boatner & Gates (1975). Then, in analyzing the contextual meaning, by Parera (2004).

Data Identification and Analysis

In this identification the researcher discovered idioms used in the dialogue delivered between characters and the all of idioms from identification made are 72 idioms, that is:

1. 'When my spending money **ran out** I went to the library to browse through light novels' (00:01:42) 1st episode.
'become use up or exhausted'

2. 'I'm gonna make sure you develop a keen high if you **catch my drift**' (00:00:50) 2nd episode.

'To understand the general meaning of some situation of piece of information.'

3. 'The only place that **comes to mind** would be a small village' (00:13:51) 2nd episode.

'(For a thought or idea) to enter one's consciousness or be remembered'

4. 'This wave was **piece of cake**' (00:19:12) 3rd episode.

'Something easy to do'

5. 'I'm **counting on** you' (00:00:43) 5th episode.
'to rely or depend on someone or something'

Types of Idiom Classification

In this section the author will classify idiom forms according to Boatner and Gates in A

Dictionary of American Idioms (148: 1975). Which are divided into four part:

1. Lexemic Idiom
2. Phraseological Idiom
3. Frozen Idioms
4. Proverbs

1. Lexemic idioms

Lexical idioms are idioms related to the word class (part of speech). The phrase is an idiom that denotes a certain class of grammatical and has the following types:

- a) Verbal idioms
- b) Noun idioms (noun)
- c) Adjective (idiomatic) idioms
- d) Idioms that are adverbial (adverb)

a) Verbal idiom

Verbal idioms are idioms that contain verb meanings in sentences. In “The Rising of The Shield Hero” film there are several verbal idioms, such as:

cut it

(To handle, endure, or tolerate something)

I am a loner, you are right I dont need them, whoever cannot *cut it*, gets left in the dust”

(00:15:29) first episode.

The structure is phrasal verb because Because it consist verb and preposition. The contextual meaning is To handle based on Ren said cut it, he can handle the situation without his team because he is a loner and want fight by his self.

b) Nominal Idioms

Noun idioms are idioms that contain noun meanings and usually appear as noun phrases in the form of idiomatic meanings. In “The Rising of The Shield Hero” film there are several idioms that are nouns,

e.g.: Tub of lard

(a fat person)

“You did not tell us your philolial was really this massive *tub of lard* I see”

(00:17:45) fifth episode.

The structure is noun because Because it consist noun. The contextual meaning is fat and based on Princess Malt said tub of lard to explain she feel cheated Naofumi because his pet suddenly enlarged.

c) Adjective Idioms

Adjective idioms are idioms that contain adjective meanings. In “The Rising of The Shield

Hero” There are several idioms which are adjective, such as:

Brand-new
(entirely new)

“There we go now has one *brand-new* slave”
(00:04:51) fifth episode.

The structure is adjective Because it consist adjective. The contextual meaning is entirely new and based on The Monster Seller said brand-new because he gave a new seal because the previous seal was released.

d) Adverbial idioms

Adverbial idioms are idioms that contain adverbs. In the film “The Rising of The Shield Hero” there are several idioms that contain adverbs, like:

so long

(See you later; goodbye)

“Untill next time, *So long*”

(00:17:19) first episode.

The structure is adverbial Because it consist adverb. The contextual meaning is goodbye and based on Ren said so long to Naofumi because they start to separated to begin the journey to protect the kingdom.

2. Phraseological idioms

Phraseological idioms (better known as turn on phrases). This idiom form is connected to the grammatical word class indirectly into a paraphrase requirement and often consists of one clause. This form of idiom also uses words or phrases in writing or utterances used by certain people or groups. The difference between this idiom and other idioms is in the number of words more than other idioms.

such as:

There we go

(an action succesfully)

There we go, now has one brand-new slave”

(00:04:49) fifth episode.

The structure is phraseological Because it consist of phrases. The contextual meaning is performance an action succesfully and based on Monster seller said There we go because

expressed for the completing put the seal on Raphtalia.

3. Frozen Idioms

Frozen idiom is a limited number of idioms that can be spoken or written in various ways without change the meaning of the idiom. In the film “The Rising of The Shield Hero” such as:

Piece of cake

(something easily achieved)

.” This wave was a piece of cake, the next one will probably easy too”

(00:19:12) third episodes.

This stucture is frozen idiom Because can be passive. The contextual meaning is something easily achieved and based on Ren said piece of cake because he defeated the monsters easily in the first wave and expressed his victory.

4. Proverbs

Proverbs are fragments of sentences that have frozen in form, meaning, and function. The proverbs in “The Rising of The Shield Hero” film are:

Comes to mind

(for a thought or idea)

(00:15:31) second episode

“Comes to mind, would be a small village called lute” second episode.

This stucture is proverbs Because it consist of in form, meaning, and function. The contextual meaning is for a thought or idea and based on collectors said comes to mind to Naofumi asked about where the place could get good and expensive mining goods, with remembered.

IV CONCLUSION

The writer has analyzed the use of idioms in “The Rising of The Shield Hero” film script by applying the types of idiom, and contextual meaning. 72 idioms were found in the dialogue between characters. The conclusions were divided into: the types of Idioms, and contextual meaning of the idioms. Here are the details:

5.1 Conclusion

The conclusions of this research related to the statement of the research problems and the objectives of this research.

1. It can be conclude that, based on the previous analysis on whole transcript of the data presentation, it is found that The Rising of The Shield Hero script film contains various idiomatic expression. However, by using this theory, The research finds that there are four types of idiom found in the film. There were the contextual meaning in The Rising of The Shield Hero script film, There were 72 times of the use types of idiom found in The Rising of The Shield Hero script film. Specially 52 lexemic idioms (among them: 37 data of phrasal verb, 2 data found out of nominal idioms, 8 data found out of adjective idioms, and 5 data found out of adverbial idioms), 16 data found out of phrasal idioms, only 1 of the data found out of frozen idioms, and last 3 data found out of proverb idioms in the film.

2. It can be said that the reason in understanding the meaning of idioms, in addition to see the original meaning, it can also need to see the context when the idioms is uttered or spoken. So, it is proved that a meaning is having a close relationship with its context.

5.2 Suggestion

1. For the reader of this study who are interested in the same field, such as semantic, they are expected to more understand about the contextual meaning on the idiom use not only based on the book, but also have to consider based on the context where the idiom are used. So, they can get a good comprehension in understanding the idiom use which is stated, especially in the literary work such as film.

2. For the student of english department, it is expected that the study becomes a meaningful source for those who want to know further about literary work especially film. The researcher suggest them to learn the idiom using through film. By watching film, the students of english department will get understand about contextual meaning and about life on the idiom using from the conversation in the film will be more student who are interested in analyzing idiom using in the film to increase their knowledge such as literature, and linguistics. The last, all of the idiom or 72 idioms have the equivalence meaning related to the dictionary, all of

contextual meaning have done analyze based on the context of the dialogue in The Rising of The Shield Hero” film script.

5.2 Suggestion


In the film “The Rising of The Shield Hero” the writer found many idioms in it.

However, the writer has difficulty finding proverbs idioms. Therefore, the authors suggest other researchers to continue and develop research on idioms in the proverbs.

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THE HUMILIATION TOWARD WOMEN ASSEEN IN HENRIK IBSEN'S DOLL'S HOUSE

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Abstract

This research is a study of Ibsen's A Doll's House from the perspective of justice for women. The purpose of this research is to find out and explain the types of women's problems faced by female main characters, to identify and describe the struggles of the main female characters in gaining independence in their lives, and to find out the significant meaning behind the success of the main female leaders' struggles as represented in drama.

Implemented to answer the objectives of this study. This study is a qualitative study described by Creswell. The object of this study is Ibsen's Doll House. This research uses Wolffrey, Robbins, and Womack's theories about men totally controlling women, without any women's rights. There is also the theory of Faqih, and Kate Millet.

The formulation of the problem in this study are (1) What types of problems are faced by the main female characters in A Ibsen Doll House? (2) How did the main female character face problems for her independence at A Ibsen Doll House? (3) What is the significance behind the success of the struggle of the main female character in gaining independence in her life at A Ibsen Doll House? Here we see the social side of this drama is very distorted. It teaches us as human beings to respect each other against men and women, so that there are no gaps in marriage. In conclusion, this study aims for all people to do justice to fellow human beings, whether male or female, in order to live peacefully.

Keywords: *Form of Conflict, Cause of Conflict, Result of Conflict*

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I INTRODUCTION

In the case of A Doll's House. Ibsen wrote A Doll's House in Norway in 1879, and the play presumably took place sometime in the same decade. Set in an upper middle class home, the play demonstrates the importance of social class in late 19th century Norway. Born into the upper middle class himself, Ibsen not only understood the importance of social class, but also the expectations placed on its

members. Nora and Torvald are living proof that upper middle class life can be a comfortable one. The growth and prosperity of Norway's upper-middle class began in 1843, with a great economic boom. This boom lasted until approximately 1875, meaning that Nora and Torvald were still reaping its effects. This boom can mainly be attributed to Norway's success in foreign trade, mining

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and growth in agricultural productivity. Additionally, Norway, which only became an independent nation in 1814, was becoming more industrialized, and therefore bringing more money into the country as well as creating more jobs and opportunities.

As a result, the upper-middle class became larger. Before this class existed, most of the people with wealth were a part of the aristocracy, and therefore born into money. Now, people could work their way up, and enter into the upper-middle class through hard work and education. While this economic boom brought prosperity, it also brought This is evident in the plot of *A Doll's House*. Nora owes Krogstad money, which causes her immense stress. Torvald is obsessed with staying out of debt. Nora and Torvald are thrilled are at the prospect that Torvald might get a raise at the bank, which would mean more money to the entire family. However, Torvald's tight grip around the families funds lead Nora to lie about what she uses their money for, creating tension and dishonesty in their marriage and, ultimately, influencing Nora's decision to leave the house. Furthermore, expectations about being upper-middle class were also forming during this time in Norway.

Commonly referred to as bourgeois respectability, expectations of the upper middle-class included financial success without any debt, good morals, and a stable, patriarchal family. A woman's main responsibility centered around being a housewife, whose most prominent task was to serve her husband and children. The audience sees this patriarchal structure at work when Nora lets Torvald call her his little skylark, who she does whatever her husband says. Torvald is the strong male figure who makes and manages the money, as well as controlling the household. Clearly aware of the subordination of women in late 19th century Norwegian society, Ibsen wrote in his notes for *A Doll's House* in 1878, A woman cannot be herself in contemporary society, it is an exclusively male society with laws drafted by men, and with counsel and judges who judge feminine conduct from the male point of view. This is why Nora's proclamation that she also had a duty to herself shocked audiences of the time. Not only was the patriarchal structure a social tradition and something expected of the

upper middle class, but there were also laws that correlated with its ideology. For example, women were not allowed to borrow money without their husbands consent or vote.

Again, Nora goes against the social norms when she borrows from and repays money to Krogstad behind Torvald's back. Perhaps the only thing about the world of the play that differs from the world of Ibsen is that Nora's behavior was completely unprecedented in the 1870's. Generally as a movement, the history of justice for women movement has developed from time to time. There are three phases or waves of justice for women. The first phase of justice for women took place in the late 18th until 19th, emerging out of an environment of urban industrialism, liberal, and socialist politics. The goal of this phase is to open up opportunities for women with a focus on suffrage. This movement was centered in Europe and moved to America. It marked the birth of the first phase of justice for women along with the emergence of a book entitled *The Subjection of Women* (1869) by John Stuart Mill. The *Subjection of Women* was one of the famous works and had a broad influence on the lives of women in the matter of liberty in a social order.

This work makes a woman as a subject in the discussion of the difficulties involved or get the same rights as men in a social order (Purnama, 2010). Here, Mill argues that the differences in the social relationship between men and women is a kind of something wrong because it can be a bottleneck in human repair and must be replaced with a principle of perfect equality that recognizes the lack of power or the exception between women and men. He also argues that women should be given an equal status as men in the scope of work, family, politics and other aspects of life. The second phase of justice for woman began in 1960s and it focused on the civil rights, specifically social and economic equality (Castle, 2007: 95).

According to Castle, in this phase, sexuality and reproductive rights were the dominant issues and the movement's energy that is focused on passing the Equal Rights Amendment to the Constitution guaranteeing social equality regardless of sex. Simone de Beauvoir's *The Second Sex* is a foundational text and claims that "one is not born, one becomes a woman". Here, de Beauvoir challenges the idea

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that a woman's essence is distinct from a man's, and that she is born with certain inherent potential and qualities that define her personal, social, and legal existence. This means that a woman is not born with the characteristics of a woman, other than the physical characteristics. As women, they must create the rest of their life in a way that they think a woman should be. They must be tough and confident with their ability, potential, and quality because women were not defined by people, nature, God, or anything else before their birth. They are defined by themselves with their much potential wealth, so they have to improve theirs in order to show who they really are. The third phase of justice for woman began in the middle of 90's and it was informed by post-colonial and post-modern thinking (Tong, 2009: 9).

Further, it is said that conflict and self-contradiction are the names of the game as women seek new identities for themselves. The distinctive characteristics of the third phases of justice for women is that the justice for woman have no intentions of thinking, speaking, or writing about themselves and other women out of the existence. They aim to answer a woman's questions which are "who is she? And what does she want?" where these questions have never been answered before. This means that in this phase, justice for women try to open their mind. They dig deeper into the exact meaning of being a woman. They think critically about what actually becomes a problem in justice for woman.

The problem is a question about their new identities of being a woman. The phenomena of women's problems and their struggles have still existed in the world. The problems happen not only in Eastern countries but also in Western countries involving everyone in daily life. They are universal and still happen in the real life. They also can be seen from the portrayal of the female characters' struggles in many literary works. Women feel worthless, inferior, and depressed when they are subordinated and discriminated. For that reason, women must solve their problems with their struggles. For centuries, women have been seen as the

subordinate of men. Men are the controller of the society. Women only follow what men say as the head of a society. This happens because the society has been trapped in the patriarchal system. The patriarchal system becomes the obstruction for women to get the equality as men get. The result is that men are superior to women in all segments of life. Moreover, the society still adopts the assumption that men are better than women.

Nowadays, women face many problems in some aspects of life, such as in domestic areas, education, politics, and social life. In fact, there are many discrimination and oppression toward women that happen in the world, not only in the Eastern countries but also in the Western countries. Being a woman is not a fault. It could be a gift because a woman is seen as a symbol of purity. However, women start to realize that they are equal with men. Women begin to think that they are also meaningful. They begin to find their own freedom. They started to regard themselves as individual and independent women. They banded the ideology held strongly at that time, the ideal figure of a "good" woman. They try to see a new meaning of being a "good" woman. They believe that being a good woman does not mean that one could give up what he or she believes to be the right thing to do to be a happy person.

They believe in the pursuit of happiness. Now in the modern era should not be practiced anymore. The society must leave such conservative ways of thinking. The reason why the researcher chooses this topic, the lack of struggles to fight against discrimination and oppression toward women causes the discrimination on women, which still happens until now. Realizing that such problems still occur in many countries, the researcher thinks that the gender issues like discrimination and oppression toward women are still worth discussing. Below are some examples of researches about discrimination and oppression toward women that happen in daily life in many countries in the world, especially in the Western countries.

II RESEARCH METHODS

Defines data as a collection of information that will be used in a research. In the qualitative research usually data are in the forms of nonnumeric but have variety in sources. The struggles of the main female character for life independence and the significant meaning behind the success of the main female character's struggles in gaining the independence in her life. The primary data are the main data obtained from all the words, dialogues, phrases and sentences in the drama. The primary data sources of the study are *A Doll's House* play by Henrik Ibsen. Secondary data are the supporting data taken from criticism, and some articles related to the drama. The techniques in collecting the data as follows: reading the drama repeatedly, taking notes of important part in both primary and secondary data, underlying the important word, phrases and sentences which are related to the study, arranging the data into several part based on its classification, library research by collecting and selecting both primary data and secondary data, drawing the conclusion of the analysis that has already done in the former chapter and formulating its pedagogical suggestion.

Method of Analyzing the Data

There were several steps to analyzing the data. First, the research data were taken by reading the play comprehensively and by observing the data related to the strong patriarchal power and the weak images of women. Second, the researcher took notes on the detail issues to be analyzed which are related to the data of the kinds of women's problems, the data of Nora's struggles for life independence and the significant meaning behind the success of Nora's struggles in gaining independence in her life. The data of the kinds of women's problems fell into two categories, a strong patriarchal power and the weak images of women. The data of Nora's struggles for life independence fell into five categories. They were no freedom in family matters in solving her husband's financial problem, in expressing her feelings against her husband's domination, in deciding to solve her family problem, in showing her ability in doing domestic work and deciding to do an important

thing in social life. Then those five categories fell into seven classifications.

They were deciding to solve her husband's problem by borrowing some money, deciding to earn money by working to pay for the debt, deciding to show her resistance by speaking up against her husband's domination, deciding to get the loan by forging her father's signature to get the surety of the bond, setting aside money from the monthly living costs, trying to show her attention and affection to her children, and finally deciding to leave her family in gaining independence for her life.

Third, the researcher gave code to each datum. The researcher also did another careful reading along with data interpretation. Finally, the data were categorized into the thematic meaning related to the kinds of women's problems occurring in the play, Nora's struggles for life independence, and the significant meaning behind the success of her struggles. Then the data of Nora's struggles were classified into thematic meaning related to no freedom in family matters in solving her family financial problem, in expressing her feelings about her husband's domination, in deciding to solve her family problem, in showing the ability in doing domestic work and in deciding to do an important thing in her life.

Technique of Collecting the Data

The writer uses the techniques in collecting the data as follows:

- a. Reading the drama repeatedly.
- b. Taking notes of important part in both primary and secondary data
- c. Underlying the important word.
- d. Phrases and sentences which are related to the study.
- e. Arranging the data into several part based on its classification.
- f. Library research by collecting and selecting both primary data and secondary data.
- g. Drawing the conclusion of the analysis that has already done in the former chapter and formulating its pedagogical suggestion.

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Technique of Analyzing the Data

Stated that data analysis, which includes gathering and linking the data to find particular phenomena, is the important part of qualitative research. In this research, the phenomena to be found and analyzed are the kinds of women's problems that the main female character faces in her daily life in the play, the struggles of the main female character for life independence, and the significant meaning behind the success of the main female character's struggles in gaining the independence for her life in Ibsen's *A Doll's House*.

The five steps that were conducted to analyze the data are explained as follows:

1. Identifying the data from the play by making some notes.

2. Reading and rereading the whole data and arranging the data into three major topics: the kinds of women's problems that the main female character faces in her daily life in the play, the struggles of the main female character for life independence, and the significant meaning behind the success of the main female character's struggles in gaining the independence for her life in Ibsen's *A Doll's House*.

3. Coding and categorizing the data in the data table into thematic categories related to the kinds of women's problems that the main female character faces in her daily life in the play (the strong patriarchal power and the weak images of

women) and also coding and classifying the struggles of the main female character for life independence. They fall into five categories : no freedom in family matters in solving her husband's financial problem classified into deciding to solve her husband's problem by borrowing some money and deciding to earn money by working to pay for the debt, no freedom in family matters in expressing her feelings over her husband's domination classified into deciding to show her resistance by speaking up against her husband's domination, no freedom in family matters in deciding to solve a family problem classified into deciding to get the loan by forging her father's signature to get the surety of the bond, no freedom in family matters in showing the ability in doing domestic work classified into setting aside money from the monthly living costs and trying to show her attention and affection to her children, and finally, no freedom in family matters in deciding to do an important thing in her life classified into deciding to leave her family in gaining independence in her life.

4. Sorting the data by selecting the relevant data and excluding the irrelevant data. The selected relevant data were classified and interpreted according to its thematic meaning.

5. Finally, making an interpretation of the findings based on the researcher's comprehension about the theory.

III RESULTS AND DISCUSSION

Kinds of Problems does the Main Female Character Face in Ibsen's *A Doll's House*

For centuries, men and women have been treated unequally in the society which believes in patriarchy system. Patriarchy is the name given to the whole complex system of male dominance by which most societies are run now and were run in the past. In this system, men are the controller and women become the follower. Men have full power to treat and control women and, thus, women only follow what men say as the head of a society. In this case, have no right or chance to break the rules. The result is that men are superior to women in all segments of life such as in domestic areas, education, politics, and social life. Furthermore, this condition raises

many problems between women and men. After exploring the feminist theory and women's problems, the researcher comes to a conclusion that there are two kinds of women's problems founded in Ibsen's *A Doll's House*. Those are strong patriarchal power and weak images of women. The description and explanation of the kinds of women's problems in the play can be seen below.

There are many limitations of freedom toward women in all aspects of life. In Ibsen's *A Doll's House*, there are two examples of limitations of freedom toward women in domestic life. They are the limitation in deciding to borrow some money from other people and the

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limitation in doing what they like. The first example of the limitation can be seen in the following dialogue between Nora and her husband, Helmer:

Helmer : When did my squirrel come home?

Nora : Just now. (Puts the bag of macaroons into her pocket and wipes her mouth.) Come in here, Torvald, and see what I have bought.

Helmer : Don't disturb me. (A little later, he opens the door and looks into the room, pen in hand.) Bought, did you say? All these things? Has my little spendthrift been wasting money again?

Nora : Yes but, Torvald, this year we really can let ourselves go a little. This is the first Christmas that we have not needed to economise.

Helmer : Still, you know, we can't spend money recklessly.

Nora : Yes, Torvald, we may be a wee bit more reckless now, mayn't we? Just a tiny wee bit! You are going to have a big salary and earn lots and lots of money.

Helmer : Yes, after the New Year; but then it will be a whole quarter before the salary is due.

Nora : Pooh! We can borrow until then.

Helmer : Nora! (Goes up to her and takes her playfully by the ear.) The same little featherhead! Suppose, now, that I borrowed fifty pounds today, and you spent it all in the Christmas week, and then on New Year's Eve a slate fell on my head and killed me, and— Nora : (putting her hands over his mouth). Oh! don't say such horrid things.

Helmer : That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle (Act I, p.4-5).

The dialogue above shows that there is a limitation of freedom toward Nora. She cannot do anything she wants to do in domestic life. It occurs when she asks Helmer to borrow some money from other people when they have no money. In Helmer's view, it is a shame for him to ask for a loan from other people because there will be no happiness in a family if they depend on a loan. In fact, at the beginning of their marriage, Nora needs a certain amount of money, which forces her to borrow some. However, this is an example of a patriarchal culture which is represented by Helmer. Here, Nora has no right to decide anything. The proof that there is a limitation of freedom toward her is reinforced by her old friend, Mrs. Linde. It can be seen from the following dialogue:

Nora : Come here. (Pulls her down on the sofa beside her.) Now I will show you that I too have something to be proud and glad of. It was I who saved Torvald's life.

Mrs. Linde : "Saved"? How?

Nora : I told you about our trip to Italy. Torvald would never have recovered if he had not gone there—

Mrs. Linde : Yes, but your father gave you the necessary funds.

Nora : (smiling). Yes, that is what Torvald and all the others think, but—

Mrs. Linde : But—

Nora : Papa didn't give us a shilling. It was I who procured the money.

Mrs. Linde : You? All that large sum?

Nora : Two hundred and fifty pounds. What do you think of that?

Mrs. Linde : But, Nora, how could you possibly do it? Did you win a prize in the Lottery? Nora : (contemptuously). In the Lottery? There would have been no credit in that.

Mrs. Linde : But where did you get it from, then?

Nora : (humming and smiling with an air of mystery). Hm, hm! Aha!

Mrs. Linde : Because you couldn't have borrowed it.

Nora : Couldn't I? Why not?

Mrs. Linde : No, a wife cannot borrow without her husband's consent(Act I, p.14).

It is clearly stated from the dialogue above that a wife cannot borrow some money without her husband's permission. Here, Nora has to decide to borrow some money for the sake of saving Helmer's life because at that time she needs a big amount of money to pay a journey to Italia aiming to cure her husband's illness due to the doctor's suggestion. In this case, she tries to find a way to help her husband when she knows that her husband's health is getting worse. The second example of the limitation of freedom toward Nora is the limitation to do anything she likes. She has no freedom to do anything she likes even when it is related to only a small thing. Helmer forbids her to eat her favorite candy, macaroon. It is proven from the following dialogue:

Helmer : And I would not wish you to be anything but just what you are, my sweet little skylark. But, do you know, it strikes me that you are looking rather—what shall I say—rather uneasy today?

Nora : Do I?

Helmer : You do, really. Look straight at me.

Nora : (looks at him). Well?

Helmer : (wagging his finger at her). Hasn't Miss Sweet Tooth been breaking rules in town today?

Nora : No; what makes you think that?

Helmer : Hasn't she paid a visit to the confectioner's?

Nora : No, I assure you, Torvald—

Helmer : Not been nibbling sweets?

Nora : No, certainly not.

Helmer : Not even taken a bite at a macaroon or two?

Nora : No, Torvald, I assure you really—(Act I, p.7).

Here, Nora assures Helmer that she does not eat macaroon. Helmer forbids her to eat them because in his opinion it will spoil Nora's teeth. It is clearly seen that everything is under her

husband's control as the leader in the family. He controls Nora's activity in doing everything. This clearly shows the strong patriarchal power at that time.

The strong patriarchal power in domestic life makes women as wives unable to do what they want to. They become the second class and are considered as the other. They only become the complement of men and have the second-class position. They have less importance than men. Therefore, what women do sometimes is regarded as unimportant. For that reason, their voice is also unimportant and cannot be a standard or paradigm, or even cannot be trusted. In Ibsen's *A Doll's House*, Nora has no right to express her true feelings to Helmer. Nora is only affirming what her husband says because she has no right to express her true feelings in front of him. It can be seen from the following dialogue between Nora and Helmer:

Helmer : That is like a woman! But seriously, Nora, you know what I think about that. No debt, no borrowing. There can be no freedom or beauty about a home life that depends on borrowing and debt. We two have kept bravely on the straight road so far, and we will go on the same way for the short time longer that there need be any struggle.

Nora : (moving towards the stove). As you please, Torvald.

Helmer : (following her). Come, come, my little skylark must not droop her wings. What is this! Is my little squirrel out of temper? (Taking out his purse.) Nora, what do you think I have got here? (Act I, p.5).

From the dialogue above, it is clearly stated that at the end of her conversation with her husband, Nora is only affirming her husband's decision not to borrow money from other people. She only follows what her husband says and does not try to reveal her true feelings to him. It is also clearly seen from the following dialogue between Nora and Helmer when Helmer forbids Nora to eat her favorite candy:

Helmer : And I would not wish you to be anything but just what you are, my sweet little skylark. But, do you know, it strikes me that you are looking

rather—what shall I say—rather uneasy today?

Nora : Do I?

Helmer : You do, really. Look straight at me.

Nora : (looks at him). Well?

Helmer : (wagging his finger at her). Hasn't Miss Sweet Tooth been breaking rules in town today?

Nora : No; what makes you think that?

Helmer : Hasn't she paid a visit to the confectioner's?

Nora : No, I assure you, Torvald—

Helmer : Not been nibbling sweets?

Nora : No, certainly not.

Helmer : Not even taken a bite at a macaroon or two?

Nora : No, Torvald, I assure you really—

Helmer : There, there, of course I was only joking.

Nora : (going to the table on the right). I should not think of going against your wishes. Helmer : No, I am sure of that; besides, you gave me your word—(Going up to her.) Keep your little Christmas secrets to yourself, my darling. They will all be revealed tonight when the Christmas Tree is lit, no doubt (Act I, p.7).

Nora tries to persuade Helmer that she will not be able to fight against his wishes due to her effort to be a good wife. Nora tries to fulfill Helmer's wishes such as not to behave inappropriately in social life or not to nibble sweets or eat macaroons since those things can damage her teeth. Here, there is a limitation of Nora's freedom to express her feelings about her husband's domination. Even Helmer says that he is only joking but it implies that he does not like Nora to eat macaroon.

Patriarchal system holds an important role in all aspects of life hence this system controls women's movement. Men, as the biggest part of this system, also hold and control women's movement as the smallest. Women have no power to decide to do anything. Here, women can only be men's followers. It occurs not only in domestic but also in social life. In Ibsen's A

Doll's House, there is a limitation of freedom towards women. It is a limitation to decide an important thing. It happens to Nora when she decides to find a way to help her husband from his illness. She determines to borrow some money from someone named Krogstad. It occurs because Nora and her husband do not have any money at all. She has also forged her father's signature in order to fulfill the requirement to get the loan. It can be seen from the following dialogue between Nora and Krogstad:

Krogstad : Your father died on the 29th of September. But, look here; your father has dated his signature the 2nd of October. It is a discrepancy, isn't it? (NORA is silent.) Can you explain it to me? (NORA is still silent.) It is a remarkable thing, too, that the words "2nd of October," as well as the year, are not written in your father's handwriting but in one that I think I know. Well, of course it can be explained; your father may have forgotten to date his signature, and someone else may have dated it haphazard before they knew of his death. There is no harm in that. It all depends on the signature of the name; and that is genuine, I suppose, Mrs. Helmer? It was your father himself who signed his name here? Nora : (after a short pause, throws her head up and looks defiantly at him). No, it was not. It was I that wrote papa's name.

Krogstad : Are you aware that is a dangerous confession?

Nora : In what way? You shall have your money soon.

Krogstad : Let me ask you a question; why did you not send the paper to your father? Nora : It was impossible; papa was so ill. If I had asked him for his signature, I should have had to tell him what the money was to be used for; and when he was so ill himself I couldn't tell him that my husband's life was in danger—it was impossible.

Krogstad : It would have been better for you if you had given up your trip abroad.

Nora : No, that was impossible.
That trip was to save my husband's life;
I couldn't give that up.

Krogstad : But did it never occur
to you that you were committing a fraud
on me?

Nora : I couldn't take that into
account; I didn't trouble myself about
you at all. I couldn't bear you, because
you put so many heartless difficulties in
my way, although you knew what a
dangerous condition my husband was in
(Act I, p.28).

The dialogue above occurs when Krogstad reveals Nora's secret in forging her poor father's signature to be able to borrow money from him. When Krogstad asks Nora why she does not just send the paper to be signed authentically by her father, Nora states that it is impossible to do that due to his condition which is also dying for illness. She does not want to trouble her sick father with her problem in finding money to cure her husband. He also asks her why she does not give up her effort to save her husband. In this difficult condition, Nora has to decide something which is important that is forging her father's signature in order to get the surety of the bond and then she can get the loan. The following dialogue also shows that Nora will do everything to save her husband's life even though it will risk her own life.

Nora : You? Do you ask me to
believe that you were brave enough to
run a risk to save your wife's life?

Krogstad : The law cares nothing
about motives.

Nora : Then it must be a very
foolish law.

Krogstad : Foolish or not, it is the
law by which you will be judged, if I
produce this paper in court.

Nora : I don't believe it. Is a
daughter not to be allowed to spare her
dying father anxiety and care? Is a wife
not to be allowed to save her husband's
life? I don't know much about law; but I
am certain that there must be laws
permitting such things as that. Have you
no knowledge of such laws— you who
are a lawyer? You must be a very poor
lawyer, Mr. Krogstad.

Krogstad : Maybe. But matters of
business—such business as you and I
have had together—do you think I don't
understand that? Very well. Do as you
please. But let me tell you this—if I lose
my position a second time, you shall lose
yours with me. (He bows, and goes out
through the hall.) (Act I, p. 28-29).

Here, Nora explains that she has to forge her father's signature because of an important reason, which is to get the money soon. She uses the money to go to Italy as the doctor suggested, a place where her husband could possibly get better, but Krogstad does not care about Nora's motive. He only cares about his matter. He also compels her to help him that is to persuade her husband to restore his position in the Bank. If it does not occur then he will reveal Nora's secret to Helmer that Nora has borrowed some money from him and she has also forged her father's signature to get the loan.

4.2 The Main Female Character Face the Problems for Her Independence in Ibsen's A Doll's House.

There are some struggles done by Nora, as the main female character, to live independently against discrimination and oppression toward women in patriarchal society in Ibsen's A Doll's House. Here, she struggles to fight against discrimination and oppression toward women resulted from the strong patriarchal power and the weak images of women. Her struggles are deciding to solve her husband's problem by borrowing some money, deciding to earn money by working to pay for the debt, deciding to show her resistance by speaking up against her husband's domination, deciding to get the loan by forging her father's signature to get the surety of the bond, setting aside money from the monthly living costs, trying to show her affection to her children and finally deciding to leave her family as a result of her profound disappointment. The descriptions of her struggles are as follows.

The first struggle that she makes is deciding to solve her husband's problem by borrowing some money. Here, she decides to do it because of a certain reason. At the beginning of her marriage, her husband is convicted of a serious illness due to his being a workaholic. The

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doctor says that her husband should be immediately brought to Italy. Actually, the condition of their finance is not sufficient. Thus, Nora, as a good wife who really loves her husband, tries to do something. She comes to her husband's subordinate, named Krogstad. She borrows two hundred and fifty pounds from him although she is not allowed to do that. It can be seen from the following dialogue between Nora and Mrs. Linde:

Nora : There is no need you should. I never said I had borrowed the money. I may have got it some other way. (Lies back on the sofa.) Perhaps I got it from some other admirer. When anyone is as attractive as I am—

Mrs. Linde : You are a mad creature.

Nora : Now, you know you're full of curiosity, Christine.

Mrs. Linde : Listen to me, Nora dear. Haven't you been a little bit imprudent?

Nora : (sits up straight). Is it imprudent to save your husband's life?

Mrs. Linde : It seems to me imprudent, without his knowledge, to—

Nora : But it was absolutely necessary that he should not know! My goodness, can't you understand that? It was necessary he should have no idea what a dangerous condition he was in. It was to me that the doctors came and said that his life was in danger, and that the only thing to save him was to live in the south. Do you suppose I didn't try, first of all, to get what I wanted as if it were for myself? I told him how much I should love to travel abroad like other young wives; I tried tears and entreaties with him; I told him that he ought to remember the condition I was in, and that he ought to be kind and indulgent to me; I even hinted that he might raise a loan. That nearly made him angry, Christine. He said I was thoughtless, and that it was his duty as my husband not to indulge me in my whims and caprices—as I believe he called them. Very well, I thought, you must be saved—and that was how I came to devise a way out of the difficulty—

Mrs. Linde : And did your husband never get to know from your father that the money had not come from him?

Nora : No, never. Papa died just at that time. I had meant to let him into the secret and beg him never to reveal it. But he was so ill then—alas, there never was any need to tell him (Act I, p.15).

Other people represented by Mrs. Linde consider that the action of borrowing the money without the husband's permission is something imprudent and wrong. However once again, Nora strictly tells Mrs. Linde that the only reason she has bravery to do so is for saving Helmer's life. Unfortunately, Nora does not know that the person who has lent her the money is a sly person. It can be proven from the following dialogue between Nora and Krogstad:

Nora : You don't mean that you will tell my husband that I owe you money?

Krogstad : Hm!—suppose I were to tell him?

Nora : It would be perfectly infamous of you. (Sobbing.) To think of his learning my secret, which has been my joy and pride, in such an ugly, clumsy way—that he should learn it from you! And it would put me in a horribly disagreeable position—

Krogstad : Only disagreeable?

Nora : (impetuously). Well, do it, then!—and it will be the worse for you. My husband will see for himself what a blackguard you are and you certainly won't keep your post then.

Krogstad : I asked you if it was only a disagreeable scene at home that you were afraid of?

Nora : If my husband does get to know of it, of course he will at once pay you what is still owing, and we shall have nothing more to do with you.

Krogstad : (coming a step nearer). Listen to me, Mrs. Helmer. Either you have a very bad memory or you know very little of business. I shall be obliged to remind you of a few details.

Nora : What do you mean?

Krogstad : When your husband was ill, you came to me to borrow two hundred and fifty pounds.

Nora : I didn't know anyone else to go to.

Krogstad : I promised to get you that amount—

Nora : Yes, and you did so(Act I, p.26).

She fully gives her time to nurse her husband who is badly ill. She is even willing to help him although she has to commit a crime, which is borrowing some money from Krogstad without her husband's permission. Nora risks her own life for the sake of her husband's health if one day her crime is revealed. Nora's willingness is seen in her conversation with Krogstad who comes to warn her about the money she has borrowed. Therefore, it clearly shows how Nora breaks the law.

Women at that time have no rights to do the activity outside the house. Men as the head of the society control every aspect of life. Men are the only one who has duty to fulfill the family needs. Therefore, In Ibsen's *A Doll's House*, Nora faces a difficult situation. She has to earn money by working to pay for the debt without her husband's consent. She only shares her secret to Mrs.Linde.

Mrs. Linde : (smiling). Nora, Nora, haven't you learned sense yet? In our schooldays you were a great spendthrift.

Nora : (laughing). Yes, that is what Torvald says now. (Wags her finger at her.) But "Nora, Nora" is not so silly as you think. We have not been in a position for me to waste money. We have both had to work.

Mrs. Linde : You too?

Nora : Yes.....(Act I, p.10-11).

Here, Nora reveals her secret to Mrs. Linde that both of them have to work, not only her husband but also her. Nora reveals her secret when Mrs. Linde says that Nora is a great spendthrift in the school time, but now in the present time, she has to work to pay for the debt. She tries to earn money in her own way by working quietly behind her husband's back. This is proven in the following dialogue:

Nora : Well, then I have found other ways of earning money. Last winter I was lucky enough to get a lot of copying to do; so I locked myself up and sat writing every evening until quite late at night. Many a time I was desperately tired; but all the same it was a tremendous pleasure to sit there

working and earning money. It was like being a man.

Mrs. Linde : How much have you been able to pay off in that way?

Nora : I can't tell you exactly. You see, it is very difficult to keep an account of a business matter of that kind. I only know that I have paid every penny that I could scrape together. Many a time I was at my wits' end. (Smiles.) (Act I, p.16).

At this point Nora takes Helmer's duty over to support her family's finance. Nora independently works and earns money when Helmer is ill, which shows her independence. She gets a job in order to pay for the debt. She has a lot of copying to do. It is a very difficult time for her when she has to lock herself up in her room and sit to write every evening until late at night. She feels really tired but there is pleasure for her because it is like being a man whose role is to work hard in order to fulfill the family needs.

As the result of discrimination and oppression towards women, women's voice in patriarchal society is not heard and considered unimportant. They just keep silent and obey everything what men say because women are afraid if their voice is unheard. In Ibsen's *A Doll's House*, Nora always has the same voice with her husband. She never deny or tries to speak up about her true feelings to him, but at the end of the play the opposite occurs. Nora decides to show her resistance by speaking up about her true feelings to her husband when everything happens not as she wishes. It can be seen from the following dialogue between Nora and Helmer:

Nora : (looking at her watch). It is not so very late. Sit down here, Torvald. You and I have much to say to one another. (She sits down at one side of the table.)

Helmer : Nora—what is this?—this cold, set face? Nora. Sit down. It will take some time; I have a lot to talk over with you.

Helmer : (sits down at the opposite side of the table). You alarm me, Nora!— and I don't understand you.

Nora : No, that is just it. You don't understand me, and I have never understood you either—before tonight. No, you mustn't interrupt me. You must simply listen to what I say. Torvald, this is a settling of accounts.

Helmer : What do you mean by that?

Nora : (after a short silence). Isn't there one thing that strikes you as strange in our sitting here like this?

Helmer : What is that?

Nora : We have been married now eight years. Does it not occur to you that this is the first time we two, you and I, husband and wife, have had a serious conversation?

Helmer : What do you mean by serious?

Nora : In all these eight years—longer than that—from the very beginning of our acquaintance, we have never exchanged a word on any serious subject (Act III, p.73).

Everything is changing when Nora realizes that her husband does not care about what she has done for him as he only cares about himself. This moment brings Nora into consciousness and then she tries to reveal all of her true feelings into her husband. From that moment, she tries to start a serious conversation with him. She says that from the beginning of their marriage they never have a serious conversation. It occurs because Nora always follows what he says. This time, Nora has the courage to say everything she feels to him. It is proven from the following dialogue:

Nora : I am not speaking about business matters. I say that we have never sat down in earnest together to try and get at the bottom of anything.

Helmer : But, dearest Nora, would it have been any good to you?

Nora : That is just it; you have never understood me. I have been greatly wronged, Torvald—first by papa and then by you.

Helmer : What! By us two—by us two, who have loved you better than anyone else in the world?

Nora : (shaking her head). You have never loved me. You have only thought it pleasant to be in love with me.

Helmer : Nora, what do I hear you saying?

Nora : It is perfectly true, Torvald. When I was at home with papa, he told me his opinion about everything, and so I had the same opinions; and if I differed from him I concealed the fact, because he would not have liked it. He called me his doll-child, and he played with me just as I used to play with my dolls. And when I came to live with you—

Helmer : What sort of an expression is that to use about our marriage?

Nora : (undisturbed). I mean that I was simply transferred from papa's hands into yours. You arranged everything according to your own taste, and so I got the same tastes as your else I pretended to, I am really not quite sure which—I think sometimes the one and sometimes the other. When I look back on it, it seems to me as if I had been living here like a poor woman—just from hand to mouth. I have existed merely to perform tricks for you, Torvald. But you would have it so. You and papa have committed a great sin against me. It is your fault that I have made nothing of my life.

Helmer : How unreasonable and how ungrateful you are,

Nora : Have you not been happy here?

Nora : No, I have never been happy. I thought I was, but it has never really been so.

Helmer : Not—not happy!

Nora : No, only merry. And you have always been so kind to me. But our home has been nothing but a playroom. I have been your doll-wife, just as at home I was papa's doll-child; and here the children have been my dolls. I thought it great fun when you played with me, just as they thought it great fun when I played with them. That is what our marriage has been, Torvald.

Helmer : There is some truth in what you say—exaggerated and strained as your view of it is. But for the future it shall be different. Playtime shall be over, and lesson-time shall begin.

Nora : Whose lessons? Mine, or the children's?

Helmer : Both yours and the children's, my darling Nora.

Nora : Alas, Torvald, you are not the man to educate me into being a proper wife for you (Act III, p.74-75).

Nora realizes that she has been greatly wronged, first by her father and then by her husband, who treats her like a doll. In this case, a doll means something that can be played anytime by the owner. It occurs because everything she has done based on her husband's and her father's permission. At the end of the play, Nora has changed her behavior. She tries to speak up about her true feelings even though it hurts her husband. She changes into another person which has courage to speak up about her husband's domination in their marriage.

4.3 The Significant Meaning Behind the Success of the Main Female Character's Struggles in Gaining Independence in Her Life in Ibsen's A Doll's House

From the discussion about women's problems and the struggles of the main female character, it can be concluded that Nora as the main female character has been successful in overcoming her problems. The problems that occur in the play are caused by the strong patriarchal power and the weak images of women. The strong patriarchal power creates many limitations to women's freedom in doing their activities in domestic and social life. The weak images of women create some bad assumptions to women's ability in domestic and social life. Here, Nora tries to fight to overcome the problems with her struggles.

Nora's struggles are deciding to solve her husband's problem by borrowing some money, deciding to earn money by working to pay for the debt, deciding to show her resistance by speaking up against her husband's domination, deciding to get the loan by forging her father's signature to get the surety of the bond, setting aside money

from the monthly living costs, trying to show her attention and affection to her children, and finally deciding to leave her family as a result of her profound disappointment because of her husband's negative response. Through Nora's struggles, Ibsen shows some ways that can be done by women to subdue their problems. Nora's struggles have two significant meanings because Nora, as a woman and a wife, has survived from male domination. First, it is a proof that women are capable of doing many things. This fact can be proven by Nora, who shows her ability in dealing with her domestic and social life.

She shows this ability in order to reject some bad assumptions that are attached to her. Second, it is also a proof that women are independent. This fact can be proven by Nora, who finally turns out to be an independent woman. She has survived against discrimination and oppression in her domestic and social life. Her struggles can be considered as a symbol of independence although she has to leave her husband and children which, in fact, is the hardest thing for a woman. This all happens because she has been disappointed with her husband's response which is far from her wishes after what she has done to him. She also ignores the society who gives negative views on her action in leaving her family.

She risks her own life with her bravery to become an independent woman. Moreover, it reflects the independence to choose the best thing for her. Here, Ibsen uses his works or writings to voice his support to solve women's problems which are related to discrimination and oppression towards them in the world. Through A Doll's House, he tries to emphasize the reader that women can be independent and have the same ability as men's in many aspects of life. Women can prove their ability if they are given opportunity or chance. By giving them opportunity in many aspects, they can show their true ability.

Afterward, there will be no women's problems in the forms of discrimination and oppression towards them anymore because the bad assumptions about women that they are weak, fragile, and submissive are totally not true. To sum up, women's problems that happen in the play are because of the strong patriarchal power and the weak images of women which create many limitations to their freedom in doing their

activities and also create some bad assumptions to their ability in domestic and social life. Nora, as the main female character, tries to fight to overcome the problems with her struggles she takes. Her final decision, which is deciding to leave her family, results from her profound

disappointment because of her husband's negative response. It brings out her desire to be an independent woman without the existence of anyone who is superior to her anymore and it can only be accomplished by means of leaving her family.

IV CONCLUSION

After analyzing Ibsen's *A Doll's House* based on social perspective focusing on women's problems in the play, Nora's struggles for life independence, and the significant meaning behind her success in gaining independence in her life, it can be concluded from the study as follows.

1. Patriarchal system which is adopted by the society in Ibsen's *A Doll's House* creates women's problems. In the play, there are two kinds of women's problems. Those are the strong patriarchal power and the weak images of women. Related to the strong patriarchal power, there are three limitations to women's freedom. They are the limitation to women's freedom to decide to do something, the limitation to women's freedom to express feelings over men's domination, and the limitation to women's freedom to decide an important thing. Related to the weak images of women, the main female character is regarded as incapable of doing domestic work and of deciding an important thing in social life. As a result, they are not permitted to explore and to empower their ability.

2. Nora as the main female character shows her ability for life independence. Her struggles reveal her desire to fight against discrimination and into two categories. The first is the struggles to fight against the strong patriarchal power. Here, she tries to prove her ability in the sense that women can do anything like men do, and they are not the second-class people, who only occupy the second-class position in their society. She decides to solve her

husband's problem by borrowing some money, to earn money by working to pay for the debt, to show her resistance by speaking up against her husband's domination, and to get the loan by forging her father's signature to get the surety of the bond. The second is the struggles to fight against the weak images of women. She sets aside money to pay for the debt, tries to show her attention and affection to her children, and finally decides to leave her family as a result of her profound disappointment because of her husband's negative response. By doing all those struggles, Nora rejects the bad assumption that women are incapable of doing anything.

3. There are two significant meanings behind the success of Nora's struggles in gaining independence in her life. First, woman is capable of doing anything in domestic and social life. Woman can prove her true ability that she is able to do anything if she is given opportunity or chance. Second, Nora's struggles are symbols of independence, the freedom for a woman to choose the best thing for her. By being independent, women can achieve the happiness, and it is hoped that there will be no discrimination and oppression toward women anymore.

In conclusion, Nora as the main female character in the play represents women in general that are capable and independent. She can solve her problems by showing her struggles. She is successful in showing her ability and gaining

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independence in her life. Nora does her struggles by doing activities which are not permitted for her. She breaks the rules which limit her movements in domestic and social life. She also refuses some bad assumptions that are attached to her by showing her true ability. Here, she tries to show the fact that she is a capable woman. At the end of the play, she finally turns out to be an independent woman by deciding to leave her family. This final decision occurs as a result of her profound disappointment of her husband's negative response after knowing what she has done for him. Finally, it raises her desire to be an independent woman without the existence of anyone who is superior to her anymore. It is one form of freedom for Nora to choose the best thing for her life.

SUGGESTION

1. To literature students

This research can be a reference to all people, especially in the problems that exist in life. This factor is very difficult to observe in his life, because in real life people follow their respective rules.

2. To the readers

This study shows social values in the context of family discourse. Readers can understand about social not only for the family but for all people, whether male or female, in order to be fair to fellow human beings so that prosperity occurs among fellow human beings, and hopefully every human being can understand each other with each other.

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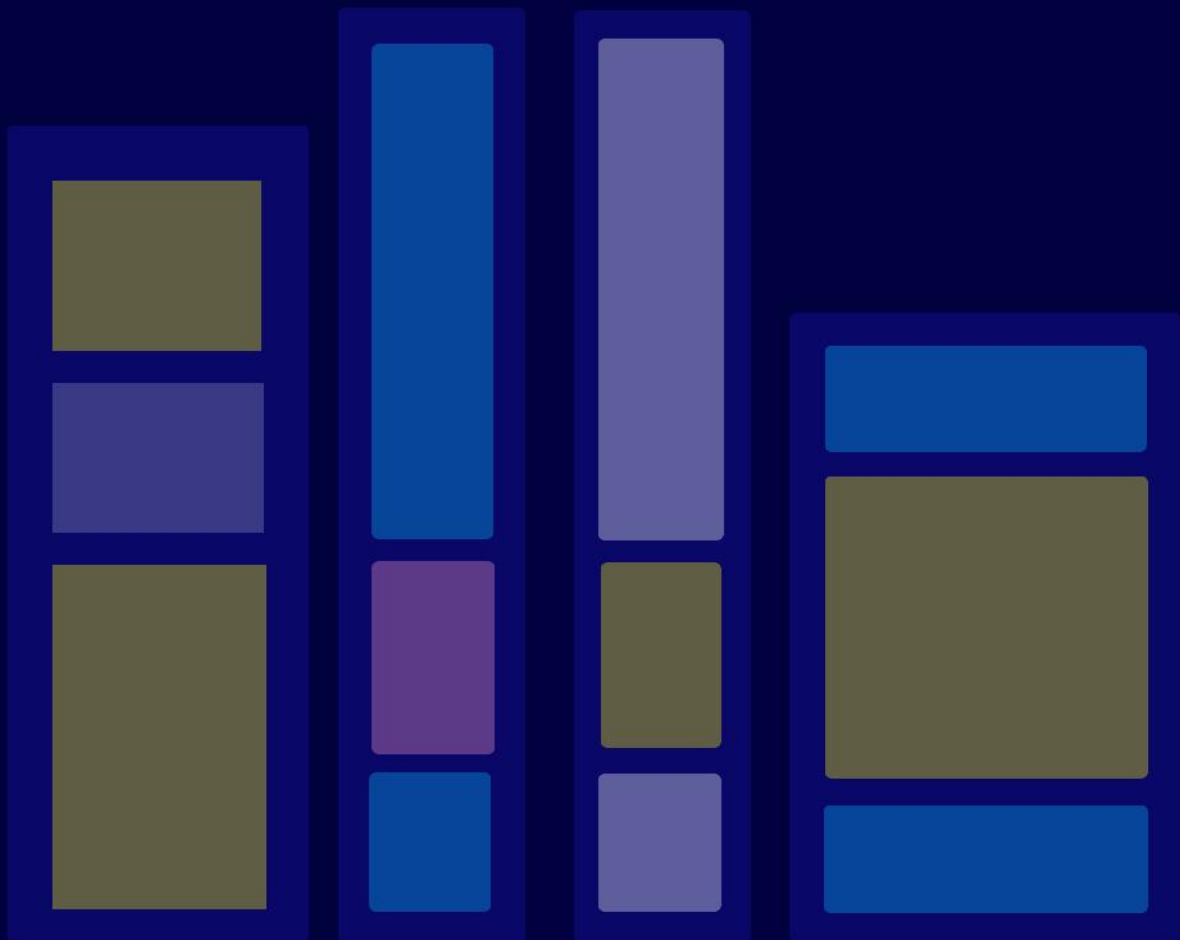
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